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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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131	Tanglewood	1973
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	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Tanglewood, BSO, Pops

1970-1971

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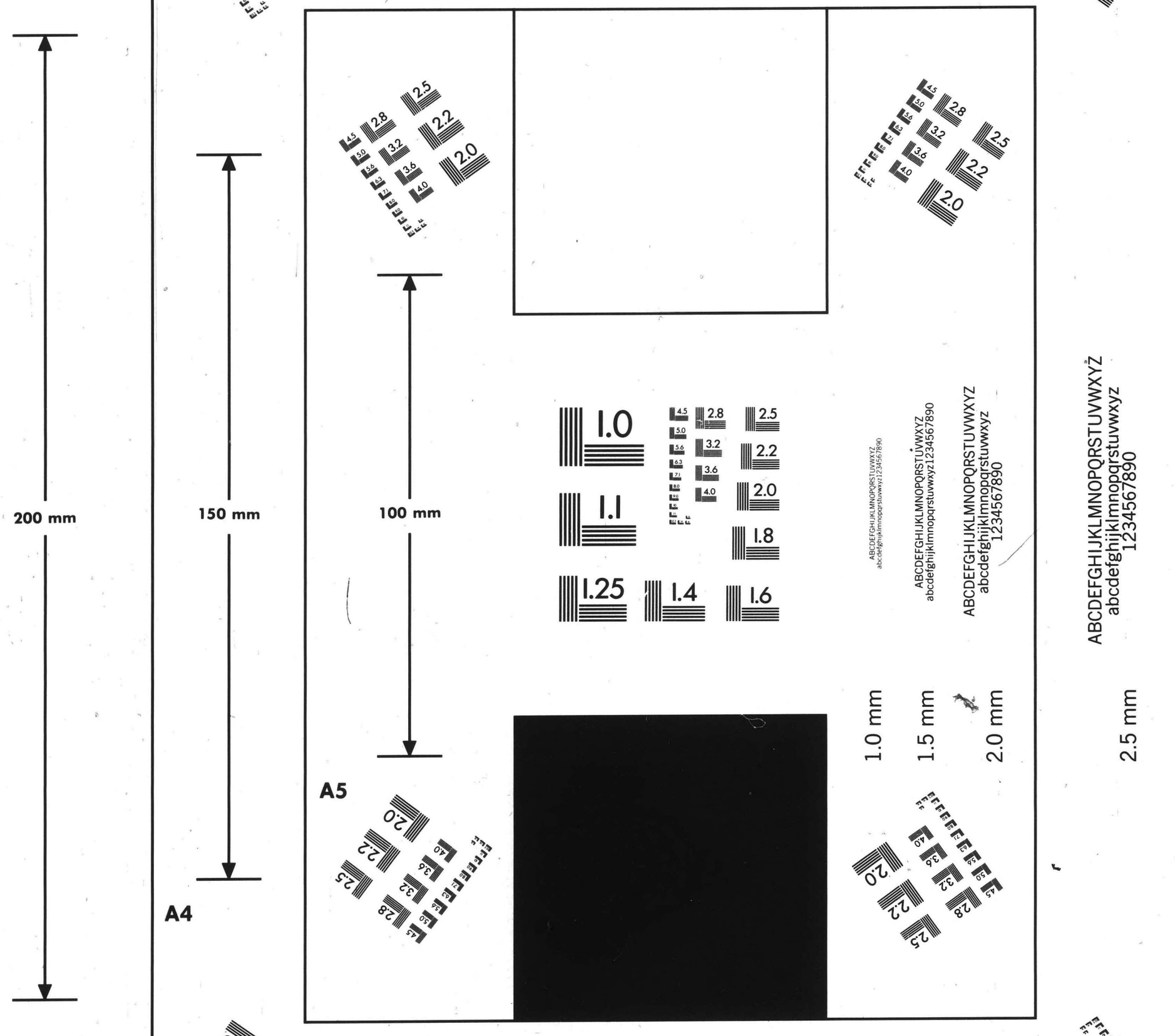

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS

VOLUME 123

Tanglewood

1970

TANGLEWOOD - 1970

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PRESS
BRISTOL, CONN.
(E) 17,955

DEC 20 1969

New England Newsclip

Preliminary Plans For Tanglewood Are Listed

— Seiji Ozawa and Gunther Schuller, Artistic Directors at Tanglewood, today announced preliminary plans for the Berkshire Festival and the Berkshire Music Center in 1970.

The Berkshire Festival, which consists of 24 concerts by the Boston Symphony Orchestra on eight successive weekends, opens Friday evening July 3 and closes Sunday afternoon August 23, 1970. Among those who will conduct the Orchestra are: Leonard Bernstein, Laureate Conductor of the New York Philharmonic and Adviser to Tanglewood; Eugene Ormandy, Music Director of the Philadelphia Orchestra; Seiji Ozawa, Gunther Schuller; William Steinberg, Music Director of the Boston Symphony Orchestra; and Michael Tilson Thomas, the Orchestra's Assistant Conductor. Highlights of the Festival include a series of Beethoven concerts, honoring the 200th anniversary of the composer's birth; a concert staging of Mozart's Cosi Fan Tutti, Berlioz's Requiem. Mahler's Symphony no. 2 and Bernstein's Chichester Psalms.

The Berkshire Music Center, the Orchestra's eight week summer academy founded in 1940, will have its Opening Exercises on Sunday June 28 with Leonard Bernstein delivering the principal address. Mr. Bernstein was a member of the first class at the Center conducted by Serge Koussevitzky and subsequently was a member of the Center's Faculty. Major Berkshire Music Center faculty changes include the retirement of Assistant Director of the Center Louis Speyer, former Boston Symphony English horn player. Mr. Speyer has been a member of the Center's faculty since its founding and continues at the Center as an instructor. Leon Barzon, conductor of the New England Conservatory Symphony Orchestra is appointed Head of Orchestral Conducting and Playing for the Center. John Oliver is appointed Conductor of the Tanglewood Chorus.

The Seventh Annual 'Festival of Contemporary Music' will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago between August 15 and August 20. "The Festival within a Festival" presents orchestral, chamber music, vocal, choral and operatic works performed by members of the Berkshire Music Center and guests. The Berkshire Music Center in cooperation with the Fromm Music Foundation has invited four young composers to accept commissions for new works to be premiered this summer during the Festival. The composers are: Richard Feliciano of Mills College, California; Barbara Kolb of the American Academy, Rome; Olly Wilson of Oberlin College, Ohio; and Jurg Wyttenbach of Switzerland.

A complete listing of programs, conductors and soloists for the Berkshire Festival will be released on February 1.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,287

DEC 23 1969

New England Newsclip

Tanglewood's Sticks

Half a dozen directors will share the conducting duties for the Boston Symphony Orchestra's 1970 Berkshire Festival at Tanglewood. They are: Leonard Bernstein, Eugene Ormandy, Sieji Ozawa, Gunther Schuller, William Steinberg, and Michael Tilson Thomas.

The Berkshire Festival, a series of 24 concerts by the Boston Symphoney on eight weekends, will open July 3 and continue through August 23.

Among the highlights will be a series of Beethoven concerts honoring the 200th anniversary of the composer's birth, and a concert staging of Mozart's "Cosi Fan Tutti."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Friday, December 19, 1969

UNION
SPRINGFIELD, MASS.
(M) 77,427

DEC 18 1969

New England Newsclip

Theater News and Views

Berkshire Festival Announces Plans

BOSTON — Seije Ozawa and Gunther Schuller, Artistic Directors at Tanglewood, have announced preliminary plans for the Berkshire Festival and the Berkshire Music Center in 1970.

Beethoven Series

The Berkshire Festival, which consists of 24 concerts by the Boston Symphony Orchestra on eight successive weekends, opens July 3 and closes August 23, 1970.

Among those who will conduct the Orchestra are: Leonard Bernstein, Laureate Conductor of the New York Philharmonic and Adviser to Tanglewood; Eugene Ormandy, Music Director of the Philadelphia Orchestra; Seiji Ozawa, Gunther Schuller; William Steinberg, Music Director of the Boston Symphony Orchestra; and Michael Tilson Thomas, the Orchestra's Assistant Conductor.

Highlights of the Festival include a series of Beethoven concerts. honoring the 200th anniversary of the composer's birth; a concert staging of Mozart's Cosi Fan Tutti, Berlioz' Requiem, Mahler's Symphony No. 2 and Bernstein's Chichester Psalms.

The Berkshire Music Center, the Orchestra's eight week summer academy founded in 1940, will have its Opening Exercises on June 28 with Leonard Bernstein delivering the principal address.

Bernstein was a member of the first class at the Center conducted by Serge Koussevitsky and subsequently was a member of the Center's Faculty. Major Berkshire Music Center faculty changes include the retirement of Assistant Director of the Center Louis Speyer, former Boston Symphony English horn player.

Speyer has been a member of the Center's faculty since its founding and continues at the Center as an instructor. Leon Barzin, Conductor of the New England Conservatory Symphony Orchestra is appointed Head of Orchestral Conducting and Playing for the Center. John Oliver is appointed Conductor of the Tanglewood Chorus.

Contemporary Festival

The Seventh Annual "Festival of Contemporary Music' will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago between August 15 and August 20.

"The Festival within a Festival" presents orchestral, chamber music, vocal, choral and operatic works performed by members of the Berkshire Music Center and guests.

The Berkshire Music Center in cooperation with the Fromm Music Foundation has invited four young composers to accept commissions for new works to be premiered this summer during the Festival.

The composers are: Richard Feliciano of Mills College, California; Barbara Kolb of the American Academy, Rome; Olly Wilson of Oberlin College, Ohio; and, Jurg Wyttenbach of Switzerland.

A complete listing of programs, conductors and soloists for the Berkshire Festival will be released on February 1.

* * *

PRELIMINARY PLANS for the 1970 Berkshire Music Festival at Tanglewood have been announced by Seiji Ozawa and Gunther Schuller, the new artistic directors at Tanglewood.

The season will consist of 24 concerts by the Boston Symphony Orchestra on eight successive weekends, opening Friday evening, July 3, and closing Sunday afternoon, Aug. 23. The orchestra wil be under the musical direction of William Steinberg.

Among those slated to guest conduct are: Leonard Bernstein, laureate conductor of the New York Philharmonic and adviser to Tanglewood; Eugene Ormandy, music director of the Philadelphia Orchestra; Ozawa, conductor of the Toronto and San Francisco symphonies; Schuller, and Michael Tilson Thomas, the BSO's young assistant conductor.

Festival highlights will include a series of Beethoven concerts, honoring the 200th anniversary of the composer's birth; a concert staging of Mozart's "Cosi Fan Tutti," Berlioz' "Requiem"; Mahlers' Symphony No. 2 and Bernstein's "Chichester Psalms."

The 7th annual "Festival of Contemporary Music" will be presented by the Berkshire Music Center, an eight-week summer academy, in concert with the Fromm Music Foundation of Chicago between Aug. 15 and 20. The foundation is headed by Paul Fromm, a millionaire wine merchant with a strong interest in encouraging young composers. The foundation has commissioned new works from four young composers to be premiered at the Festival.

A complete list of programs, conductors and soloists for the Berkshire Festival is expected by Feb. 1.

* * *

THE BOWTON Ballet Company will present a holiday program featuring "The Nutcracker," Act II, and "Swan Lake," Act II, Saturday Jan. 3, at the Adams Memorial Theater in Williamstown. The presentation, sponsored by Williams College's Dance Concert Series, will include a matince at 5 p.m. and a evening performance at 8:30.

Also to be danced at the evening performance will be "Suspicion," a contemporary ballet created by the Japanese choreographer, Saeko Ichinohe.

Tickets are available at the Adams Memorial Theater box office through Dec. 19.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

DEC 16 1969

Tanglewood lists initial schedule

Seiji Ozawa and Gunther Schuller, artistic directors at Tanglewood, today announced preliminary plans for the Berkshire Festival and the Berkshire Music Center in 1970.

The Berkshire Festival, which consists of 24 concerts by the Boston Symphony Orchestra on eight successive weekends, opens July 3 and closes Aug. 23, 1970. Among those who will conduct are: Leonard Bernstein, laureate conductor of the New York Philharmonic and adviser to Tanglewood; Eugene Ormandy, music director of the Philadelphia Orchestra; Seiji Ozawa, Gunther Schuller; William Steinberg, music director of the Boston Symphony Orchestra; and Michael Tilson Thomas, the Orchestra's Assistant Conductor.

Highlights of the Festival include a series of Beethoven concerts, honoring the 200th anniversary of the composer's birth; a concert staging of Mozart's Cosi Fan Tutti, Berlioz's Requiem, Mahler's Symphony no. 2 and Bernstein's Chichester Psalms.

Almost Tanglewood time

12/26/69 CSM

With New Year's Eve still to come, the Boston Symphony Orchestra already is full of plans for its Berkshire Festival which opens at Tanglewood on Fourth of July eve, July 3, 1970.

There will be 24 concerts by the orchestra over eight weekends through Aug. 23, with conductors to include Leonard Bernstein, Eugene Ormandy, Seiji Ozawa, Gunther Schuller, William Steinberg, and Michael Tilson Thomas.

Among the programs promised are a Beethoven bicentennial series, Mozart's "Cosi fan tutte" in concert form, the Berlioz Requiem, Mahler's Second Symphony, and Bernstein's Chichester Psalms. Complete listings of works and performers will be announced early in the new year.

Local singers invited

Through the cooperation of the BSO with Boston University, Boston area vocalists will have an opportunity to participate in the 1970 festival. Joint announcement has been made of the formation of the Tanglewood Festival Chorus, under the direction of John Oliver, to rehearse in Boston throughout the year and appear with the orchestra in major choral works at Tanglewood during the summer.

The first rehearsal will take place on Tuesday, Jan. 13, at 7:30 p.m. at Boston University's School of Fine and Applied Arts, Commonwealth Avenue. All interested singers are invited to attend. Quartet auditions for final acceptance will be held on Jan. 28 and 29. Further information about the new chorus may be obtained from Marilyn Wilt at Symphony Hall.

Music center

At Tanglewood, the Berkshire Music Center will open on June 28 with Mr. Bernstein as the principal speaker. A member of the center's first class in 1940 and later a faculty member, Mr. Bernstein is adviser to the 1970 festival, with Mr. Ozawa and Mr. Schuller as artistic directors. The summer academy, which runs for eight weeks, will have Leon Barzin as its newly appointed head of orchestral conducting and playing.

The seventh Festival of Contemporary Music at Tanglewood, presented by the music center in cooperation with the Fromm Music Foundation, will take place between Aug. 15 and 20. Commissions have been given to four young composers — Richard Feliciano of Mills College, California; Barbara Kolb of the American Academy, Rome; Olly Wilson of Oberlin College, Ohio; and Jürg Wyttenbach of Switzerland—for works to be performed during this period. **L. Sn.**

NEW YORK, N. Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
W. 2,000

JAN 21 1970

Tanglewood Plans For The Summer

With New Year's Eve just over, the Boston Symphony Orchestra already is full of plans for the Berkshire Festival which opens at Tanglewood on Fourth of July eve, July 3, 1970.

There will be 24 concerts by the orchestra over eight weekends through Aug. 23, with conductors to include Leonard Bernstein, Eugene Ormandy, Seiji Ozawa, Gunther Schuller, William Steinberg, and Michael Tilson Thomas.

Among the programs promised are a Beethoven bicentennial series, Mozart's "Cosi fan tutte" in concert form, the Berlioz Requiem, Mahler's Second Symphony, and Bernstein's Chichester Psalms.

At Tanglewood, the Berkshire Music Center will open on June 28 with Mr. Bernstein as the principal speaker. A member of the center's first class in 1940 and later a faculty member, Mr. Bernstein is adviser to the 1970 festival, with Mr. Ozawa and Mr. Schuller as artistic directors. The summer academy, which runs for eight weeks, will have Leon Barzin as its newly appointed head of orchestral conducting and playing.

The Seventh Festival of Contemporary Music at Tanglewood, presented by the music center in cooperation with the Fromm Music Foundation, will take place between Aug. 15 and 20. Commissions have been given to four young composers—Richard Feliciano of Mills College, California; Barbara Kolb of the American Academy, Rome; Olly Wilson of Oberlin College, Ohio; and **Jürg Wyttenbach of Switzerland**—for works to be performed during this period.

2

THINGS YOU SHOULD KNOW

MUSIC FESTIVALS

The Board of Directors of the Santa Fe Opera (Santa Fe, New Mexico) and John Crosby, its founder and General Director, have announced that the 14th season will open on July 3 with Verdi's *La Traviata* and run through Aug. 22 with seven productions, four of them new. The season will feature the world premiere of Luciano Berio's first full-length opera, entitled *Opera*, and new productions of Stavinsky's *The Rake's Progress*, Mozart's *The Marriage of Figaro* and Donizetti's seldom-mounted *Anna Bolena*. Revivals from the past two seasons (since re-building of the new theatre) will be the double-bill of Stavinsky's *Le Rossignol* and Menotti's *Help! Help! The Globolinks* and *La Traviata* . . . Seiji Ozawa and Gunther Schuller, Artistic Directors at Tanglewood, have announced preliminary plans for the Berkshire Festival and the Berkshire Music Center in 1970 (Lenox, Mass.). Highlights of the Festival, which consists of 24 concerts by the Boston Symphony Orchestra on eight successive weekends from July 3 through Aug. 23, include a series of Beethoven concerts, honoring the 200th anniversary of the composer's birth, a concert staging of Mozart's *Cosi Fan Tutti*, Berlioz's *Requiem*, Mahler's *Symphony No. 2* and Bernstein's *Chichester Psalms*. The Berkshire Music Center, the Orchestra's eight week summer academy founded in 1940, will have its Opening Exercises on June 28 with Leonard Bernstein delivering the principal address. Major faculty changes include the retirement of Assistant Director of the Center Louis Speyer, who continues to serve as an instructor, Conductor of the New England Conservatory Symphony Orchestra Leon Barzin, who is appointed Head of Orchestral Conducting and Playing for the Center, and John Oliver who is appointed Conductor of the Tanglewood Chorus. The Seventh Annual Festival of Contemporary Music ("The Festival within a Festival") will be presented by the Center in cooperation with the Fromm Music Foundation of Chicago between Aug. 15 and Aug. 20.

Pierre Boulez, Principal Guest Conductor of the Cleveland Orchestra, will become Artistic Director of the Blossom Music Festival under a two-year agreement beginning this summer when he will conduct five concerts during the festival, which is scheduled from July 9 through Aug. 23. The Festival, at Cuyahoga Falls, Ohio, will again comprise six weeks of Cleveland Orchestra concerts plus one week of performances by the New York City Ballet. . . . The 77th Annual Ann Arbor May Festival at the University of Michigan will be held from April 23 to 26 and will feature the Philadelphia Orchestra for the 33rd year. Of the five scheduled concerts Music Director Eugene Ormandy will conduct three while Guest Conductor Thor Johnson will conduct two, and soloists will include pianists Van Cliburn, Rudolf Serkin and Alicia de Larrocha, violinist Itzhak Perlman, contralto Birgit Finnila and soprano Evelyn Mandac.

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1970

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
(E) 27,000

New England Newsclip

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JAN 4 1970

New England Newsclip

THINGS YOU SHOULD KNOW

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Cambridge Musician Enters Gottschalk Competition

By HARRY NEVILLE

HT Music Critc

COMPETITIONS — The Concours International Louis Moreau Gottschalk is a competition "pour pianistes et compositeurs" which is being held at Dillard University, New Orleans, June 3 to 7. Organized as a tribute to America's first internationally recognized piano virtuoso, the event is of interest locally because of the participation of Cantabrigian James Dashow, who is a composition studet and Ph. D. candidate at Brandeis.

Winner of the Naumburg Foundation's Young Artist Fellowship Award in Piano Performance will receive $5,000 in cash plus expenses for three N.Y. recitals. November 15 is the deadline for applicants, who may obtain information and entry forms from the Foundation at 144 W. 66th St., N.Y. 10023.

A choral composition contest sponsored by the E.C. Schirmer Music Co. and the Handel and Haydn Society offers an award of $500 plus publication and performance.

The deadline for this is September 1, and information is available from Schirmer's, 600 Washington St., Boston, 02111.

WORLD PREMIERE — 22-year-old Donald Deniston, a student at the Boston Conservatory, has written a cantata, "Sun Song," which will receive October performances by the Chicago Symphony under the direction of Carlo Maria Giulini, who is also something of a local cause celebre.

TANGLEWOOD — The Boston University Tanglewood Institute will sponsor soprano Phyllis Curtin and pianist Byron Janis in a series of master classes this summer at Tanglewood. Leonard Bernstein is principal speaker at the June 28 opening exercises. He will also conduct Mahler's "Resurrection" Symphony Sunday, July 5. Seiji Ozawa directs the opening concerts July 3 and 4.

MUSICAL CHAIRS — Donald Johnos, Music Dirctor of the Dallas Symphony, becomes Associate Conductor of the Pittsburgh Symphony next season, replacing Henry Mazer, who becomes Associate Conductor of the Chicago Symphony. William Steinberg will conduct 12 of Pittsburgh's 24 pairs of subscription concerts. The remainder will be split among Johanos and various guest conductors, including Maxim Shostakovich, son of the composer.

COMING EVENTS — Enlivening the musically lean weeks just ahead will be the May 31 dedicatory recital of Old South Church's new 37-bell carillon. Suggested listening spots for carillon buffs are the steps of the Boston Public Library or the new Copley Sq. park.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
JUN 4 1970
New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Monday, May 25, 1970

Tanglewood Names Artists-in-Residence

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Miss Curtin will give master classes 10 hours each week during the eight-week Tanglewood season. She will also offer a special Fourth of July Weekend session, three master classes on July 3, 4, and 5. All participants in her classes have the privilege of attending rehearsals and Berkshire Festivals concerts of the Boston Symphony Orchestra and Berkshire Music Center programs. For those attending the Fourth of July Weekend, there are two Festival concerts conducted by Seiji Ozawa and one by Leonard Bernstein.

MR. JANIS WILL BE in residence July 27 through August 21. During his four-week session, attention wil be given to his students' individual needs, although the main emphasis will be on the piano literature itself. Participants in Mr. Janis's classes are also invited to attend all Berkshire Festival rehearsals and concerts and Berkshire Music Center events.

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Miss Curtin, a native West Virginian who recently was named "West Virginia Woman of the Year," has sung leading operatic roles at the Metropolitan Opera, La Scala, Milan, the Vienna State Opera, New York City Opera, and the world's other leading opera houses. She is widely known for her work on behalf of contemporary music, including singing the title role in the world premiere of Carlisle Floyd's opera, "Susannah" and in the American premiere with Erich Leinsdorf and the Boston Symphony Orchestra of Benjamin Britten's "War Requiem."

SHE HAS APPEARED often with the Boston Symphony and recorded with it for RCA. This summer, she sings July 11 with the Boston Symphony in a concert performance of Mozart's "Cosi fan Tutte," conducted by Seiji Ozawa, and gives a Weekend Prelude recital on uly 24. The Weekend Preludes are short programs by noted performers and are the initial musical events of each Festival Weekend.

Mr. Janis, one of the few students of Vladimir Horowitz, has ben sought after as a virtuoso performer and sensitive musician since his debut recital in Carnegie Hall in 1948. He has performed fifteen times with the Boston Symphony Orchestra since 1949, playing concertos of Beethoven, Liszt, and Rachmaninov, and has won the Grand Prix du Disque for his recordings. Following his Tanglewood classes, he embarks on a coast-to-coast concert tour during the 1970-71 season.

New England Newsclip

BERKSHIRE EAGLE
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The Tanglewood season begins Sunday, June 28, with the opening exercises of the Berkshire Music Center's 30th anniversary season, at which Leonard Bernstein delivers the principal address. Mr. Bernstein is "adviser" to Tanglewood, beginning this season. Tanglewood's artistic directors, beginning this year, are conductor Seiji Ozawa and composer Gunther Schuller. Leon Barzin heads the Tanglewood conducting program, which this season is offered in collaboration with the National Orchestral Association of New York.

Prospective participants in the master classes of Miss Curtin and Mr. Janis may obtain additional information by writing to the Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston, Mass. 02115.

Top Musicians At Tanglewood

Soprano Phyllis Curtin and pianist Byron Janies will give master classes at this summer's Tanglewood Institute, co-sponsored by the Boston Symphony's Berkshire Music Center and Boston University.

Miss Curtin will teach 10 hours a week, June 29-Aug. 23, including a special session of master classes on the July 4 weekend (July 3-5). Janis will be in residence July 27-Aug. 21. The emphasis of his classes will be on the piano literature itself.

Students who enroll for the classes of either artist may attend free all Boston Symphony rehearsals

TRAVELER
BOSTON, MASS.
(S) 98,557
New England Newsclip

SUMMER ARTISTS

BOSTON (AP) — Soprano Phyllis Curtin and pianist Byron Janis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master clases 10 hour a week during the eight-week season. Janis will be in residen 27-Aug. 21, with emphasis er-ature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUL 6 1970
New England Newsclip

Young people to be visitors at Tanglewood

About 150 young persons from 93 countries will visit Tanglewood July 19 as part of a nationwide tour, according to John V. Geary, Berkshire Hills Conference executive director.

Mr. Geary said the visitors, who range from 18 to 24 years old, were selected for the trip in an international competition and are said to be "the future leaders of the world." Their trip to the U.S. is in conjunction with the 25th anniversary of the United Nations.

He said they will stay at the University of Massachusetts during their stay in Massachusetts. Berkshire Hills Conference made the arrangements for the visit to Tanglewood.

GAZETTE
SPRINGFIELD, MASS.
1970
New England Newsclip

SUMMER ARTISTS IN RESIDENCE

BOSTON (AP) — Soprano Phyllis Curtin and pianist Byron Janis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Janis will be in residence July 27-Aug. 21, with emphasis on piano literature.

ITEM
LYNN, MASS.
(E) 38,000
JUL 8 1970
New England Newsclip

BOSTON — (AP) — Soprano Phyllis Curtin and pianist Byron Jamis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Janis will be in residence July 27-Aug. 21, with emphasis on piano literature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAY 10 1970 New England Newsclip

11 conductors engaged for BSO at Tanglewood

Eleven conductors, a record number, will lead the Boston Symphony this Summer at the orchestra's Berkshire Festival at Tanglewood July 3-Aug. 23.

Five of the men have some official connection with the B.S.O. — William Steinberg, its music director, who will conduct two all-Beethoven weekends; associate conductor Michael Tilson Thomas, who will have two programs, Tanglewood artistic advisor Leonard Bernstein whose single program will be devoted to Mahler's "Resurrection" Symphony; Seiji Ozawa, co-artistic director of Tanglewood (with Gunther Schuller), who will conduct eight concerts; and Schuller who has one program.

Guest conductors are Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

Concerts in the 6000-seat Music Shed (furnished with new theater seats) are Fridays at 9 p.m., Saturdays at 8 and Sunday afternoons at 2:30. The Friday concerts will again be prefaced by the Weekend Preludes which begin at 7, last about an hour and are included in the price of the evening ticket.

Instrumental soloists during the season will include the pianists Vladimir Ashkenazy, Christoph Eschenback, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg; violinists Joseph Silverstein and Paul Zukofsky, cellist Jules Eskin, French hornist James Stagliano, and clarinetist Gervase de Peyer.

A brochure on the Tanglewood season and a ticket order blank is now availbale at Symphony Hall, Boston 02115.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 102,470 SUN. 218,306

JUN 7 1970

LEONARD EUREKA

* * *

HIGHLIGHTS OF THE COMING season for Mme. Kraus include a four-concert Hunter College series in New York entitled "Viennese Classics," during which she will speak as well as play, the second installment of the "Lili Kraus Mozart Festival" in Atlanta, on which she is performing 18 Mozart Concertos with the Atlanta Symphony over two seasons, plus appearances in Boston, New Orleans, Minneapolis, and, more locally, the Oklahoma City Symphony April 6.

On July 18 Mme. Kraus will debut at the Tanglewood Music Festival in Lennox, Mass., with the Boston Symphony under the direction of Seichi Ozawa, performing the Mozart D Minor Concerto K. 466, and in August she will perform in the Mozart Festival at Philharmonic Hall in New York.

Of special interest to Fort Worth music lovers, however, is the news that Mme. Kraus has signed for another year as artist-in-residence at TCU. As her recording schedule and concert bookings multiply each year, it becomes increasingly speculative as to whether the pianist will be able to find time for a school residency or not. So far we have been lucky, and can look forward again to a solo recital at TCU as well as the Dallas Symphony appearance next season.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 21 1969 New England Newsclip

5 conductors announced for Tanglewood Festival

Guest conductors and some of the repertory have been announced for the Boston Symphony's 1970 Berkshire Festival at Tanglewood in Lenox. Artistic directors are Seiji Ozawa and Gunther Schuller.

The eight-week festival will begin Friday evening, July 3, and close Sunday afternoon, Aug. 23.

William Steinberg, B.S.O. music director, will conduct a Beethoven series commemorating the bicentennial of the composer's birth.

Ozawa's programs will include a concert staging of Mozart's "Cosi fan tutte," the Berlioz Requiem and Leonard Bernstein's Chichester Psalms.

Bernstein, conductor laureate of the New York Philharmonic and an alumnus of the Berkshire Music Center, has been named adviser to Tanglewood. He will conduct the Mahler Symphony No. 2.

Other conductors appearing at Tanglewood will include the Philadelphia Orchestra's Eugene Ormandy and the B.S.O.'s assistant conductor, Michael Tilson Thomas. A complete schedule of programs and soloists will be available in February.

The orchestra's Berkshire Music Center will hold its opening exercises on Sunday, June 28. Bernstein will give the principal address. Faculty appointments include Leon Barzin of the New England Conservatory as head of orchestral conducting and playing at the B.M.C. and John Oliver as conductor of the Tanglewood Chorus. Louis Speyer, former English horn player of the B.S.O., will retire as assistant director of the B.M.C. but continue as an instructor.

The 7th annual Festival of Contemporary Music will be presented Aug. 15-20, again sponsored by the Music Center and the Fromm Music Foundation of Chicago.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUN 10 1970

Gunther Schuller Chosen For Modern Music Award

Gunther Schuller, composer, conductor and president of the New England Conservatory in Boston, has been named the 1970 winner of Columbia University's Alice M. Ditson Conductor's Award for noteworthy attention to the music of 20th-century American composers.

Jack Beeson, chairman of the Columbia University Music Department will present a citation and a prize of $1,000 to Mr. Schuller at a concert he is to conduct at the Berkshire Music Festival, at Tanglewood on Aug. 21. The citation will commend Mr. Schuller for "unselfish championship of fellow composers through the conducting of their orchestral works here and abroad."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 28,100

DEC 18 1969

Bernstein, Ormandy Among Conductors Scheduled for 1970 Tanglewood Season

BOSTON — Seiji Ozawa and Gunther Schuller, artistic directors at Tanglewood, today announced preliminary plans for the Berkshire Festival and the Berkshire Music Center in 1970.

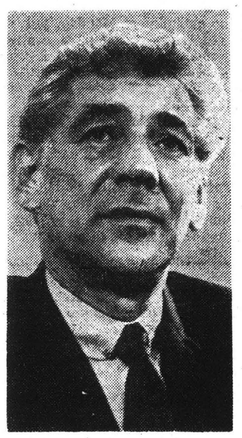
The Berkshire Festival, which consists of 24 concerts by the Boston Symphony Orchestra on eight successive weekends, opens Friday evening, July 3, and closes Sunday afternoon, Aug. 23. Among those who will conduct the orchestra are: Leonard Bernstein, laureate conductor of the New York Philharmonic and adviser to Tanglewood; Eugene Ormandy, music director of the Philadelphia Orchestra; Seiji Ozawa; Gunther Schuller; William Steinberg, music director of the Boston Symphony Orchestra; and Michael Tilson Thomas, the orchestra's assistant conductor.

Highlights of the festival include a series of Beethoven concerts, honoring the 200th anniversary of the composer's birth; a concert staging of Mozart's "Cosi Fan Tutti," Berlioz's "Requiem," Mahler's Symphony No. 2 and Bernstein's "Chichester Psalms."

Bernstein To Speak

The Berkshire Music Center, the orchestra's eight-week summer academy founded in 1940, will have its opening exercises on Sunday, June 28, with Bernstein delivering the principal address. Bernstein was a member of the first class at the center conducted by Serge Koussevitzky and subsequently was a member of the center's faculty.

Major center faculty changes include the retirement of the assistant director of the center, Louis Speyer, former Boston Symphony English horn player. Speyer has been a member of the center's faculty since its founding and will continue at the center as an instructor. Leon Barzin, conductor of the New England Conservatory Symphony Orchestra, has been appointed head of orchestral conducting and playing, and John Oliver will be conductor of the Tanglewood Chorus.



Leonard Bernstein

More Contemporary

The seventh annual Festival of Contemporary Music will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago between Aug. 15 and 20. "The Festival Within a Festival" presents orchestral, chamber music, vocal, choral and operatic works performed by members of the Berkshire Music Center and guests. The center, in cooperation with the Fromm Foundation, has invited four young composers to accept commissions for new works to be premiered this summer during the festival: Richard Feliciano of Mills College, Calif.; Barbara Kolb of the American Academy, Rome; Olly Wilson of Oberlin College, Ohio; and, Jurg Wyttenbach of Switzerland.

A complete listing of programs, conductors and soloists for the Berkshire Festival will be announced Feb. 1.

Bass on Vacation

Lively World columnist Milton R. Bass is on vacation. His column will be resumed on Tuesday, Dec. 23.

As I Hear It

A Baker's Dozen

By Jay C. Rosenfeld

THERE WILL BE 13 baton wielders addressing the Boston Symphony Orchestra at Tanglewood this summer. Every *chef d'orchestra* has his favorites, a small nucleus of music with which he is most familiar. One of the advantages of this heterogeneous parade is to insure a wider variety in the programs than might have obtained if all the programs were entrusted to one man.

There is one less advantageous factor to such an arrangement, however. Rehearsal time is never really adequate. If a new man comes to conduct one of the old warhorses, something the orchestra has played countless times either with its permanent musical director or with guests, there is not too great a chance that the new man will sway the musicians from the routine which previous performances have established.

"Joe Doakes," guest conductor for one program, will probably find himself conducting Koussevitzky's, Munch's, or Leinsdorf's "Eroica" despite all his gymnastics and gyrations. This is not a total loss by any means. However, Doakes is certainly concerned about making a good impression and would like to demonstrate his individuality to the audience as well as to the musicians.

* * * *

MUSICAL HISTORIES show that in the 15th century it was already customary to beat time to the Sistine Choir in Rome with a roll of paper called a sol-fa manipulated by the chief singer.

In the early 18th century, opera performances were directed by the musician seated at the harpsichord. Rousseau mentions that the Paris opera was conducted by a director beating time audibly by striking a baton against a desk. Bach was in the habit of directing while he played the organ. Lully, while conducting a Te Deum in 1687 with a rather long baton, injured his foot so seriously when he struck it that an abscess formed. The quack in whose hands he placed himself proved incompetent and the composer died.

It was not until the 19th century that time-beaters became interpreters. Mendelssohn's Liepzig Gewandhaus orchestra became justly famous but Wagner, who came later in the century, made fun of the "elegant rigid school." He founded the modern "loose" school of romantic and liberated conducting. Mendelssohn and his generation wore fastidious white kidskin gloves and faced the audience. It was Wagner who first directed facing his musicians.

* * * *

CUSTOMS varied in European countries. In his memoirs, Berlioz testified to the very low ebb of orchestral playing. In the century preceding him the master of music at the Paris Opera had an "elboe" chair and desk placed on stage. He held the score in one hand and a stick in the other and beat time on a table so loud that he made greater noise than the whole band.

The London Philharmonic in 1820 was directed by the joint efforts of the leader of the first violins and a musician at a pianoforte, who struck a few notes if anything went amiss. Incidentally, the London Times reported that the season (1860) which Wagner conducted had been "one of the most disastrous on record."

* * * *

IT IS ONLY in this century that the cult of the virtuoso conductor has arrived and has become as fashionable as that of a prima donna. The stage deportment of a conductor is individual, of course, but it has become a moot question whether he concentrates on the eyes of the players and the ears of the audience or on the eyes of the audience as well. Some conductors waste energy by dispersing it where it cannot help anyone to do anything in particular. Notable is the habit of using both arms to make the identical movements.

Nikisch, one of the all-time greats and conductor in Boston from 1889 to 1893, never let his left hand reflect his right. His left either remained at his side or enacted a touch of expression beyond that shown by the stick. Nikisch and Bruno Walter were kindly, courteous men on stage, inviting the men to participate in the music. Toscanini was a martinet, demanding discipline as a drill sergeant.

In England one of the most prominent personalities on a podium for many years was Sir Henry Wood who conducted, it is said, most economically and with a minimum of effort. Indeed, there was a faction which protested that Wood was a non-conductor.

* * * *

WHEN HENRY HIGGINSON organized the Boston Symphony he chose George Henschel as the first conductor. It was an unusual choice. Although Henschel was able enough, he was one of the very few vocalists who ever stepped up to the conductor's desk. The background of conductors follows no foreseeable pattern. Koussevitzky was a double bass player, Munch, a violinist, Leinsdorf, a pianist. All things being equal, it is opined that string players have an advantage as conductors. They know intimately the potential limits of the predominant number of their executants. They gain valuable experience as they come up through the ranks, although that is not a determining factor.

Orchestras have been formed which played without a baton-wielder standing before them. Such an experiment was tried in Moscow in 1920 with good results, it is said. Great care was taken in the selection of the players and each one was required to have a knowledge of the work as a whole. Rehearsals were unlimited. The Moscow experiment came to an end, not because of unsatisfactory results, but because performances took too long to prepare.

Eagle 7-18

GAZETTE
WORCESTER, MASS.
(E) 94,901
DEC 9 1969 New England Newsclip

Kaleidoscope

By R. E. KRIEGER

THE BOSTON Symphony Orchestra, in cooperation with Boston University, is forming the Tanglewood Festival Chorus which will perform summers at the Berkshire Music Festival at Tanglewood in Lenox. Area singers are invited to attend the first rehearsal, at 7:30 p.m. Jan. 13, at the School of Fine and Applied Arts, Commonwealth Avenue, Boston University. The chorus will rehearse in Boston throughout the year. More information may be had by calling Marilyn Wilt, Symphony Hall, 266-1492, extension 70. John Oliver, conductor of the Framingham Choral Society, will be director.

NEWS
BANGOR, MAINE
(D) 78,840
MAY 5 1970 New England Newsclip

Tanglewood's Future Seasons In Question

LENOX, Mass. (UPI) — This summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances, the sponsoring Boston Symphony Orchestra said Monday.

The orchestra made the announcement to clear up confusion over recent comments regarding the future of the summer program.

CAPITAL CITY NEWS BUREAU
ALBANY, NY
NEWSPAPER CLIPPING
COMPLETE COVERAGE
SCHENECTADY, N.Y.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349
MAY 17 1970 New England Newsclip

CODAS: The Community Chorus of Westerly, 165 voices strong, performs Brahms' *A German Requiem* with orchestra next Sunday in the former Immaculate Conception Church, High Street, Westerly. Under George Kent's direction, it will begin at 8:30 p.m., with Barbara Wallace and Francis Hester the soprano and bass soloists. The Brahms *Requiem* was sung in English by the chorus in 1964. This time it will be given in German. . . . THE BOSTON SYMPHONY Orchestra has stated unequivocally its summer season at Tanglewood will take place this year. Wire service reports incorrectly indicated earlier the series might not be held. The Tanglewood season does account for one-third of the orchestra's yearly deficit, but there is no prospect now of its being dropped, only that money will continue to be needed for support.

Clefs & Arpeggios

by NANCY CURRAN

Of course it's pure fantasy, but wouldn't it be wonderful to park your camper somewhere near Saratoga and submerge yourself for the summer in the music of the Saratoga Performing Arts Center?

* * *

You'd finish the summer with a really rounded musical education. SPAC is one festival that's made its peace with the idea that music just can't be contained. Just when the world decides that music, like antiques, has to be defnied by its age, along comes a new style that demands as much in skill to perform and delivers just as much feeling!

Popular Performers

So far SPAC has booked 23 Saratoga Specials, and more are in the works. Dionne Warwick and the Constellations will break open the package Saturday, June 13.

Just a week later, Liberace and the Trinidad Tripoli Steel Band will appear for two evenings.

The Steel Band produces an unbelievable variety of sounds. Flamboyantly costumed to match Liberace, they are under the direction of a very with-it Episcopal priest. In addition to the expected calypso and work songs, they do a version of the "Hallelujah Chorus" (!) that richly duplicates the sound of an organ.

"Fiddler on the Roof" plays to SRO crowds wherever it goes. Starting Thursday, June 25, three performances will be given. It's only the second musical to appear at the center. So far "Fiddler's" original producer Hal Prince has been paid more than $3.25 million in royalties. I wonder — did any potential backers turn it down?

Stage Mothers, Attention

Quite a troupe of Schenectady ballet students went up to Saratoga Thursday to audition for the New York City Ballet. They tried out for the opening week's performance of Tschaikovsky's "The Nutcracker." Una Kai, ballet mistress, will give them a strong taste of professionalism! July 1-5 will be the performance dates.

Philadelphia Symphony

In its original role as summer home of Philadelphia Symphony Orchestra, SPAC starts their season July 30 with Beethoven's "Prometheus" and the Brahms double concerto for violin, cello and orchestra, featuring Isaac Stern, Leonard Rose, Eugene Istomin and Stanislaw Skrowaczewski.

What names do you recognize in music? Leonard Bernstein, Van Cliburn, Peter Nero, Henry Mancini, Marian Anderson, Daniel Barenboim? You'll find them all at Saratoga this summer.

The program proceeds through Aug. 23 with an overflowing helping of work by classic composers like Chopin, Mendelssohn, Rossini and Berlioz. Mixed in are more contemporary sounds like those of Gershwin and Ravel. Yes, "Porgy and Bess," and yes, "Bolero" and "Daphnis and Chloe."

The Tanglewood Tangle ..

A rumor raced around local music circles last week that Tanglewood, officially the Berkshire Festival, would be closing. Financial difficulties, as usual, were the purported disease.

The public relations office in Boston responded to my inquiry first with a blank expression rather difficult over the telephone) and then an admission that yes, they had heard about the rumor. Just a misunderstanding?

It seems that Talcott Banks, president of the Boston Symphony, gave a talk in Pittsfield. He said that without the support of the business community to cut the deficit, Tanglewood might have to close.

This is just a figure of speech, according to our friend. A figure of speech that could apply to any musical organization. Even the Metropolitan Opera.

I asked whether the Saratoga Performing Arts Center appeared to be siphoning off area concertgoers and he didn't admit any worry on that thought. In fact, attendance was up last year.

The season opens July 3 this year.

How long will Tanglewood hold out in its purist definition of worthwhile music? Last year's pop music nights were a financial success, but the rehearsals were so loud that they interfered with the work of the Boston Symphony Orchestra and the Berkshire Music Center students. So last year's five pop performances will shrink to three.

Big Band Sound at Linton

When and if the big band sound comes back, a gentleman named Sammy Nestico will be a big part of the reason. He used to arrange for the Marine Corps Band, and the Linton Stage Band used his arrangements in their segment of Tuesday evening's program. That sound really moved the audience!

Mr. Nestico is a friend of Conrad Kuchay, Linton's bandmaster, who reports that Sammy is in Hollywood now doing movie backgrounds. So we can look for movie backgrounds to be right out of the Les Brown, Woody Herman Herd sound.

Support Music Education

Want to see where your school taxes go? Take 45 minutes Wednesday evening, July 3, at 7:30 to go to Zoller School and hear the elementary string pupils of six schools.

There's no way a performance can come out of those rehearsals, and yet it does. The stage bristles with music stands, as four dozen fourth-, fifth-, and six-graders pile in with cases and coats and books. Three patient instructors intently tune four dozen violins and cellos.

Ensemble playing is different from the practice sessions families hear. For one thing, once the note is missed, a lone player can't go back to try it again. Once it's gone, it's gone.

Precision playing demands great rapport with the conductor. Players must not only learn to make two hands and arms work independently, but also to handle the music without dropping it, to move the bow in unison with the other players, and most crucial of all, to watch the conductor and not the audience!

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,287
DEC 17 1969

For Local Aspirants

The Boston Symphony Orchestra in cooperation with Boston University announces the formation of the Tanglewood Festival Chorus. John Oliver, Conductor of the Framingham Choral Society, is director.

The chorus is being formed to allow Boston area vocalists to participate in the world famous Berkshire Festival at Tanglewood, summer home of the Boston Symphony. The chorus will rehearse in Boston throughout the year and perform major choral works at Tanglewood with the orchestra conducted by Seiji Ozawa, William Steinberg and others.

BSO Forming Tanglewood Festival Chorus

The Boston Symphony Orchestra in co-operation with Boston University announces the formation of the Tanglewood Festival Chorus. John Oliver conductor of the Framingham Choral Society, is director.

The chorus will allow Boston area vocalists to participate in the Berkshire Festival at Tanglewood, summer home of the BSO. The chorus will rehearse in Boston throughout the year and perform major choral works at Tanglewood with the orchestra conducted by Seiji Ozawa, William Steinberg, and others.

All area vocalists are invited to attend the first rehearsal tonight at 7:30 at the School of Fine and Applied Arts, 855 Commonwealth Avenue, Rm. 154, Boston University.

Quartet auditions for final acceptance are scheduled for Wednesday Jan. 28 and Thurs. Jan. 29.

For further information contact Marilyn Wilt, Symphony Hall, 266-1492, Ext. 70.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
DEC 11 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516
DEC 11 1969 New England Newsclip

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
DEC 11 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200
DEC 11 1969 New England News

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
DEC 11 1969 New England News

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975
DEC 11 1969 New England News

Area Vocalists Urged to Join Tanglewood Ch

The Boston Symphony Orchestra in cooperation with Boston University announces the formation of the Tanglewood Festival Chorus. John Oliver, Conductor of the Framingham Choral Society, is Director.

The Tanglewood Festival Chorus is being formed to allow Boston area vocalists to participate in the world famous Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra. The Festival Chorus will rehearse in Boston throughout the year and perform major choral works at Tanglewood with the Orchestra conducted by Seiji Ozawa, William Steinberg, and others.

All area rocalists are invited to attend the first rehearsal on Tuesday, Jan. 13, at 7:30 p.m. at the School of Fine and Applied Arts, Commonwealth ave., Boston University.

Quartet auditions for final acceptance are scheduled for Wednesday, Jan. 28, and Thursday, Jan. 29.

For further information please contact Marilyn Wilt, Symphony Hall, 266-1492, extension 70.

The Salvation Army was formed in 1878.

GAZETTE
WORCESTER, MASS.
(E) 94,901
MAY 4 1970 New England Newsclip

Music at Tanglewood

BOSTON (AP)—The annual Tanglewood Music Festival at Lenox in the Berkshires will take place as scheduled this summer, the Boston Symphony Orchestra says.

An orchestra spokesman said the announcement was made Friday because of published reports that financial problems might force the festival to close.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Tuesday, June 9, 1970

AROUND THE TOWN

by Edgar S. Van Olinda

Tanglewood--So Near Yet . . .

It is amazing to me how many Albany music lovers have never attended any Tanglewood concerts, but will drive farther than the 30-odd miles to enjoy a good dinner. Not to have taken advantage of one of the great music festivals of the world in beautiful New England, surrounded by the Berkshire Mountains is akin to going to Buffalo without continuing on to Niagara Falls. To use a baseball term, it will "be a fielder's choice" between the festival with the Philadelphia Symphony in Saratoga and the Bostonians at Tanglewood.

Both complete programs will be carried by the Capitol Newspapers just prior to the performances, but especially in the Sunday Times-Union.

I CONFESS THAT some of the modern composers leave me cold when the Boston Symphony or any other major instrumental group sneaks in one of those dissonant works as a kind of guinea pig for the future generation. The youngsters eat these up, but the boxholders at Tanglewood, the "Proper Bostonians," are conspicuous by their absence. Brahms, Beethoven and Bach are a MUST for the Cabots and the Lodges.

The great music festival of the Berkshires was launched in 1934. At first, the orchestra was recruited from the New York Philharmonic Orchestra, a group of about 70 men, directed by the late Henry Hadley in the horse ring of the Hanna Farms: "Music Under the Stars," since the instrumentalists played in a moveable shell but the paying customers sat on rude benches, al fresco. On occasions, it was "Music Under Umbrellas."

Two years later, the entire Boston Symphony Orchestra under the direction of the late Serge Koussevitzky, played under a huge circus tent. I still remember, vividly, one concert under that tent and the storm which drowned out the players during the interrupted coast-to-coast hookup. Dr. Koussevitzky was furious. Throwing his baton to the rain-soaked turf, he declared that never agin would he conduct under canvas. And he never did.

THIS WAS, TRUY, "Wagner with sound effects by nature." Miss Gertrude Robinson Smith, a New York dweller but a Lenox summer patron, got up one night and made a plea for money to build a music shed. She raised nearly $100.000 in a few minutes which resulted in the present shed which seats 6,000 in an-acoustically-perfect enclosed auditorium. On a perfect summer's Sunday afternoon, it is not unusual to fill the shed to capacity, but also to cater to some 8,000 music lovers on the immaculate lawn, truly an inspiring 14.000 symphony buffs.

A letter to Marvin Y. Schofer press representative of the festival, regarding a rumor that there might be financial difficulties for the coming season brought the encouraging refutal of the base libel:

"Tanglewood is alive and well, despite a little confusion on that score engendered by a slightly off-the-mark wire service report. The season opens Sunday afternoon, June 28 when Leonard Bernstein delivers the opening address of the Berkshire Music Center. During that week, he leads the B.S.O. in an open rehearsal. I should mention that the shed has entirely new seating this season, which is welcome news to all Tanglewood regulars. The seats are roomier, the aisles, wider and the visibility better."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ITHACA JOURNAL
Saturday, May 9, 1970

Tanglewood Event Still On

BOSTON (AP) — The Boston Symphony Orchestra has announced that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

Speculation Prompted By Tanglewood Programming

By RICHARD VINCENT

Although I was once asked to join one and did not, I often wonder just how effective a program committee is. Do the members really have any clout or are they merely tools of the music director?

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, May 31, 1970

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849
JUL 26 1970

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Kuhlsen

Tanglewood on, BSO announces

GLOBE
5/1/70

United Press International

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At that time, a spokesman for the trustees said if the Summer program was to continue local businesses would have to help raise $27,000 to meet the expenses.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
MAY 13 1970

New England Newsclip

'Woodstock' at Tanglewood Is Deemed To Be Unlikely

Stockbridge

MRS. SALLY BERGMANS—Tel. 298-5543

STOCKBRIDGE — The possibility of another "Woodstock" at Tanglewood this summer has been discounted by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

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Williams had written Perry in March expressing the town's concern about "a possible Woodstock" at Tanglewood.

Tanglewood Tickets

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BINGHAMTON PRESS
Saturday, June 27, 1970

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The box office is open daily from 9 am to 6 pm, and through intermission on concert days.

A brochure listing complete programs, dates, and prices may be obtained by writing or phoning the Tanglewood box office.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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ALBANY TIMES UNION
Tuesday, June 9, 1970

AROUND THE TOWN

by Edgar S. Van Olinda

Tanglewood--So Near Yet . . .

It is amazing to me how many Albany music lovers have never attended any Tanglewood concerts, but will drive farther than the 30-odd miles to enjoy a good dinner. Not to have taken advantage of one of the great music festivals of the world in beautiful New England, surrounded by the Berkshire Mountains is akin to going to Buffalo without continuing on to Niagara Falls. To use a baseball term, it will "be a fielder's choice" between the festival with the Philadelphia Symphony in Saratoga and the Bostonians at Tanglewood.

Both complete programs will be carried by the Capitol Newspapers just prior to the performances, but especially in the Sunday Times-Union.

I CONFESS THAT some of the modern composers leave me cold when the Boston Symphony or any other major instrumental group sneaks in one of those dissonant works as a kind of guinea pig for the future generation. The youngsters eat these up, but the boxholders at Tangelwood, the "Proper Bostonians," are conspicuous by their absence. Brahms, Beethoven and Bach are a MUST for the Cabots and the Lodges.

The great music festival of the Berkshires was launched in 1934. At first, the orchestra was recruited from the New York Philharmonic Orchestra, a group of about 70 men, directed by the late Henry Hadley in the horse ring of the Hanna Farms; "Music Under the Stars," since the instrumentalists played in a moveable shell but the paying customers sat on rude benches, al fresco. On occasions, it was "Music Under Umbrellas."

Two years later, the entire Boston Symphony Orchestra under the direction of the late Serge Koussevitzky, played under a huge circus tent. I still remember, vividly, one concert under that tent and the storm which drowned out the players during the interrupted coast-to-coast hookup. Dr. Koussevitzky was furious. Throwing his baton to the rain-soaked turf, he declared that never again would he conduct under canvas. And he never did.

THIS WAS, TRUY, "Wagner with sound effects by nature." Miss Gertrude Robinson Smith, a New York dweller but a Lenox summer patron, got up one night and made a plea for money to build a music shed. She raised nearly $100.000 in a few minutes which resulted in the present shed which seats 6,000 in an-acoustically-perfect enclosed auditorium. On a perfect summer's Sunday afternoon, it is not unusual to fill the shed to capacity, but also to cater to some 8,000 music lovers on the immaculate lawn, truly an inspiring 14.000 symphony buffs.

A letter to Marvin Y. Schofer press representative of the festival, regarding a rumor that there might be financial difficulties for the coming season brought the encouraging refutal of the base libel:

"Tanglewood is alive and well, despite a little confusion on that score engendered by a slightly off-the-mark wire service report. The season opens Sunday afternoon, June 28 when Leonard Bernstein delivers the opening address of the Berkshire Music Center. During that week, he leads the B.S.O. in an open rehearsal. I should mention that the shed has entirely new seating this season, which is welcome news to all Tanglewood regulars. The seats are roomier, the aisles, wider and the visibility better."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ITHACA JOURNAL
Saturday, June 6, 1970

Tanglewood Event Still On

BOSTON (AP) — The Boston Symphony Orchestra has announced that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

Tanglewood on, BSO announces

United Press International

LENOX — The Boston Symphony Orchestra says this Summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances.

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Speculation Prompted By Tanglewood Programming

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CORNING LEADER PRESS
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Keeper of Tanglewood's Splendor

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 27 1970 New England Newsclip

By C. L. Hallowell

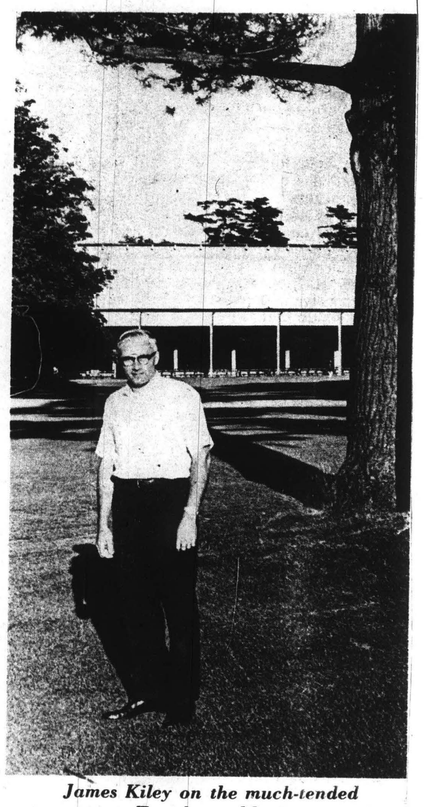
When spring begins, James Kiley, the superintendent of buildings and grounds at Tanglewood, realizes that he will have very little rest until the snow flies. He is under constant pressure, not only to maintain the buildings and grounds, but also to coordinate much of the personnel which assures an efficient flow of activity and communications.

Most of those who go to Tanglewood cannot help but admire the immaculate lawns and the solemn, majestic pines which dominate the estate. Perhaps nature has been kind in giving the grounds the appearance of serenity and perfection, but James Kiley has certainly helped her. He is proud of the lawn and the trees and speaks of them with a modest, contented satisfaction, and then he explains the many hours of work which are devoted to their well-being.

According to Kiley, the essence of the durability of the lawns — which survive so well every year the millions of ruthless footsteps without developing brown or bear spots — is the growth of a deep, firm root system. To assure this growth, the 15 acres of lawns must be airified, fertilized and irrigated. For those not versed in the maintenance of lawns, the sight of the airifying machine causes mild panic as it seemingly chews and mauls the grass. Actually, due to the many prongs of the machine which penetrate the turf, the roots are permitted to breathe and are given access to water.

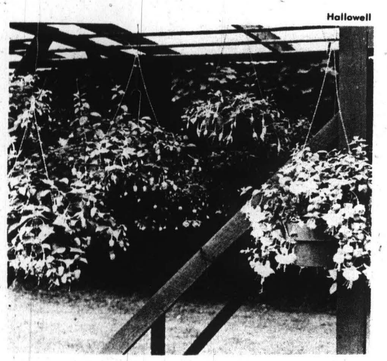
After this process, two or three tons of fertilizer are spread over the lawns and they are irrigated frequently, the water coming from an artificial pond created especially for this purpose. Also after every concert during the summer, the lawns are extensively sliced to alleviate the amount of compaction which occurs and to permit water to enter the soil. Again, this process produces anxiety for the uninitiated in lawn care.

In the autumn, the most extensive outdoor maintenance falls on Kiley's shoulders, for the lawns and the trees must be given great care to see them through the winter. Again the lawns are airified and fertilized, but to a much greater extent than in the spring. Also at this time of year, a vast amount of topsoil must be hauled and spread over the lawn surrounding the Music Shed.



James Kiley on the much-tended Tanglewood lawn.

Hallowell



Mr. Kiley's fuchsias are impressive.

As well as the lawns, the trees are also extensively cared for by supplying nutrients to their roots. Kiley says that if they had not been fed every year, probably they would have all died by this time; for when a tree grows to a certain size, its roots cannot get a sufficient amount of nutrient from the soil alone.

As well as building a reputation for himself as a perserver of lawns and trees, Kiley has also become a well-known horticulturist and takes pride in the numerous flowers planted throughout the grounds, especially the tuberous begonias and the 20 different varieties of hanging fuchsias. For many years, Kiley has had an interest in horticulture and experimented with different varieties of flowers. His success came to the attention of the Tanglewood administrators and consequently a greenhouse was constructed which serves as the starting point for the many flowers of the estate.

Maintenance of the grounds and the buildings is the designated scope of Kiley's position, but since 1959, when he took over the role, he has been given increased responsibility in other areas. Now he is in complete charge of all personnel not directly connected with the musical aspect of Tanglewood. He finds it a job in itself to coordinate and delegate responsibilities to the police, parking attendants, ushers, cafeteria staff and employes of the Tent Club. It remains a mystery to him how everything runs so smoothly during the summers, but he, obviously, is the one responsible for the efficiency.

As well as taking responsibility for this staff, Kiley must (with the exception of the Stockbridge and Lenox Police) hire them before the season starts. The problem is not in finding people but in selecting the few from the large numbers who apply for positions. A considerable amount of time is required by Kiley and Parking Superintendent William Leary, to select 40 parking attendants and to select with Manager of the Ushers, Harry Steadman, 200 ushers as well as staff for other positions.

In the 10 seasons that Kiley has been the superintendent, he has been amazed and gratified by the good behavior of the guests and the concertgoers. He was especially pleased by the politeness and friendliness which he observed during last summer's rock concerts. Kiley feels that his fine staff has been greatly responsible for the over-all atmosphere of efficiency and calmness, especially just before and after concerts.

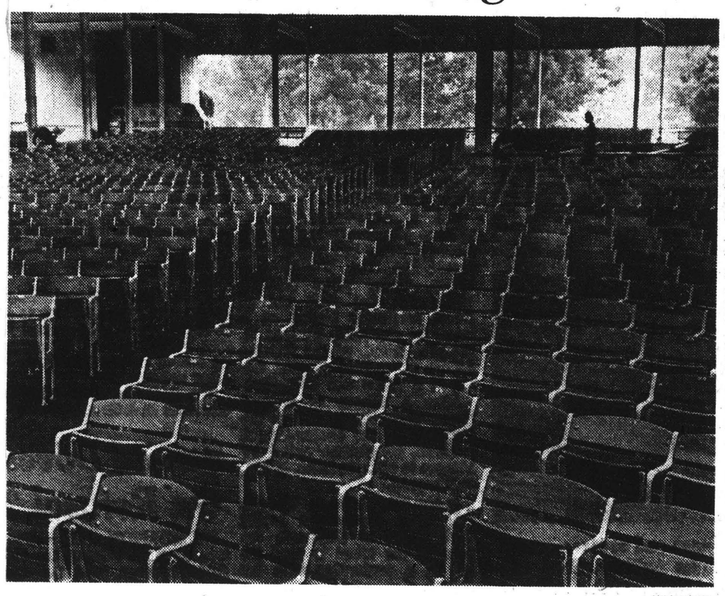
Although the pace of Kiley's activities decreases from the end of autumn until the beginning of spring, the worklist never grows shorter. Interiors of buildings must be renovated and painted and furniture must be repaired. This past winter, Kiley and his full-time staff of four, with the help of an outside contractor, constructed an extensive addition to the Chamber Music Hall which will permit a greater number of concerts to take place in that building. Despite the fact that there is a never-ending amount of work to be done during the fall and winter, that time gives Kiley the necessary period of peace and quietude in which he can recoup his energies for the next season.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 9 1970 New England Newsclip

Bucketful of Relief

New Seats at Tanglewood



Whitestone

Tanglewood's new chairs offer the public deep-seated comfort and ample wiggle-room.

By ANNE-GERARD FLYNN

Tanglewood may bring melodious notes to mind, but a somewhat less harmonious afterglow has often been felt in one's seat. Remember being folded up in those metal buckets that passed for chairs in the Shed last year, and trying to maneuver into a position where one's own bucket would not pound like the kettledrum on stage? What a Tanglewood tango that was.

Padded Concerts

Such grand finale scenes are no more, however. Tanglewood, probably as the result of some musician's seating himself in the audience to get its viewpoint (and what a point that must have been), has decided to pad its concerts this season in the form of all-new elm chairs. The broad seats extend well up one's back, and are 22 inches wide, large enough to fit the contours of the Greenback Packers. You can even squeeze in your tuba, if you feel so inclined to bring it along.

The American Seating Co. has installed the furniture, and despite appearances to the contrary, the company does not sit down on the job. It installed the seats at Philharmonic Hall and in the Pittsburgh and Cincinnati baseball stadiums. Proof that America knows its business, for everyone knows that a bad seat at a baseball game is worse than a bad umpire.

The new furniture at Tanglewood is focused at the conductor, whereas the old radiated from a point at the back of the Shed. Now you can be certain that that "pole" down front really is the conductor.

Slippery Seats

The wood of the new chairs is coated with a polyurethane finish which allows you to slip quickly off the seat, insuring that you will not be closed inside its belly. These self-folding chairs, however, have one disadvantage. They no longer allow the music-goer the fun of skiing all over the cramped feet of the audience as he spelunks his way to the middle of the row. The chairs are numbered in black enamel so that you no longer have to breathe down a stranger's neck to discover he is not really sitting in your place, after all.

The metal arm rests of the chairs are painted white to match the white metal structures of the roof, whose natural wood also matches the furniture. Some people do not even have two similar chairs in their living rooms. At Tanglewood, the chairs match each other and the ceiling, too.

You will find the Tanglewood seats most comfortable, but there is no danger of finding them too comfortable. They are all soundly bolted to the floor on metal horseshoes.

With such delightful music and comfortable chairs, there is a great danger many of us will sleep through a few grand finales. That is fine by me. My grand finale still hasn't recouped from last season's "bucketfuls" of Tanglewood tangos.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1970 New England Newsclip

the lively world

by Milton R. Bass

I WAS SITTING on one of the new seats at Tanglewood and musing on the various puns you could work up in describing their comfort quotient. You know, things like "Starting from the bottom up," or "end result," or "just guessing from the seat of my pants," or "hindsight," or "rear view," or "devil take the hindmost." You could have a lot of fun writing stuff like that, driving people into gales of laughter by tickling their funnybones.

But seats are a serious business to me, because so much of my professional life is spent sitting on them. Too often it is more to cry than to laugh. If you ask a critic how the show was the night before and he says "painful," it may have nothing to do with the event. He may have sat and suffered for his art more than any actor on the stage. They also serve who only sit and wait.

* * *

THE TANGLEWOOD management gave up 800 seats in order to make room for the roomier chairs and I thank them 800 times. I thank them 800 times 800 times. For now one can expand with the music, shift knees without jolting everyone in the row ahead and dash for the exit without 10-striking a whole row.

The chairs are constructed so that most of the weight rests on the back rather than the bottom, and the elm is like cushiony velvet compared to those iron maidens of the past. There was a hardness to the old metal seats at Tanglewood and those used at the old Music Barn that went beyond that attributed to diamonds. This was pain of the purest kind, a combination of needle numbness and hot and cold flashes that made you envision amputations and other small niceties.

* * *

THE CRUELEST endurance race of all was to attend Tanglewood on Sunday afternoon and follow it up with the Music Barn concert at night. Jazz musicians, if they show up at all, always show up late. They would always get lost somewhere between New York City and Lenox and would come dragging in about a half-hour after the concert was supposed to start.

Then, while the audience was beginning the dumb rumble that scares the growth out of promoters, the musicians would insist they had to have something to eat or drink or both. Finally, they would be dragged out on the stage and mumble about how glad they were to be there and spend 15 minutes describing their getting lost.

* * *

THEN, THEY would begin the concert. It would be hard to find more enthusiastic audiences than Music Barn used to draw in the old days and the musicians, delighted out of their skulls at finding such a receptive group in such bucolic surroundings, would start playing their hearts out and never want to quit. They would play encores until dawn if permitted, because they don't like to go to bed till it's getting light out anyway.

And there I would sit, battered from Tanglewood, torn from Music Barn, perched on top of a hunk of raw flesh screaming for mercy, and aware that I would have to sit on another chair for an hour after the concert to write the thing up. It was amazing that I was as objective as I was.

* * *

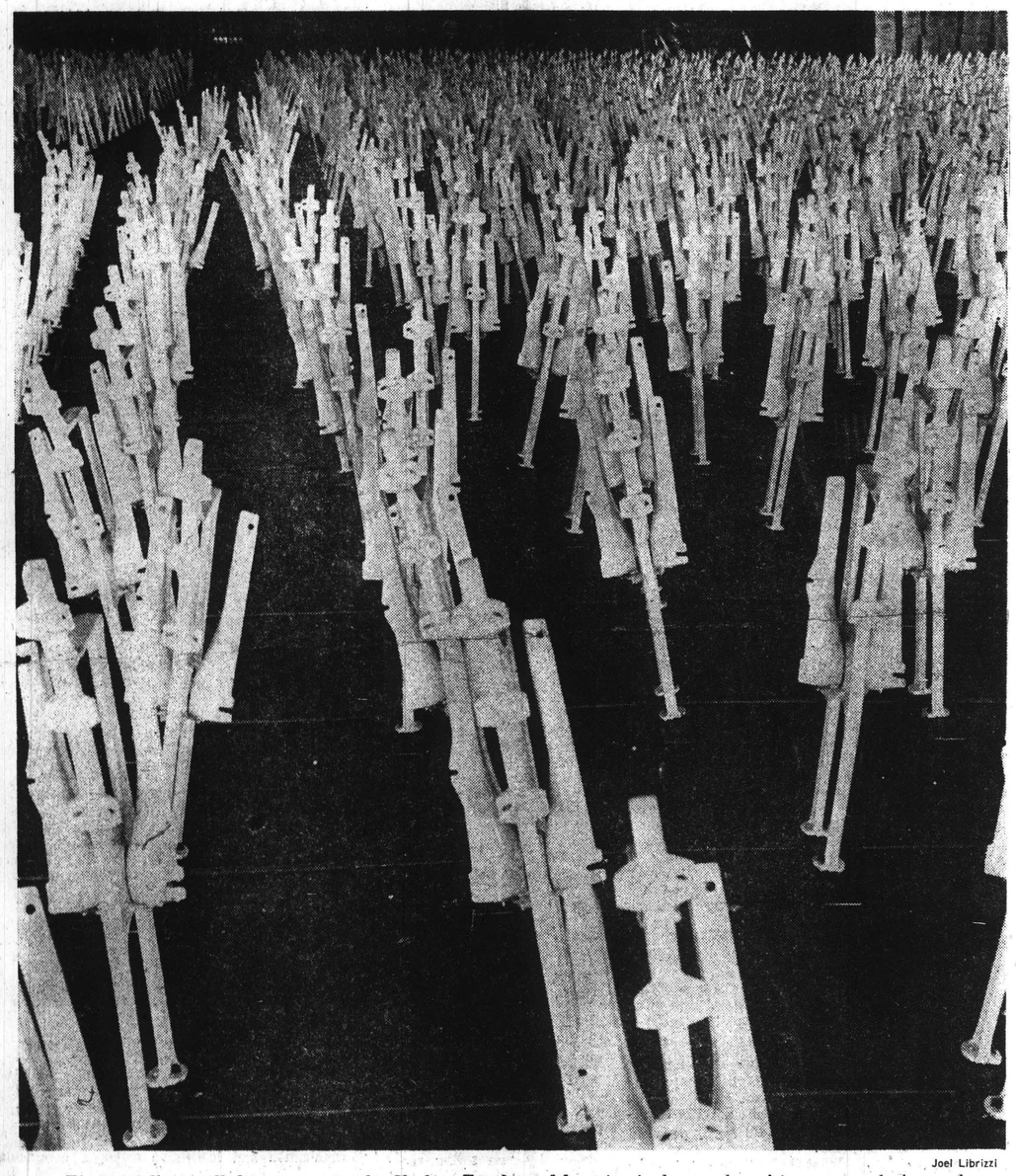
ANYWAY, ALL I wanted to say was that I really like the new seats at Tanglewood and the extra space in the aisle. It is now possible to enjoy the concert from many different angles and to leave at the end of it without the feeling of complete physical exhaustion. There are many other positive things I could say about the new setup, but I see that the concert is almost over now and I have to stop writing.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 20 1970

New England Newsclip

Tanglewood Overture



Joel Librizzi

The partially installed new seats in the Shed at Tanglewood have inspired a number of images, mostly funereal. The musically inclined see a dance of skeletons; the more lugubrious, a cemetery. Nobody yet has called them chairs.

REGISTER
TORRINGTON, CONN.
(E) 11,496

JUL 18 1970

New England Newsclip

Other opinion

Seats in harmony

Berkshire Eagle

The average man, it is said, spends a third of his life in bed and if well regulated sleeps the same period. How much of the other two-thirds he sits does not lend itself to any precise computation, but most well adjusted people are inclined to the practice whenever courtesy allows, opportunity affords and comfort is anticipated. It is an important attitude, as the astronauts say.

Tanglewood patrons, of which there were cumulatively some 22,000 in the series of musical events over the weekend, were treated to a comforting attitude which, for all except a clutch of boxholders, had been denied them ever since the great Shed was constructed in 1938. There were new seats replacing the sheetsteel racks which had afflicted comfort for a generation. Although not upholstered, they proved to be artistically right and fundamentally sound — in a word, comfortable. The press release reported that they were the same type of seating installed in the new baseball stadiums in Pittsburgh and Cincinnati. This is unsettling. Their belated appearance at Tanglewood suggests that even in this important field priorities are out of order. With all understanding of the four-hour baseball marathon, where but in a concert hall is comfort so important, especially to the dutiful spouse, the indifferent listener and the tone deaf?

Not only has the affluent society been accommodated by a widening of the seat to a generous 22 inches, but even the elongated John Kenneth Galbraith's knees can find room for maneuver. The distance between rows has been increased to easily seat late-comers and to allow patrons an unobtrusive retreat to the bar-tent during a rough passage.

In short, Tanglewood has at long last found itself in harmony with the wise words of the late Lewis Perry. At the opening exercises of the Music Center at which he presided with such great humor and charm, he was wont to chide the participants to be brief with the admonition that the "mind cannot encompass what the seat cannot endure."

The Berkshire Eagle

Pittsfield, Massachusetts, Monday, July 27, 1970

Whitestone

KOUSSEVITZKY MEMORIAL service, held annually on the Sunday closest to his birthday, was held yesterday at the Church-on-the-Hill Cemetery in Lenox with more than 300 persons attending. By coincidence, yesterday happened to be the birthday of the former conductor of the Boston Symphony, who died in 1942.

Lenox Church Rite Commemorates Serge Koussevitzky

LENOX — Religious and musical services were conducted in the Church on the Hill Sunday morning to commemorate the birthday of the late revered conductor of the Boston Symphony Orchestra, Serge Koussevitzky, who died June 4, 1951, at the age of 77.

Members of the Berkshire Music Center at Tanglewood presented a vocal and instrumental program at 10 a. m. under direction of Michael Tillson Thomas, associate conductor of the orchestra.

Following the musical program, the congregation assembled at the Koussevitzky grave site in Church on the Hill Cemetery for other services.

Included in the assemblage were Mrs. Olga Koussevitzky, widow of the conductor, famed Koussevitzky protege Leonard Bernstein, Aaron Copland, composer and conductor who rose to fame at Tanglewood, members of the Boston Symphony Orchestra and many music lovers.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUN 10 1970 New England Newsclip

Where to Listen This Summer

Music will be made this summer in most of the places to which New Englanders have become accustomed. The following is a collection of the announcements which have come our way:

To begin at the beginning, **Tanglewood opens Friday** evening July 3 for the 1970 Berkshire Festival of the Boston Symphony Orchestra. The first two concerts, Friday at 9 p.m. and Saturday at 8:30 p.m. will be conducted by Seiji Ozawa, an artistic director of Tanglewood and newly named conductor of the San Francisco Symphony. On the Friday night program are works by Bernstein, Ligeti and Berlioz, and on Saturday night, Mozart and Stravinsky. Leonard Bernstein conducts the first Sunday afternoon program, July 5, a performance of Mahler's Symphony No. 2. with the Harvard Glee Club and Radcliffe Choral Society.

William Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts in observance of the 200th anniversary of the composer's birth. The Beethoven concerts will be July 31, Aug. 1 and 2, and Aug. 14, 15, and 16.

July 28 will be the annual Tanglewood-on-Parade program, this year celebrating the 30th anniversary of the Berkshire Music Center and the approaching 70th birthday of composer Aaron Copland. The program will begin at 2 p.m. with demonstrations of the work of students at the Berkshire center and will conclude with an 8:30 p.m. concert by the Boston Symphony and Music Center Orchestras conducted by Aaron Copland.

Tanglewood concerts are every Friday and Saturday night and Sunday afternoon on the grounds of the Tanglewood estate in Lenox. Tickets and information are available at the Symphony Hall Box office, Boston, and after June 15 by mail or in person at the Box Office, Tanglewood, Lenox, Mass.

Other conductors for the season will be Gunther Schuller, Michael Tilson Thomas, Rafael Fruhbeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras. Artists-in-residence and teachers of master classes will be soprano Phyllis Curtin and pianist Byron Janis.

The Tanglewood program continues through Aug. 23. The program for the following weekend will be published each Saturday on the Limelight Page. Until then, the **Boston Pops** season continues at Symphony Hall Boston, through June 27.

Elsewhere in the vicinity:

The Marlboro Music Festival, on a mountainside in Marlboro, Vt., will present its informal schedule of chamber orchestra and chamber music performances weekends from July 11 through Aug. 23 under the guidance of Rudolf Serkin, artistic director. Pablo Casals will conduct the festival orchestra on dates to be announced. Brochure and ticket information available from Marlboro Music Festival, Box 30 1430 Spruce St., Philadelphia, Pa.

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The Philadelphia Orchestra will begin its summer season July 30, with performances Thursday, Friday and Saturday evenings and Sunday afternoons for the following four weeks, ending Aug. 23.

Special popular programs at Saratoga, including performances by Dianne Warwick, Liberace, Blood Sweat & Tears and the Hee Haw gang, begin June 13 and continue through Sept. 6.

Program and ticket information available from the Saratoga Performing Arts Center, Saratoga Springs, N.Y. 12866.

The season begins at Newport July 10 through 12 with the **Newport Jazz Festival.** The Friday evening concert will be a salute to Louis Armstrong, who will be present, along with Mahalia Jackson. Pete Fountain, the Preservation Hall Jazz Band and the Bobby Hackett Quartet

At noon Saturday there will be workshops for trumpet, violin and drums, followed by a concert of contemporary jazz. the Saturday evening concert will feature Nina Simone, Miles Davis, Dizzy Gillespie, Herbie Mann and Sonny Rollins.

Ella Fitzgerald, Cannonball Adderley, the Buddy Rich orchestra, Les McCann and Eddie Harris, and Leon Thomas will perform at the Sunday night concert. Tickets and accommodation information is available from the Newport Jazz Festival, Newport, R.I. 02840.

The Newport Music Festival, formerly sponsored by the Metropolitan Opera and revived last year after a lapse of several seasons, will offer opera, chamber music and vocal and instrumental recitals in Newport's mansions and opera house from July 30 through Aug. 8. Highlights will include an opening night chamber music concert with music of Rheinberger and Wolf-Ferrari, recitals by pianists Raymond Lewenthal and Flavio Varani, and American premiere performances of Rossini's "Maria Dolcissima" and Prince Poniatowski's opera "Au Travers de Mur" with the Metropolitan Opera Studio Singers.

Tickets and information are available from the Newport Music Festival, 23 Bridge St., Newport, R.I. 02840. The Newport Music Festival dates coincide with the annual Newport Art Exhibition and the America's Cup trials.

Farther afield, a series of Saturday and Sunday concerts will be offered in conjunction with the **Stratford Festival Canada** beginning July 5 and continuing through Aug. 22. The Sunday concerts will include folk song, piano, guitar and vocal recitals, and the Saturday series will offer chamber music. Information available from Festival Theatre, Stratford, Ontario, Canada.

Chamber, symphonic and choral concerts will be offered at the **Grand Teton Music Festival,** Jackson Hole, Wyo., July 28 through Aug. 30, and at the **Aspen Music Festival,** Aspen, Colo., June 29 through Aug. 30. Opera will be heard in the west June 20 through July 25 at the **Central City, Colo., Opera Festival,** and July 3 through Aug. 22 at the **Santa Fe., N.M., Opera.**

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,372 (E) 194,700

MAY 30 1970 New England Newsclip

Tanglewood ho!

By Marjorie Sherman, Globe Staff

In that lush green corner of the Berkshire Hills where the word "Tanglewood" is music itself, the fiddle stands are up and the great hanging baskets of fuchsias are already in blossom.

Faces known the world round are heading for the peaceful villages of Lenox and Stockbridge. Joining one another across the great lawns where the late Serge Koussevitzky of the Boston Symphony watched his BSO dream come true just 30 years ago will be Bernstein and Ormandy, Schuller and Ozawa, Barzin, and scores more.

Boston Symphony's own star turn, the brilliant 25-year-old Michael Tilson Thomas, associate conductor with William Steinberg and a standing-ovation baton man in a few short months, will be a festival conductor.

A special date is June 28, and the opening of the Berkshire Music Center, the "Summer academy" where Leonard Bernstein was Koussevitzky's first pupil in 1940 and where Bernstein will do the opener.

Symphony's old guards—Cabots and Tafts and Gardiners and Hatches will be heading west for the July 3 week-end concert. Then will follow the seasonal fireworks, like the Beethoven Anniversary concert, Arthur Fiedler's special Pops session there (on Aug. 11), the Berlioz Requiem memorial concert for the late Charles Munch, and the Festival of Contemporary Music, (with the Fromm Music Foundation of Chicago taking half the honors) Aug. 15 through Aug. 20.

Boston's own Chorus Pro Musica, Harvard Glee Club, Radcliffe Choral Society will be joining Tanglewood's Festival Chorus for special sessions in the most famous Music Shed anywhere. Solo lights will shine down on Jules Eskin, Claude Frank, Rudolf Firkusny, Paul Zukofsky, Peter Serkin, Lili Kraus, Rosalind Elias, Phyllis Curtin and a galaxy more.

★

The SOS is out from the SIS for some home welcomes for students due here June 24 from Scandinavian countries. The Student International Service, at 191 Cambridge st., Boston (ask for Mrs. Arlan) is also hoping for housing for young lawyers, educators, journalists and doctors who'll arrive in July.

NEWS
SOUTHBRIDGE, MASS.
(E) 5,742

JUN 25 1970 New England Newsclip

Many Live Music Concerts On Schedule In Area

By Irene Jarry
News Music Columnist

With music festivals mushrooming everywhere, music lovers, students, etc., are planning to hear again this summer live music concerts which their busy winter schedules have limited. Plan to sparkle many of your short summer trips around them. Although as a nation we have been accused of having a very low culture rating—you know that long-hair stuff, our cultural spectaculars are fast jux toposing those in Europe. Americans are learning to discriminate, and thousands of people travel to top-flight art festivals, many of them free, such as Levenson's summer POP concerts in Worcester, The Esplanade concerts in Boston with Arthur Fiedler.

The Tanglewood Berkshire Festival at Lenox, Mass. considered the best festival in America, will be held July 3 thru to August 23rd with William Steinberg music director. It features the Boston Symphony Orchestra, many top name artists and guest conductors again this year. One of the festivals that has the most glamorous settings, beautifully landscaped grounds. Close by are the Jazz and Folksong Concerts at the Bershire Music Barn. There is also chamber music at South Mountain.

Kenny Burrell, Dizzy Gillespie and many others.

An innovation on Saturday afternoon will be six hours of jazz starting at noon.

The Sunday afternoon concert will feature Bill Cosby with his new band. Making her Newport debut will be singer Roberta Flack. Rounding out the program will be a jam seession with blues guitarists Albert King, T-Bone Walker, and Shuggie Otis.

The program concludes Sunday evening with a program featuring jazz great Ella Fitzgerald, Buddy Rich and his Orchestra, the Les McCann Trio, the Eddie Harris Quartet, the Cannonball Adderley Quintet, and Leon Thomas, vocalist with his quartet.

More about festivals later. Happy listening!

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Program and ticket information available from the Saratoga Performing Arts Center, Saratoga Springs, N.Y. 12866.

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At noon Saturday there will be workshops for trumpet, violin and drums, followed by a concert of contemporary jazz. the Saturday evening concert will feature Nina Simone, Miles Davis, Dizzy Gillespie, Herbie Mann and Sonny Rollins.

Ella Fitzgerald, Cannonball Adderley, the Buddy Rich orchestra, Les McCann and Eddie Harris, and Leon Thomas will perform at the Sunday night concert. Tickets and accommodation information is available from the Newport Jazz Festival, Newport, R.I. 02840.

The Newport Music Festival, formerly sponsored by the Metropolitan Opera and revived last year after a lapse of several seasons, will offer opera, chamber music and vocal and instrumental recitals in Newport's mansions and opera house from July 30 through Aug. 8. Highlights will include an opening night chamber music concert with music of Rheinberger and Wolf-Ferrari, recitals by pianists Raymond Lewenthal and Flavio Varani, and American premiere performances of Rossini's "Maria Dolcissima" and Prince Poniatowski's opera "Au Travers de Mur" with the Metropolitan Opera Studio Singers.

Tickets and information are available from the Newport Music Festival, 23 Bridge St., Newport, R.I. 02840. The Newport Music Festival dates coincide with the annual Newport Art Exhibition and the America's Cup trials.

Farther afield, a series of Saturday and Sunday concerts will be offered in conjunction with the **Stratford Festival Canada** beginning July 5 and continuing through Aug. 22. The Sunday concerts will include folk song, piano, guitar and vocal recitals, and the Saturday series will offer chamber music. Information available from Festival Theatre, Stratford, Ontario, Canada.

Chamber, symphonic and choral concerts will be offered at the **Grand Teton Music Festival,** Jackson Hole, Wyo., July 28 through Aug. 30, and at the **Aspen Music Festival,** Aspen, Colo., June 29 through Aug. 30. Opera will be heard in the west June 20 through July 25 at the **Central City, Colo., Opera Festival,** and July 3 through Aug. 22 at the **Santa Fe., N.M., Opera.**

TANGLEWOOD

★ ★ ★ ★ ★ ★ ★ ★ ★

By R. C. HAMMERICH

Tanglewood is still the great lady of the summer entertainment circuit — gentle and gracious in her dress and manner, spirited and elegant in her purpose—a genteel personage of quality.

BSO SUMMER HOME

Her 210 acres which overlap the borders of Lenox and Stockbridge have been the summer home of the Boston Symphony Orchestra since 1937 and the home of the Berkshire Music Center (BMC), a summer school for advanced study of music, since 1940.

Between them, the two organizations will offer 80 musical events for more than 200,000 listeners during an eight-week season beginning June 28.

On that afternoon, Leonard Bernstein, retired music director of the New York Philharmonic and a Tanglewood student during the first (1940) summer of the BMC, will give the address of greeting to up to 400 students at the opening ceremony.

The first BMC concert will be June 30, a faculty recital. The first festival concert will be July 3 with Seiji Ozawa conducting the Boston Symphony Orchestra and the Tanglewood chorus.

The final BMC concert will be Aug. 23 (chamber music at 10 a. m.) The final festival concert will be the same afternoon (2.30) with Ozawa conducting the Boston Symphony Orchestra, tenor Leopold Simoneau and three choruses in a performance of the Berlioz Requiem.

STEINBERG DIRECTOR

It will be Tanglewood's first summer since the retirement of Erich Leinsdorf, who left last year as music director of the orchestra and BMC. He was replaced by William Steinberg, who continues his affiliation as music director of the Pittsburgh Symphony Orchestra.

But Steinberg has been ordered by his doctor to curtail his work, so there are four musical guides at Tanglewood this summer: Steinberg, Ozawa, Gunther Schuller and Bernstein.

Steinberg will conduct four of the six all-Beethoven programs scheduled to honor the composer's 200th birthday, Dec. 16. He will conduct July 31, Aug. 1, 14 and 15. The other Beethoven programs will be Aug. 2 with Antal Dorati and Aug. 16 with Max Rudolph.

Ozawa, who is music director of the Toronto and San Francisco orchestras, is co-music director with Schuller. He has concerned himself primarily with organizing the 24 weekend performances of the Boston Symphony Orchestra, of which he will conduct eight.

N. E. CONSERVATORY HEAD

Schuller, president of the New England Conservatory of Music and a composer of international standing, will be involved primarily in the BMC and the four-concert Festival of Contemporary Music sponsored jointly Aug. 16-20 by the BMC and the Fromm Foundation. He will conduct one of the big, weekend programs, Aug. 21.

Bernstein, officially appointed advisor to Tanglewood, will conduct Mahler's Symphony No. 2, "Resurrection," July 5 with the Boston Symphony Orchestra, two vocal soloists and three choruses.

The season will be a busy one with 80 concerts in a half-dozen series. With the Boston Symphony Orchestra in the 24 weekend festival concerts and eight Saturday-morning, open rehearsals will be 14 conductors, 12 solo pianists, five solo instrumentalists, 15 vocal soloists and eight choruses. Also, on July 12, the Corky Siegel Blues Band will be featured.

Special events include three kock programs called Contemporary Trends. They will present The Who on July 7, Joe Cocker, July 21 and Santana Aug. 18.

POPS CONCERT AUG. 11

Arthur Feidler will conduct pops Aug. 11, and the several, overlapping programs demonstrating the skill of BMC students (Tanglewood-on-Parade) will start at 2 July 28 and end with a program honoring the BMC's 30th and Aaron Copland's 70th birthdays.

Copland, for many years director of the center, will conduct some of the evening performances at 8.30 of the combined Boston Symphony and BMC orchestras.

The 35 concerts scheduled by the BMC are less grand than the big, weekend festival events with the Boston Symphony Orchestra, but are only slightly less professional, the artists being either members of Boston's orchestra or BMC students who, for the most part, are conservatory graduates in transit toward professional careers.

The schedule includes faculty recitals, chamber groups of all sizes and instrumentation, vocal and instrumental soloists, choirs and the BMC orchestra of 60 to 70 members.

All 35 of the BMC programs may be attended by those holding a $15 membership in the Friends society, probably the biggest musical bargain of the summer, or by nonmembers for $1.50 for each event.

UNCOMFORTABLE DAYS

There were a few uncomfortable days in May when one of the national wire services circulated a story that Tanglewood was in serious financial trouble and might not open this year.

While it is true that all large orchestras face a frightening financial future and that Berkshire County businessmen, for the first time, are being asked to give $27,000 to Tanglewood this year, there has been no danger threatening this year's festival.

The deficit very likely will be larger again this year. It has been growing every year, although exactly how much of the Boston Symphony Orchestra's annual losses may be directly attributed to Tanglewood is difficult to ferret out.

Some of the figures from last year's report may be of interest. The orchestra's fiscal year ends with the close of Tanglewood at the end of August.

The year's expenses of more than $5 million were $1,579,838 greater than earned income. Income from restricted investments, fund raising and the Ford Foundation reduced that to $557,441,

See TANGLEWOOD
Page 61

On a Sunday afternoon, crowds at Tanglewood overflow onto spacious lawns surrounding the huge Music Shed where the Boston Symphony Orchestra has its summer home.

About the Series

It probably is not quite true that there is more entertainment to be had during the summer than in the winter, but a survey of the straw hat circuit serving Western Massachusetts residents might lead someone to think so.

Starting today is a series outlining the schedule offered by seven of the largest summer projects in the area.

One of the traditional complaints people like to make about their home areas is that "There is nothing to do around here!" Anyone with enough interest to skim this series soon will see that there is a great deal to do around here...if he isn't too busy lying in the sunshine.

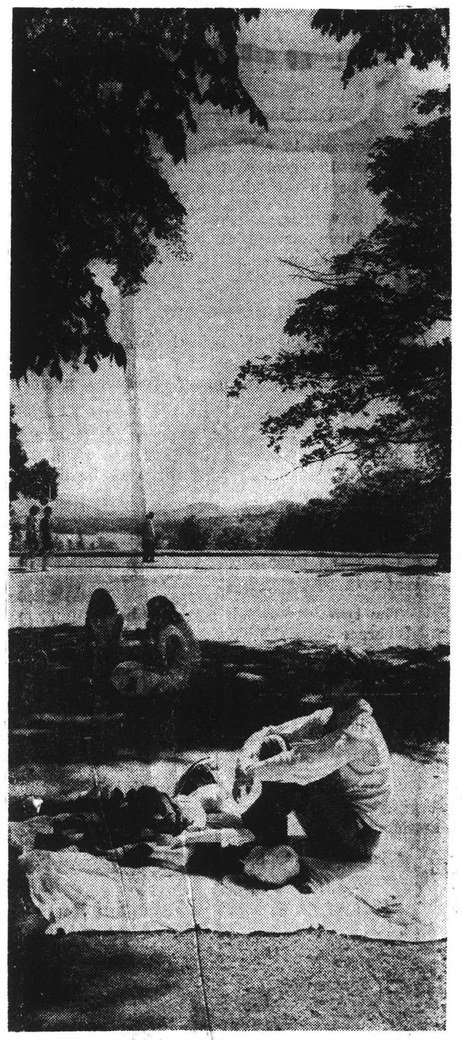
The series confines itself to the sort of entertainment requiring no effort on the part of the one being entertained. There is nothing in it about swimming or tennis or softball or mountain climbing or chasing gazelles.

There is a great deal in it about singing and dancing and painting and fiddling and the ancient game of make believe...all done by someone else for the edification and enlightenment of the lazy, or non-athletic, entertainee.

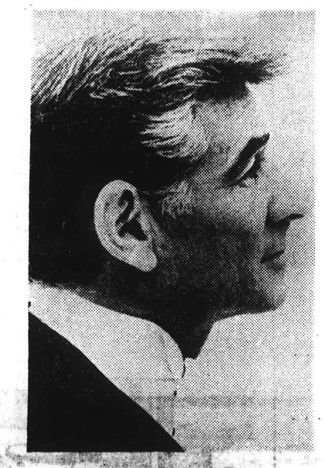
Today the opening article discusses Tanglewood, that elegantly manicured 210 acres of greenery on the northern slope of Stockbridge Bowl in Lenox which has been the setting of sublime sound in the summer since 1937.

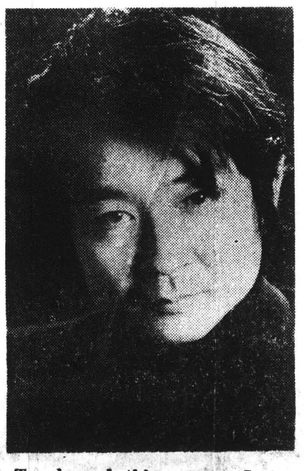
Following articles will discuss the offerings of music and art and dance and drama in the Storrowton Theater in West Springfield, various halls at the University of Massachusetts in Amherst, the Berkshire Playhouse in Stockbridge, Adams Memorial Theater in Williamstown, the Ted Shawn Theater at Jacob's Pillow in Becket and the 5100-seat amphitheater at Saratoga Springs, N.Y.

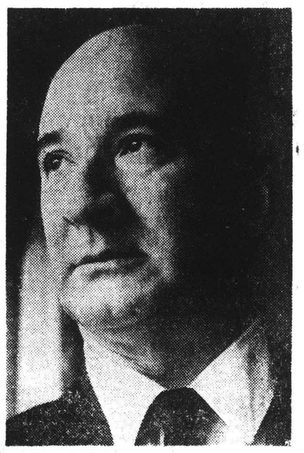
There probably is not a man alive, or woman or child, who won't find something in the series to entice him...or her.



Pleasant moments at Tanglewood...summer, sun and the Boston Symphony.







Three world-famous conductors at Tanglewood this summer; Leonard Bernstein, Seiji Ozawa and William Steinberg, who succeeds Boston's retired Erich Leinsdorf.

The Birmingham News
BIRMINGHAM, ALA.
D. 179,129 SUN. 219,330

JUL 12 1970

Music festivals brighten scene during summer

BY OLIVER ROOSEVELT, News staff writer

More than ever this year summer is music festival time. Not only have the established festivals continued to develop interesting programs, but new ones have come along as a result of extended-season contracts among the major orchestras of the nation.

In the Southeast there are the Eastern Music Festival at at Greensboro, N. C., (through July 31); Brevard, N. C., (through Aug. 16), and Sewanee, Tenn., (through Aug. 16).

In case you're going elsewhere in the country this summer, you might try Chautauqua, N. Y. (ends Aug. 30); Temple U. Music Festival at Ambler, Pa., with the Pittsburgh Symphony (ends Aug. 9); Merriweather Post at Columbia, Md., with the National Symphony and New York City Ballet (through Sept. 13);

Also Ravinia in Chicago, with the Chicago Symphony (ends Sept. 27); Mississippi River Festival in Edwardsville, Ill. with the St. Louis Symphony (ends Aug. 11); Meadowbrook in Rochester, Mich., with the Detroit Symphony and American Ballet (ends Aug. 16); Muni Opera in St. Louis (ends Sept. 6); Blossom Center in Cleveland, with the Cleveland Orchestra and New York City Ballet (ends Sept. 5);

And the Summer Opera Festival in Cincinnati (ends Aug 2); Santa Fe Opera (New Mexico, ends Aug. 22); Hollywood Bowl, with the Los Angeles Philharmonic; Carmel Bach Festival (California, July 17-26; Aspen Music Festival (Colo., ends Aug. 30), and the Stratford (Canada) Festival (ends Aug. 23). These are just a few.

Festivals are fun

YOUR WRITER has chosen to visit three festivals in the northeast: The Berkshire Festival, at Tanglewood, oldest leading music festival in the nation; the Saratoga in New York, relatively young, and the Marlboro in Vermont, which attracts the leading chamber musicians of the nation.

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THE MARLBORO Festival has its own special excitements. Pablo Casals, for one. Rudolf Serkin, its director, for another. Saturday and Sunday concerts are unprogrammed until the last moment.

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If you can get to any of the festivals on your vacation, you're in luck. If not, this column will try to bring you some of the atmosphere in reports from Tanglewood, Saratoga and Marlboro shortly after the first week in August, when we'll be shuttling among the three.

Gainey in hospital

A WEEK AGO Monday we interviewed Andy Gainey, and duly reported our conversation with him last Sunday. After the paper had gone to press, we found out that he had suffered a heart attack on Thursday.

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There's no word yet on when he'll be able to have visitors, nor how long he'll be hospitalized.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 5 1970 New England Newsclip

Many festivals of note

by Harry Neville
HT Music Editor

During the summer months New England fairly burgeons with music festivals, nearly all of which merit some degree of attention from music lovers. The most famous of these is of course Tanglewood (July 3-August 23), whose inducements are sufficiently well known not to require special mention. The following comments in no way represent a preferential listing; the events mentioned are merely those of which this writer has some first-hand experience.

The New Hampshire Festival opens July 9 with a concert in Inter-Lakes Auditorium, Meredith. This is a festival which centers geographically around the Lakes Region of New Hampshire, with most of the concerts taking place in Meredith and Wolfeboro. Orchestra members are drawn from symphonies and universities across the country, and Thomas Nee is the dynamic young conductor responsible for whipping them into shape.

On the basis of performances last year one may expect readings that are vital and authoritative from these players. Although concerts are generally well attended, seating is not a problem and tickets for all events are available at the door.

Last minute decisions to attend are not advisable in the case of the Marlboro (Vermont) Festival, where events are frequently sold out well in advance. Marlboro opens July 11, and Pablo Casals, 93-year-old cellist and conductor, will be in residence for the 10th summer since 1960. Programs are selected from works in progress and are not usually announced much in advance.

Even a non-music lover might enjoy the ambience provided by The Elms, The Breakers and Marble House, the 19th century showplaces which serve as concert halls for the Newport (Rhode Island) Festival (July 30-August 8). Billed as "A Romantic Revival in Newport's Fabled Mansions," the festival is devoted largely to 19th century salon music, art songs and short operas by lesser known composers, or lesser known works by well known composers.

German cellist Siegfried Palm, who appears July 24 with pianist Luise Vosgerchian as part of Dartmouth College's summer music series at Hopkins Center, Hanover, N. H.

In any event, "quaint" would seem a fair word to describe the appeal of many of the works to be heard: a trio, for example, by Balfe, composer of "Martha," or a woodwind quintet by Ponchielli, composer of "La Gioconda." The surroundings, however, are absolutely right for this kind of music, and such an intensive investigation of a forgotten literature is bound to turn up a few gems.

Most days are quite busy with events scheduled for 9:45 and 11:30 a.m., 5:30 and 9:30 p.m. For those who remain unconvinced there are such special events as a cruise concert on Narragansett Bay and a grand 19th century balloon ascent ("the elements permitting") with authentic 19th century balloon ascent music.

The Newport Festival coincides this year with the trials period of the America's Cup yacht races, and reservations should be secured well in advance.

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Held on Saturdays at 3 p.m., through September 5, the concerts this year will traverse the complete cycle of Beethoven quartets. Other composers are represented as well, and the concerts generally include the participation of a guest artist.

Music Mountain is an excellent side trip from Tanglewood, to which, with a small amount of judicious planning, the listener may easily return in time for dinner and the evening concert.

The Beethoven bicentennial is being commemorated also at Colby College, Waterville, Maine, where the Hungarian Quartet will present the entire cycle of the master's quartets on six consecutive Tuesday evenings beginning July 14. This is the group whose recording of the same pieces won the Grand Prix du Disque a few years ago. The concerts take place in Given Auditorium of the Bixler Art and Music Center at 8 p.m.

Not all the exciting summer events take place out of town. Across the Charles River in Cambridge the Loeb Drama Center is sponsoring a series of five consecutive Monday evening concerts in Sanders Theater. These begin tomorrow at 8:30 p.m.

The programs and artists of this series are exceptionally interesting, as can be seen from the initial event: pianist Peter Serkin playing Messiaen's "La Roussarole Effarvatte" ("The Reed Warbler") and Bach's Goldberg Variations.

On the following Monday Leonard Shure, a much revered but infrequently heard pia[illegible] performs a program which includes Schumann's C major Phantasie. Lukas Foss, the New Cleveland Quartet and the Summer Festival Orchestra conducted by Leon Kirchner are also included on this series.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUN 21 1970 New England

A Roundup Of Summer Stage Fare

By RICHARD C. HAMMERICH

Large changes and small appear yearly in the entertainment fare offered around the summer circuit, but the general patterns are comfortably predictable.

RELIABLE ELEGANCE

The curtailment of the appearances of the chief conductors at Tanglewood and Saratoga Springs because of ailments afflicting William Steinberg and Eugene Ormandy will not diminish the reliable elegance of their organizations, the Boston Symphony Orchestra and the Philadelphia Symphony Orchestra.

The Berkshire Music Barn in Lenox, dark last summer and filled with baroque chamber music the summer before, has grand plans for a return to a summer of jazz, folk music and rock.

A new tent theater is going up on the campus of Mount Holyoke College in South Hadley to present a season of eight plays each to run five nights. And the large University of Massachusetts summer arts program of music, art, poetry and theater will be augmented by a series of four experimental plays presented by a group calling itself The Masque.

Tanglewood in Lenox is still the dominant attraction of the area. It offers a schedule of about 80 public musical events during an eight - week season beginning Sunday.

William Steinberg, music director of the Boston Symphony Orchestra, who replaced Erich Leinsdorf last year, has reduced his activities in recent months at the request of his physicians to conserve his strength and is scheduled to conduct only four concerts on two weekends.

ALL-BEETHOVEN PROGRAMS

He will conduct four of six all-Beethoven programs which will celebrate the master's 200th birthday on Dec. 16 with 16 of his compositions including all five piano concertos and six of the symphonies.

The other principal conductor at Tanglewood will be Seiji Ozawa (eight concerts) music director of the Toronto and San Francisco Symphonies, who is serving as one of two artistic directors.

Gunther Schuller, president of the New England Conservatory of Music in Boston, is the other artistic director. His principal interest at Tanglewood will be in the educational projects conducted by the Berkshire Music Center, Boston University and his conservatory and in the Festival of Contemporary Music Aug. 16-20.

Leonard Bernstein, Tanglewood advisor, will conduct Mahler's "Resurrection" symphony July 5 with the orchestra, two vocal soloists and three choruses.

Ten other conductors for Boston's orchestra at Tanglewood, 12 solo pianists, five solo instrumentalists, 15 vocal soloists and eight choruses will also be on the summer program.

There will be a concert opera, Pops with Fiedler, three giant rock programs and lots of small-ensemble music.

TIMES
GLOUCESTER, MASS.
(E) 10,850

JUN 13 1970 New England Newsclip

BERKSHIRE FESTIVAL—Every summer from July through August the Boston Symphony resides at Tanglewood in Lenox for a series of concerts that has become one of the greatest musical attractions in the world. Guest performers are artists of international fame, and the music ranges from Bach and Mozart to Bartok and Weill; there is also a popular "Trends" series featuring the best of jazz, rock and soul. Concerts are on Fridays at 9 p.m., Saturdays at 8 p.m. and Sunday afternoons at 2:30. Open rehearsals are at 10:30 a.m. Saturdays. The Tanglewood grounds are open two hours before the concerts, and ticket holders are invited to picnic on the lawn. For ticket information, write the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240.

POST
WALLINGFORD, CONN.
WEEKLY 7,400

JUL 16 1970 New England Newsclip

THE ENORMOUS ROOM 211 Park St., New Haven. Kentucky Bluegrass Fridays, 8:30 p.m. to midnight. City-folk music Saturday evenings, 8:30 p.m. to 1 a.m.

NEW HAVEN POPS CONCERTS summer season will include Three Dog Night and the James Gang, July 18; Peter, Paul and Mary, July 25; Chicago and Delaney and Bonnie and Friends, Aug. 8; Led Zepplin, Aug. 15. Tickets on sale at box office, 152 Temple St., New Haven.

CHESTNUT HILL CONCERTS, Killingworth, July 16, selections by Mozart, Bartok and Debussy, 8 p.m.

BERKSHIRE FESTIVAL CONCERTS, Lenox, Mass., presents Yuji Takahashi July 17 at 7 p.m.; Seiji Ozawa July 17 at 9 p.m. July 18, open rehearsal at 10:30 a.m.; Seiji Ozawa and a Mozart program, 8:30 p.m. July 19, Michael Tilson Thomas at 2:30 p.m. July 21, Peter, Paul & Mary at 8 p.m. in the Shed. Tanglewood on Parade, July 28, 2 p.m. plus gala concert at 8:30 p.m. in the Shed.

CHOATE SUMMER CONCERT SERIES presents Calvin Hampton July 17, 8 p.m. in the Chapel. Marian Cate in concert July 19 at 8 p.m. in the Chapel.

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Held on Saturdays at 3 p.m., through September 5, the concerts this year will traverse the complete cycle of Beethoven quartets. Other composers are represented as well, and the concerts generally include the participation of a guest artist.

Music Mountain is an excellent side trip from Tanglewood, to which, with a small amount of judicious planning, the listener may easily return in time for dinner and the evening concert.

The Beethoven bicentennial is being commemorated also at Colby College, Waterville, Maine, where the Hungarian Quartet will present the entire cycle of the master's quartets on six consecutive Tuesday evenings beginning July 14. This is the group whose recording of the same pieces won the Grand Prix du Disque a few years ago. The concerts take place in Given Auditorium of the Bixler Art and Music Center at 8 p.m.

Not all the exciting summer events take place out of town. Across the Charles River in Cambridge the Loeb Drama Center is sponsoring a series of five consecutive Monday evening concerts in Sanders Theater. These begin tomorrow at 8:30 p.m.

The programs and artists of this series are exceptionally interesting, as can be seen from the initial event: pianist Peter Serkin playing Messiaen's "La Roussarole Effarvatte" ("The Reed Warbler") and Bach's Goldberg Variations.

On the following Monday Leonard Shure, a much revered but infrequently heard pia[illegible] performs a program which includes Schumann's C major Phantasie. Lukas Foss, the New Cleveland Quartet and the Summer Festival Orchestra conducted by Leon Kirchner are also included on this series.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUN 21 1970 New England Newsclip

A Roundup Of Summer Stage Fare

By RICHARD C. HAMMERICH

Large changes and small appear yearly in the entertainment fare offered around the summer circuit, but the general patterns are comfortably predictable.

RELIABLE ELEGANCE

The curtailment of the appearances of the chief conductors at Tanglewood and Saratoga Springs because of ailments afflicting William Steinberg and Eugene Ormandy will not diminish the reliable elegance of their organizations, the Boston Symphony Orchestra and the Philadelphia Symphony Orchestra.

The Berkshire Music Barn in Lenox, dark last summer and filled with baroque chamber music the summer before, has grand plans for a return to a summer of jazz, folk music and rock.

A new tent theater is going up on the campus of Mount Holyoke College in South Hadley to present a season of eight plays each to run five nights. And the large University of Massachusetts summer arts program of music, art, poetry and theater will be augmented by a series of four experimental plays presented by a group calling itself The Masque.

Tanglewood in Lenox is still the dominant attraction of the area. It offers a schedule of about 80 public musical events during an eight - week season beginning Sunday.

William Steinberg, music director of the Boston Symphony Orchestra, who replaced Erich Leinsdorf last year, has reduced his activities in recent months at the request of his physicians to conserve his strength and is scheduled to conduct only four concerts on two weekends.

ALL-BEETHOVEN PROGRAMS

He will conduct four of six all-Beethoven programs which will celebrate the master's 200th birthday on Dec. 16 with 16 of his compositions including all five piano concertos and six of the symphonies.

The other principal conductor at Tanglewood will be Seiji Ozawa (eight concerts) music director of the Toronto and San Francisco Symphonies, who is serving as one of two artistic directors.

Gunther Schuller, president of the New England Conservatory of Music in Boston, is the other artistic director. His principal interest at Tanglewood will be in the educational projects conducted by the Berkshire Music Center, Boston University and his conservatory and in the Festival of Contemporary Music Aug. 16-20.

Leonard Bernstein, Tanglewood advisor, will conduct Mahler's "Resurrection" symphony July 5 with the orchestra, two vocal soloists and three choruses.

Ten other conductors for Boston's orchestra at Tanglewood, 12 solo pianists, five solo instrumentalists, 15 vocal soloists and eight choruses will also be on the summer program.

There will be a concert opera, Pops with Fiedler, three giant rock programs and lots of small-ensemble music.

JAMES
GLOUCESTER, MASS.
(E) 10,5[illegible]

JUN 13 1970 New England Newsclip

BERKSHIRE FESTIVAL—Every summer from July through August the Boston Symphony resides at Tanglewood in Lenox for a series of concerts that has become one of the greatest musical attractions in the world. Guest performers are artists of international fame, and the music ranges from Bach and Mozart to Bartok and Weill; there is also a popular "Trends" series featuring the best of jazz, rock and soul. Concerts are on Fridays at 9 p.m., Saturdays at 8 p.m. and Sunday afternoons at 2:30. Open rehearsals are at 10:30 a.m. Saturdays. The Tanglewood grounds are open two hours before the concerts, and ticket holders are invited to picnic on the lawn. For ticket information, write the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240.

POST
WALLINGFORD, CONN.
WEEKLY 7,400

JUL 16 1970 New England Newsclip

THE ENORMOUS ROOM 211 Park St., New Haven. Kentucky Bluegrass Fridays, 8:30 p.m. to midnight. City-folk music Saturday evenings, 8:30 p.m. to 1 a.m.

NEW HAVEN POPS CONCERTS summer season will include Three Dog Night and the James Gang, July 18; Peter, Paul and Mary, July 25; Chicago and Delaney and Bonnie and Friends, Aug. 8; Led Zepplin, Aug. 15. Tickets on sale at box office, 152 Temple St., New Haven.

CHESTNUT HILL CONCERTS, Killingworth, July 16, selections by Mozart, Bartok and Debussy, 8 p.m.

BERKSHIRE FESTIVAL CONCERTS, Lenox, Mass., presents Yuji Takahashi July 17 at 7 p.m.; Seiji Ozawa July 17 at 9 p.m. July 18, open rehearsal at 10:30 a.m.; Seiji Ozawa and a Mozart program, 8:30 p.m. July 19, Michael Tilson Thomas at 2:30 p.m. July 21, Peter, Paul & Mary at 8 p.m. in the Shed. Tanglewood on Parade, July 28, 2 p.m. plus gala concert at 8:30 p.m. in the Shed.

CHOATE SUMMER CONCERT SERIES presents Calvin Hampton July 17, 8 p.m. in the Chapel. Marian Cate in concert July 19 at 8 p.m. in the Chapel.

Music Lovers From All Over World Listen to Boston Symphony in Green Tanglewood Setting

Music Heads for Great Outdoors

Symphony Orchestras Rev Their Motors

By BETTY DIETZ KREBS
Fine Arts Editor

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Soloists? How can you top Vladimir Ashkenazy, Furdolf Firkusny, Gary Graffman, Lili Krause, Peter Serkin, Andre Watts and Alexis Weissenberg, the pianists?

Oh, yes, along with the Radcliffe choral society and the Tanglewood chorus, there'll be the Corky Siegel Blues band.

The festival ends Aug. 23 with the Berlioz Requiem conducted by Ozawa in memory of Charles Munch.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

MAY 9 1970

New England Newsclip

As I Hear It

Tanglewood: Accent on Youth

By Jay C. Rosenfeld

TWENTY-FOUR programs. An easy task. Start with ample supplies of Tchaikovsky, add a little Mozart, sprinkle lightly with Copland and Bernstein, and as the stew starts to heat up, throw in a pinch of Stravinsky and Schoenberg and, *voila*, it's ready to serve.

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THIS YEAR the accent at Tanglewood is on youth—in soloists and in the music—if you will agree to consider the date of composition instead of the age of the composer. There are at least 20 compositions which will get their first Tanglewood performance this summer, and of the 10 piano soloists, nearly all of them are from the ascending and ambitious ranks.

This is the 200th anniversary of the birth of Beethoven and, all things considered, he is being honored with dignity and discretion. The fifth and seventh weekends, of the eight, will be devoted entirely to him and all six concerts are to be conducted by a tried-and-true master, the musical director of the Boston orchestra, William Steinberg (his only appearances, incidentally). All the other programs will be divided among 10 conductors, of which Seiji Ozawa will take eight, Michael Thomas two, and Bernstein, Burgos, Copland, Lombard, Mackerras, Mester, Schermerhorn and Schuller one each.

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THE FINAL CONCERT will be the Berlioz Requiem played in memory of the ante-penultimate conductor of the orchestra, Charles Munch, whose association with Berlioz' music was always stressed while he occupied the podium here. And the first concert will also include the Berlioz Fantastic Symphony which almost became Munch's theme song.

Good old Tchaikovsky and Strauss will be represented by but one work each while Stravinsky comes up strong with six entries. This may all be a matter of policy but it may well be the result of inviting so many guest conductors who always like to bring something fresh and unhackneyed to their programs. There is to be music by eight living composers. There is to be but one opera in concert form, Mozart's "Cosi fan Tutte." In the last conductor's regime there was greater attention given to this form of music, although one might argue that the Beethoven 9th, the Mahler 2nd, the "Resurrection," and the Berlioz Requiem, each requiring a full program's limits, may be considered as operas in concert form.

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THE OVER-ALL perspective of the coming festival gives the impression of a take-over by the younger generation. And for that reason, there is a new vitality apparent which should prove stimulating and gratifying on all counts. The orchestral repertory is quite the opposite of the planned obsolescence applied by automobile manufacturers. Once a composition was accepted it became practically a permanent part of a season's schedule. In addition to this, today's composers are writing less and less for orchestral ensembles, preferring to employ instruments and sources of sound that are not the orthodox components of Beethoven's and Mozart's symphonies. Hence, there are those who are worrying how much longer the present young generations and those to come will want to listen to the things old-timers, and some not so old-timerish, consider imperishable and, looking further ahead, fretting about concerts and orchestras themselves.

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DAYTON DAILY NEWS
DAYTON, OHIO
D. 161,249 SUN. 215,360

JUN 7 1970

BOSTON
BOSTON, MASS.
MONTHLY 11,500

JUN — 1970

New England Newsclip

MUSIC

Classical

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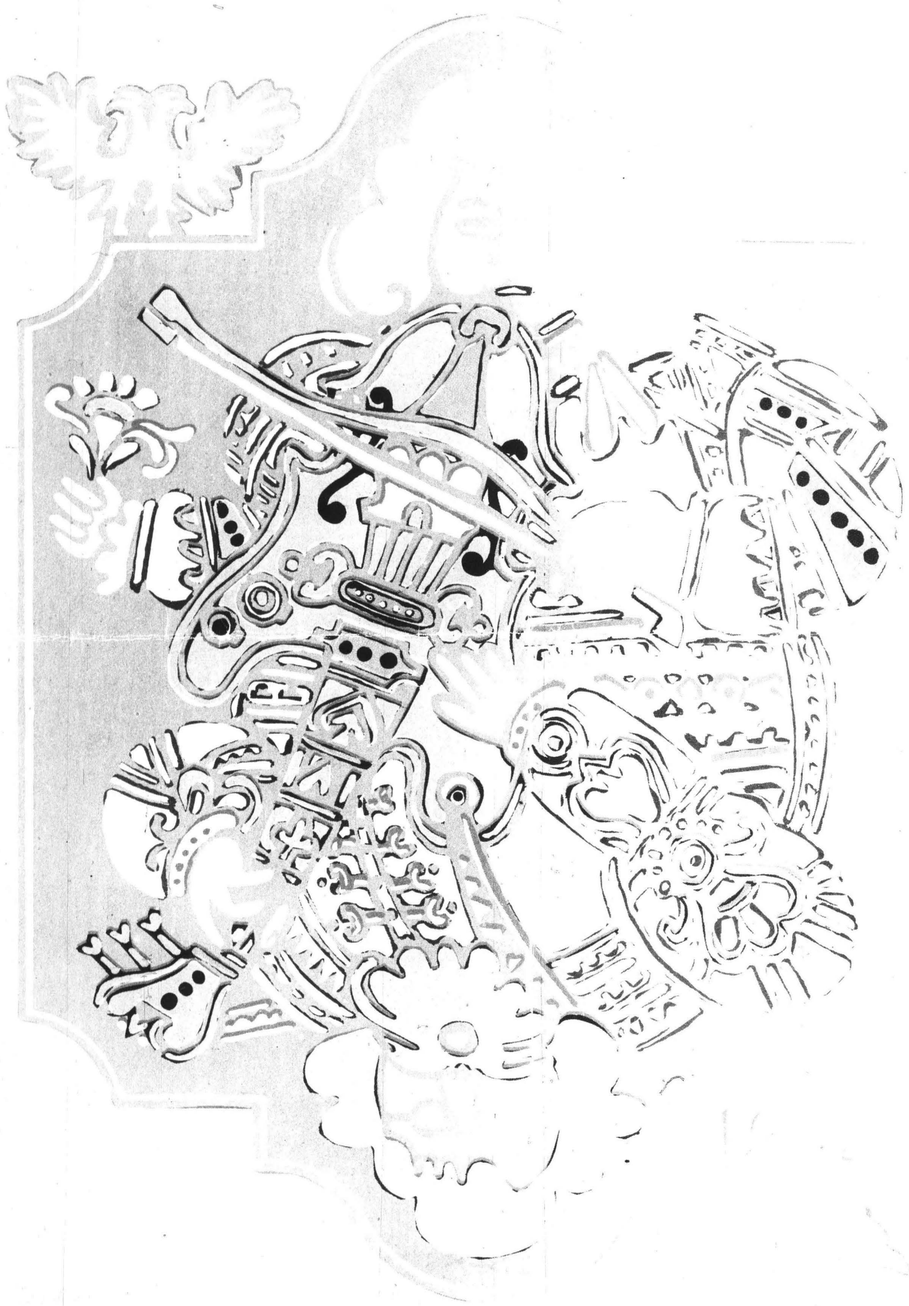
CUE
NEW YORK, N. Y.
W. 244,000

JUN 27 1970

July-August
1970
Tanglewood
24 Concerts by the
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG music director
TANGLEWOOD
Lenox, Mass. 01240 (413) 637-1600

TANGLEWOOD/BERKSHIRE FESTIVAL—(Near Lenox, Massachusetts. Phone info: 413 637-1600.) All concerts performed by Boston Symphony Orchestra. Weekend Preludes—Fridays at 7 p.m.; concerts, 9 p.m.; Saturdays, 8:30 p.m.; Sundays, 2:30 p.m. Tickets: $3.50-$8.50. **July 3**—Prelude; Program of Mahler Songs. Concert; Seiji Ozawa, cond., Works of Bernstein, Ligeti, Berlioz. **July 4**—Seiji Ozawa, cond.; Works of Mozart, Stravinsky. **July 5**—Leonard Bernstein, cond.; Mahler: Symphony No. 2. **July 10**—Prelude; St. John's College Choir—Concert, Rafael Fruhbeck De Burgos, cond.; works by Falla, Stravinsky. **July 11**—Seiji Ozawa, cond.; Mozart's "Cosi fan tutte," with Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause, Ezio Flagello. **July 12**—Seiji Ozawa, cond., Peter Serkin, pianist. Works of Prokofiev, Schoenberg, Russo. Corky Siegel Blues Band. **July 17**—Prelude; Yuji Takahashi, pianist. Concert; Seiji Ozawa, cond., Works of Haydn, Xenakis, Britten. **July 18**—Seiji Ozawa, cond., all Mozart program. Lili Kraus, pianist. **July 19**—Michael Tilson Thomas, cond.; works of Haydn, Bach, Krenek, Stravinsky. **July 24**—Prelude; Phyllis Curtin, soprano. Concert: Aaron Copland, cond.; works of Busoni, Copland, Schubert. Gervase de Peyer, flutist. **July 25**—Jorge Mester, cond.; works of C. P. E. Bach, Strauss, Mozart. **July 26**—Kenneth Schermerhorn, cond.; works of Haydn, Mozart, Stravinsky, Tchaikovsky. **July 31**—Prelude; Joseph Silverstein, violinist; Jules Eskin, cellist; Richard Goode, pianist. Concert: William Steinberg, cond., all Beethoven program with Claude Frank, pianist. **Aug. 1**—William Steinberg, cond., all-Beethoven program with Andre Watts, pianist. **Aug. 2**—Antal Dorati, cond., all-Beethoven program with Vladimir Ashkenazy, pianist. **Aug. 7**—Prelude; Berkshire Boy Choir. Concert: Alain Lombard, cond.; works of Haydn, Roussel, Stravinsky. **Aug. 8**—Michael Tilson Thomas, cond.; works of Rimsky-Korsakov, Prokofiev, Debussy, Satie, with Gary Graffman, pianist. **Aug. 9**—Charles Mackerras, cond., works of Webern, Dvorak, Shostakovich with Jules Eskin, cellist. **Aug. 14**—Prelude; Claude Frank, pianist. Concert; William Steinberg, cond.; all Beethoven program with Rudolf Firkusny, soloist. **Aug. 15**—William Steinberg, cond.; all-Beethoven program with soloists, Jerome Lowenthal, Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul. **Aug. 16**—Max Rudolf, cond., all-Beethoven program with Jerome Lowenthal, pianist. **Aug. 21**—Prelude; Alexis Weissenberg, pianist. Concert; Gunther Schuller, cond.; works of Weber, Szymanowski, Schuller, Scriabin, with Paul Zukofsky, violinist. **Aug. 22**—Seiji Ozawa, cond., works of Lutoslawski, Rachmaninoff, Bartok, with Alexis Weissenberg, pianist. **Aug. 23**—Seiji Ozawa, cond.; Berlioz: Requiem. Concert in memory of Charles Munch.



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TANGLEWOOD
Lenox, Mass. 01240 (413) 637-1600

TANGLEWOOD/BERKSHIRE FESTIVAL—(Near Lenox, Massachusetts. Phone info: 413 637-1600.) All concerts performed by Boston Symphony Orchestra. Weekend Preludes—Fridays at 7 p.m.; concerts, 9 p.m.; Saturdays, 8:30 p.m.; Sundays, 2:30 p.m. Tickets: $3.50-$8.50. **July 3**—Prelude; Program of Mahler Songs. Concert; Seiji Ozawa, cond., Works of Bernstein, Ligeti, Berlioz. **July 4**—Seiji Ozawa, cond.; Works of Mozart, Stravinsky. **July 5**—Leonard Bernstein, cond.; Mahler: Symphony No. 2. **July 10**—Prelude; St. John's College Choir—Concert, Rafael Fruhbeck De Burgos, cond.; works by Falla, Stravinsky. **July 11**—Seiji Ozawa, cond.; Mozart's "Cosi fan tutte," with Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause, Ezio Flagello. **July 12**—Seiji Ozawa, cond., Peter Serkin, pianist. Works of Prokofiev, Schoenberg, Russo. Corky Siegel Blues Band. **July 17**—Prelude; Yuji Takahashi, pianist. Concert; Seiji Ozawa, cond., Works of Haydn, Xenakis, Britten. **July 18**—Seiji Ozawa, cond., all Mozart program. Lili Kraus, pianist. **July 19**—Michael Tilson Thomas, cond.; works of Haydn, Bach, Krenek, Stravinsky. **July 24**—Prelude; Phyllis Curtin, soprano. Concert: Aaron Copland, cond.; works of Busoni, Copland, Schubert. Gervese de Peyer, flutist. **July 25**—Jorge Mester, cond., works of C. P. E. Bach, Strauss, Mozart. **July 26**—Kenneth Schermerhorn, cond.; works of Haydn, Mozart, Stravinsky, Tchaikovsky. **July 31**—Prelude; Joseph Silverstein, violinist; Jules Eskin, cellist; Richard Goode, pianist. Concert: William Steinberg, cond., all Beethoven program with Claude Frank, pianist. **Aug. 1**—William Steinberg, cond., all-Beethoven program with Andre Watts, pianist. **Aug. 2**—Antal Dorati, cond., all-Beethoven program with Vladimir Ashkenazy, pianist. **Aug. 7**—Prelude; Berkshire Boy Choir. Concert: Alain Lombard, cond.; works of Haydn, Roussel, Stravinsky. **Aug. 8**—Michael Tilson Thomas, cond.; works of Rimsky-Korsakov, Prokofiev, Debussy, Satie, with Gary Graffman, pianist. **Aug. 9**—Charles Mackerras, cond., works of Webern, Dvorak, Shostakovich with Jules Eskin, cellist. **Aug. 14**—Prelude; Claude Frank, pianist. Concert; William Steinberg, cond.; all Beethoven program with Rudolf Firkusny, soloist. **Aug. 15**—William Steinberg, cond.; all-Beethoven program with soloists, Jerome Lowenthal, Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul. **Aug. 16**—Max Rudolf, cond., all-Beethoven program with Jerome Lowenthal, pianist. **Aug. 21**—Prelude; Alexis Weissenberg, pianist. Concert; Gunther Schuller, cond.; works of Weber, Szymanowski, Schuller, Scriabin, with Paul Zukofsky, violinist. **Aug. 22**—Seiji Ozawa, cond., works of Lutoslawski, Rachmaninoff, Bartok, with Alexis Weissenberg, pianist. **Aug. 23**—Seiji Ozawa, cond.; Berlioz: Requiem. Concert in memory of Charles Munch

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Detailed information is obtainable from Festival Ticket Office, Symphony Hall, Boston, Ma. 02115.

MONITOR
BOSTON, MASS.
(M) 210,850
MAY 7 1970
New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Tuesday, June 16, 1970

boston arts
July-august 75¢

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MONITOR
BOSTON, MASS.
(M) 210,550
7 1970
New England Newsclip

CAPITAL CITY PRESS BUREAU
ALBANY
NEWSPAPER CLIPPING
COMPLETE CLIPPING
Albany Knickerbocker News
Tuesday, June 16, 1970

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Summer Music Festivals Span the U.S.

BY PAUL HUME
Times-Post Service

WASHINGTON — Every summer brings new places for music and new ideas about what music has to offer and how to present it.

Among the newer places this year is the Grand Canyon. Not to suggest that the Canyon is new, but if you have a visit to that part of the country in your plans this year, then you may want to take in some of the music Izler Solomon will be conducting at Flagstaff, Ariz., which is not far from the south edge of the canyon. The music there will run from July 23 to Aug. 9.

The Adirondack-Champlain Festival, a relative newcomer to the lists, is adding dance this year, and doing it with one of the great dancers of today, Jacques D'Ambroise. Pianist Gary Graffman and cellist Janos Starker also will perform.

Remember Waterloo Village, in northern New Jersey, one of the recent additions to the summer festival circuit. It shares with only one other series in this country, that at Marlboro, Vt., the greatness of Pablo Casals. It will frun from Saturday to Sept. 5, with Casals conducting on the opening program.

Two trends are of particular interest this year, trends that can be noted at every one of the famous summer music centers. One is the presence on every festival program of the big names in popular music: rock, jazz, and Broadway shows.

For instance, Hollywood Bowl is headlining the Nice, the British group that played on Zubin Mehta's TV "Switched-on Symphony" and the Bowl is offering evenings of Rodgers and Hammerstein, Lerner and Loewe, and Gershwin. Right along with these are Bowl nights of Mahler, Sibelius, Berlioz, and an all-Copland program. The Bowl runs from July 7 to Sept. 5.

Ravina, the northern suburban summer home of the Chicago Symphony, has what looks to be the most venturesome of the major summer programs.

Between today and Sept. 27, it will bring its audiences the U.S. debut of Okko Kamu, the young Finnish conductor who won not only the Karajan Conducting Competition last year but also the unqualified, admiring approval of the toughest board of judges in the world.

To Ravinia also will come concert performances of Verdi's "Otello," with McCracken, under Istvan Kertesz, and a "Lucia" with Sills; also music from Gesualdo to Messiaen. There is a series of chamber concerts, the New York City Ballet, the Birmingham Repertory Theater, and, for rock and blues fans, Procol Harum, The Illusion, Ramsey Lewis, Dionne Warwick, B. J. Thomas, Crow, and Frank Zappa. See what I mean?

Temple University's summer music at Ambler, Pa., will hear Honegger's "Judith," with Luise Rainer as narrator, Jessye Norman, singing under Dean Dixon's baton and the Pittsburgh Symphony in residence under William Steinberg. The full schedule includes the Pennsylvania Ballet, campus theater, and folk and rock concerts, from tomorrow to Aug. 9.

Would Gustav Mahler ever have believed that his second symphony was to become one of the big hits of the summer sheds as well as the winter halls? It will be heard at Hollywood Bowl and at Tanglewood, and was scheduled to open Ravinia until Eugene Ormandy's operation necessitated the cancellation of his appearance there. This kind of ultra-serious music is another of the major trends this summer.

VISITORS to Tanglewood, between July ~~3 and Aug. 23,~~ will want to remember the weekend preludes on Fridays at 7 p.m., preceding the regular concerts, which on Fridays are at 9. And the open rehearsals, held at 10:30 a.m. on Saturdays.

Younger conductors are moving into these big summer concerts in assuring numbers: Michael Tilson Thomas, Jorge Mester, Kenneth Schermerhorn, Okko Kamu, Alain Lombard, James De Priest, and of course Ozawa will be heard in various spots.

If you are going south, Greensboro, N.C., is housing the Eastern Music Festival through Aug. 1, with Czech conductor Otokar Trhlik as guest conductor.

If opera is your special bag, remember the Cincinnati Zoo, Colorado's Central City and in New York State, Caramoor and Lake George. Central City is giving "Boheme," and Carlisle Floyd's "Of Mice and Men." At Lake George, in addition to "Boheme" and other familiar operas, Stanley Silverman's new, experimental, but highly praised "Elephant Steps" will be seen. Santa Fe's novelty this summer will be Luciano Berio's opera called "Opera."

At Caramoor, Julius Rudel will conduct performances of Mozart's "Idomeneo," and the U.S. premiere of a new opera by Malcolm Williamson.

Don't overlook the Garden State Arts Center, right off the New Jersey Parkway of that name. It operates through Sept. 12.

And on the east bank of the Mississippi River, on the campus of Southern Illinois University, no less than the Cleveland, Chicago, Detroit, and St. Louis orchestras all will play sometime between July 2 and Aug. 12. Cleveland's orchestra will be at home at the Blossom center for most of the summer.

The Shenandoah Valley Music Festival is at Orkney Springs, which runs between Aug. 5 and 15. The hope is that the National Symphony may emerge from its stepchild role to play at least seven concerts this summer at Columbia, Md.

These large-scale affairs are not, however, by any means the whole story of our summer music. From scattered beauty spots all over Maine to Carmel in California, via Fish Creek in Wisconsin's Door County, you are likely to find an array of concerts, dance programs, opera, chamber music, and recitals of all kinds. If you land in a community you do not know, call the local newspaper or Chamber of commerce. They will gladly give you the details on all that their region is offering.

From Aspen to Santa Fe, from Brevard to Vancouver, in the U.S. and Canada, you are not likely to put up for the night or a weekend without being within fairly easy reach of some music. Much of it will look and sound exactly the same as it does in your favorite winter concert spot. But some of it will have a special flavor obtainable only for a short time and only at that one place.

ASBURY PARK EVENING PRESS
ASBURY PARK, N. J.
D. 57,614 SUN. 63,640
JUN 26 1970

BOSTON NOW
BOSTON, MASS.
AUG 18 1970
New England Newsclip

TANGLEWOOD BSO

Highlight of the summer is the *Boston Symphony Orchestra's* season at Tanglewood in the Berkshires. Twenty-four concerts are presented from July 3 - Aug. 23 Fridays at 9:00 p.m., Saturdays at 8 and Sundays at 2:30. *Pops* with Arthur Fiedler will appear August 11 at 8:30 p.m. Open rehearsals are held every Saturday morning at 10:30. Write to Festival Office, Symphony Hall, Boston, Mass. or call after June 15 at 413-637-1600.

This summer you'll have to face the music

By Frank Hruby

If it is music you are trying to get away from this summer, forget it. Judging by the lists of summer music festivals the country over, the muse of music will be everywhere at once parceling out its goodies.

Even the goodies seem to be everywhere — the same goodies, that is. The South American conductor **Rafael Fruhbeck de Burgos** will conduct in Tanglewood with the Boston Symphony, at Blossom with the Cleveland Orchestra, in Ravinia with the Chicago Symphony, and at Saratoga with the Philadelphia Orchestra.

Leonard Bernstein will conduct at all these places except Chicago, and he will conduct the same piece, the Mahler Symphony No. 2, with various choruses and soloists. At Blossom he will use the Blossom Festival Chorus with Christa Ludwig and Lorna Haywood in the July 9 special benefit.

By and large, the musical fare in the major leagues will adhere to principles laid down in summers past: familiar masterworks occasionally relieved by newer or rarer works, none of which will scare the summertime customer away.

CHICAGO'S PROGRAMMING seems the most adventurous, on that score, and Boston-at-Tanglewood the most conservative, probably because it is the only one that seems to be celebrating Beethoven's 200th birthday with any degree of enthusiasm.

ASPEN CONDUCTOR — James Levine, former assistant conductor of the Cleveland Orchestra, is an artist-in-residence at the Aspen Music Festival.

But the major orchestras are not the only ones putting on festivals, by any means. The Santa Fe Opera is getting ready for its 14th season, as usual dividing its interest between sure successes and adventuresome exploits — such as the world premiere of **Luciano Berio's "Opera."** (That's its name.)

OBERLIN'S MUSIC THEATRE will enter the lists for the second season of opera, operettas and musical comedy, using faculty and students from its summer session.

In fact, the summer music school seems to be the sine qua non of all the festivals, small or large. Brevard College near the Smokey Mountains in North Carolina for example runs quite a large establishment and has made a surprisingly big name for itself, festivalwise.

The Eastern Music Festival in Greensboro, N.C., directed by former Clevelander Sheldon Morgenstern, has on its staff teachers and performers from all the major orchestras.

CLEVELANDERS, it seems, peppers the festival scene. Aspen Music Festival in Colorado, for instance, will have conductor **James Levine** of the Cleveland Orchestra and Institute of Music as one of its artists-in-residence.

These are but a very few of the many opportunities for vacationers who don't want to leave their music behind. From Stratford, Ontario, to New Mexico, from Maine to Los Angeles there will be a festival for your musical tastes — whether they be rock, pop, opera, symphony, chamber music or ballet.

Of course, if you aren't going anywhere, don't feel left out, musically. All of the above types of entertainment will be available at various times during the summer within easy driving time of Cleveland. The Press and Showtime will carry weekly listings of these events for your convenience.

The Cleveland Press
D. 393,191
JUN 26 1970

MASSACHUSETTS

CASTLE HILL — Ipswich. No season planned this year.

BERKSHIRE FESTIVAL — Tanglewood, Lenox, July ~~3–Aug.~~ 23. The Boston Symphony performs Fridays ~~at 9, Saturdays at~~ 8:30, Sundays at 2:30, in the 6000-seat Music Shed (an additional 10,000 can sit on the lawns), and its school, the Berkshire Music Center, concertizes during the week in the Shed and at other locations on the 287-acre estate. Leading the B.S.O., a record number (13) of conductors: Leonard Bernstein, July 5; Aaron Copland, July 24 (and Tanglewood on Parade), July 28; Antal Dorati, Aug. 2; Arthur Fiedler, Boston Pops, Aug. 11; Rafael Fruehbeck de Burgos, July 10; Alain Lombard, Aug. 7; Charles Mackerras, Aug. 9; Jorge Mester, July 25; Seiji Ozawa, July 3–4, 11–12, 17–18, Aug. 22–23; Max Rudolf, Aug. 16; Kenneth Schermerhorn, July 26; Gunther Schuller, Aug. 21; William Steinberg, all-Beethoven programs, July 31, Aug. 1, 14–15; and Michael Tilson Thomas, July 19, Aug. 8. Soloists include the pianists Vladimir Ashkenazy, Christoph Eschenback, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuzi Takahashi, Andre Watts, Alexis Weissenberg and Earl Wild; violinists Joseph Silverstein and Paul Zukovsky, cellist Jules Eskin; hornist James Stagliano; clarinetist Gervase de Peyer; and singers Phyllis Curtin, Teresa Stratus, Rosalind Elias, George Shirley, Tom Krause, Ezio Flagello ("Cosi fan tutte," July 11); Lorna Heywood, Christa Ludwig (Mahler "Resurrection" Symphony, July 5); John Alexander (Britten Serenade for tenor, horn and strings, July 17); Bethany Beardslee (Bach Cantata No. 51, Krenek "Die Nachtigall," July 19); Qwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul (Beethoven Ninth, Aug. 15); Leopold Simoneau (Berlioz Requiem, Aug. 23). Friday's programs are prefaced at 7 p.m. by the Weekend Prelude series (included in the ticket price); Saturday open rehearsals at 10:30 a.m. are by general admission.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 28 1970
New England Newsclip

Wealth of culture in driving distance

WHILE SARATOGIANS and many in the Capital District consider the Saratoga Performing Arts Center the prime cultural center in the area, there also is a wealth of culture within a short drive of Saratoga Springs.

Perhaps the second most important cultural aspect for the area is the proximity of the Berkshire Festival at Tanglewood, Mass. NE

Tanglewood this season will offer 24 concerts ranging from Beethoven to Satie. The concerts are presented Friday and Saturday nights and Sunday afternoons.

The 24 concerts will feature 11 different conductors including the young Seiji Ozawa, Aaron Copland, William Steinberg and Leonard Bernstein.

TANGLEWOOD — The Boston Symphony Orchestra is featured during the eight-week summer season at Tanglewood in Lenox, Mass., in the Berkshire Mountains. Shown is a large audience gathering for one of the concerts and also the extensive grounds and formal gardens. Tanglewood is one of several cultural attractions available to area visitors in addition to the Saratoga Performing Arts Center.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Thursday, June 25, 1970

Summer Music Fes tivals Span the U.S.

BY PAUL HUME
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To Ravina also will come concert performances of Verdi's "Otello," with McCracken, under Istvan Kertesz, and a "Lucia" with Sills; also music from Gesualdo to Messiaen. There is a series of chamber concerts, the New York City Ballet, the Birmingham Repertory Theater, and, for rock and blues fans, Procol Harum, The Illusion, Ramsey Lewis, Dionne Warwick, B. J. Thomas, Crow, and Frank Zappa. See what I mean?

Temple University's summer music at Ambler, Pa., will hear Honegger's "Judith," with Luise Rainer as narrator, Jessye Norman, singing under Dean Dixon's baton and the Pittsburgh Symphony in residence under William Steinberg. The full schedule includes the Pennsylvania Ballet, campus theater, and folk and rock concerts, from tomorrow to Aug. 9.

Would Gustav Mahler ever have believed that his second symphony was to become one of the big hits of the summer sheds as well as the winter halls? It will be heard at Hollywood Bowl and at Tanglewood, and was scheduled to open Ravinia until Eugene Ormandy's operation necessitated the cancellation of his appearance there. This kind of ultra-serious music is another of the major trends this summer.

VISITORS to Tanglewood, between July ~~3 and Aug. 23~~, will want to remember the weekend preludes on Fridays at 7 p.m., preceding the regular concerts, which on Fridays are at 9. And the open rehearsals, held at 10:30 a.m. on Saturdays.

Younger conductors are moving into these big summer concerts in assuring numbers: Michael Tilson Thomas, Jorge Mester, Kenneth Schermerhorn, Okko Kamu, Alain Lombard, James De Priest, and of course Ozawa will be heard in various spots.

If you are going south, Greensboro, N.C., is housing the Eastern Music Festival through Aug. 1, with Czech conductor Otokar Trhlik as guest conductor.

If opera is your special bag, remember the Cincinnati Zoo, Colorado's Central City and in New York State, Caramoor and Lake George. Central City is giving "Boheme," and Carlisle Floyd's "Of Mice and Men." At Lake George, in addition to "Boheme" and other familiar operas, Stanley Silverman's new, experimental, but highly praised "Elephant Steps" will be seen. Santa Fe's novelty this summer will be Luciano Berio's opera called "Opera."

At Caramoor, Julius Rudel will conduct performances of Mozart's "Idomeneo," and the U.S. premiere of a new opera by Malcolm Williamson.

Don't overlook the Garden State Arts Center, right off the New Jersey Parkway of that name. It operates through Sept. 12.

And on the east bank of the Mississippi River, on the campus of Southern Illinois University, no less than the Cleveland, Chicago, Detroit, and St. Louis orchestras all will play sometime between July 2 and Aug. 12. Cleveland's orchestra will be at home at the Blossom center for most of the summer.

The Shenandoah Valley Music Festival is at Orkney Springs, which runs between Aug. 5 and 15. The hope is that the National Symphony may emerge from its stepchild role to play at least seven concerts this summer at Columbia, Md.

These large-scale affairs are not, however, by any means the whole story of our summer music. From scattered beauty spots all over Maine to Carmel in California, via Fish Creek in Wisconsin's Door County, you are likely to find an array of concerts, dance programs, opera, chamber music, and recitals of all kinds. If you land in a community you do not know, call the local newspaper or Chamber of commerce. They will gladly give you the details on all that their region is offering.

From Aspen to Santa Fe, from Brevard to Vancouver, in the U.S. and Canada, you are not likely to put up for the night or a weekend without being within fairly easy reach of some music. Much of it will look and sound exactly the same as it does in your favorite winter concert spot. But some of it will have a special flavor obtainable only for a short time and only at that one place.

ASBURY PARK EVENING PRESS
ASBURY PARK, N. J.
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JUN 26 1970

BOSTON NOW
BOSTON, MASS.
AUG 18 1970
New England Newsclip

TANGLEWOOD BSO

Highlight of the summer is the *Boston Symphony Orchestra's* season at Tanglewood in the Berkshires. Twenty-four concerts are presented from July 3 - Aug. 23 Fridays at 9:00 p.m., Saturdays at 8 and Sundays at 2:30. *Pops* with Arthur Fiedler will appear August 11 at 8:30 p.m. Open rehearsals are held every Saturday morning at 10:30. Write to Festival Office, Symphony Hall, Boston, Mass. or call after June 15 at 413-637-1600.

This summer you'll have to face the music

By Frank Hruby

If it is music you are trying to get away from this summer, forget it. Judging by the lists of summer music festivals the country over, the muse of music will be everywhere at once parceling out its goodies.

Even the goodies seem to be everywhere — the same goodies, that is. The South American conductor **Rafael Fruhbeck de Burgos** will conduct in Tanglewood with the Boston Symphony, at Blossom with the Cleveland Orchestra, in Ravinia with the Chicago Symphony, and at Saratoga with the Philadelphia Orchestra.

Leonard Bernstein will conduct at all these places except Chicago, and he will conduct the same piece, the Mahler Symphony No. 2, with various choruses and soloists. At Blossom he will use the Blossom Festival Chorus with Christa Ludwig and Lorna Haywood in the July 9 special benefit.

By and large, the musical fare in the major leagues will adhere to principles laid down in summers past: familiar masterworks occasionally relieved by newer or rarer works, none of which will scare the summertime customer away.

CHICAGO'S PROGRAMMING seems the most adventurous, on that score, and Boston-at-Tanglewood the most conservative, probably because it is the only one that seems to be celebrating Beethoven's 200th birthday with any degree of enthusiasm.

But the major orchestras are not the only ones putting on festivals, by any means. The Santa Fe Opera is getting ready for its 14th season, as usual dividing its interest between sure successes and adventuresome exploits — such as the world premiere of **Luciano Berio's "Opera."** (That's its name.)

OBERLIN'S MUSIC THEATRE will enter the lists for the second season of opera, operettas and musical comedy, using faculty and students from its summer session.

In fact, the summer music school seems to be the sine qua non of all the festivals, small or large. Brevard College near the Smokey Mountains in North Carolina for example runs quite a large establishment and has made a surprisingly big name for itself, festivalwise.

The Eastern Music Festival in Greensboro, N.C., directed by former Clevelander Sheldon Morgenstern, has on its staff teachers and performers from all the major orchestras.

CLEVELANDERS, it seems, peppers the festival scene. Aspen Music Festival in Colorado, for instance, will have conductor **James Levine** of the Cleveland Orchestra and Institute of Music as one of its artists-in-residence.

These are but a very few of the many opportunities for vacationers who don't want to leave their music behind. From Stratford, Ontario, to New Mexico, from Maine to Los Angeles there will be a festival for your musical tastes — whether they be rock, pop, opera, symphony, chamber music or ballet.

Of course, if you aren't going anywhere, don't feel left out, musically. All of the above types of entertainment will be available at various times during the summer within easy driving time of Cleveland. The Press and Showtime will carry weekly listings of these events for your convenience.

The Cleveland Press
D. 393,191
JUN 26 1970

ASPEN CONDUCTOR — James Levine, former assistant conductor of the Cleveland Orchestra, is an artist-in-residence at the Aspen Music Festival.

MASSACHUSETTS

CASTLE HILL — Ipswich. No season planned this year.

BERKSHIRE FESTIVAL — Tanglewood, Lenox, July 3–Aug. 23. The Boston Symphony performs Fridays at 9, Saturdays at 8:30, Sundays at 2:30, in the 6000-seat Music Shed (an additional 10,000 can sit on the lawns), and its school, the Berkshire Music Center, concertizes during the week in the Shed and at other locations on the 237-acre estate. Leading the B.S.O., a record number (13) of conductors: Leonard Bernstein, July 5; Aaron Copland, July 24 (and Tanglewood on Parade), July 28; Antal Dorati, Aug. 2; Arthur Fiedler, Boston Pops, Aug. 11; Rafael Fruehbeck de Burgos, July 10; Alain Lombard, Aug. 7; Charles Mackerras, Aug. 9; Jorge Mester, July 25; Seiji Ozawa, July 3-4, 11-12, 17-18, Aug. 22-23; Max Rudolf, Aug. 16; Kenneth Schermerhorn, July 26; Gunther Schuller, Aug. 21; William Steinberg, all-Beethoven programs, July 31, Aug. 1, 14-15; and Michael Tilson Thomas, July 19, Aug. 8. Soloists include the pianists Vladimir Ashkenazy, Christoph Eschenback, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuzi Takahashi, Andre Watts, Alexis Weissenberg and Earl Wild; violinists Joseph Silverstein and Paul Zukovsky, cellist Jules Eskin; hornist James Stagliano; clarinetist Gervase de Peyer; and singers Phyllis Curtin, Teresa Stratus, Rosalind Elias, George Shirley, Tom Krause, Ezio Flagello ("Cosi fan tutte," July 11); Lorna Heywood, Christa Ludwig (Mahler "Resurrection" Symphony, July 5); John Alexander (Britten Serenade for tenor, horn and strings, July 17); Bethany Beardslee (Bach Cantata No. 51, Krenek "Die Nachtigall," July 19); Qwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul (Beethoven Ninth, Aug. 15); Leopold Simoneau (Berlioz Requiem, Aug. 23). Friday's programs are prefaced at 7 p.m. by the Weekend Prelude series (included in the ticket price); Saturday open rehearsals at 10:30 a.m. are by general admission.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 568,277 (E) 194,700
JUN 28 1970
New England Newsclip

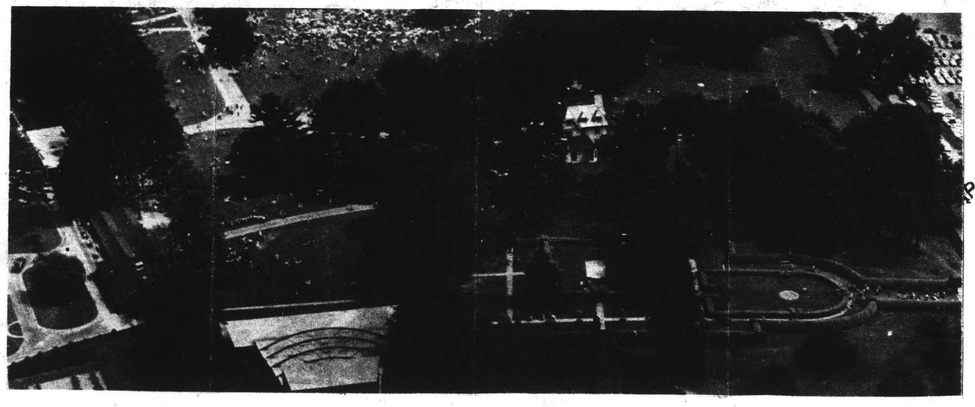
Wealth of culture in driving distance

WHILE SARATOGIANS and many in the Capital District consider the Saratoga Performing Arts Center the prime cultural center in the area, there also is a wealth of culture within a short drive of Saratoga Springs.

Perhaps the second most important cultural aspect for the area is the proximity of the Berkshire Festival at Tanglewood, Mass.

Tanglewood this season will offer 24 concerts ranging from Beethoven to Satie. The concerts are presented Friday and Saturday nights and Sunday afternoons.

The 24 concerts will feature 11 different conductors including the young Seiji Ozawa, Aaron Copland, William Steinberg and Leonard Bernstein.



TANGLEWOOD — The Boston Symphony Orchestra is featured during the eight-week summer season at Tanglewood in Lenox, Mass., in the Berkshire Mountains. Shown is a large audience gathering for one of the concerts and also the extensive grounds and formal gardens. Tanglewood is one of several cultural attractions available to area visitors in addition to the Saratoga Performing Arts Center.

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Dallas Times Herald
D. 216,209 SUN. 256,250

JUN 28 1970

Music Festivals

Summer Programs Spreading Rapidly

By OLIN CHISM, Music Editor

The summer music festivals are spreading around the country at such a rate that it shouldn't be long before any vacation will take the tourist to within driving distance of at least one. One of the notable exceptions is Texas; if there's any music festival between Texarkana and El Paso and Dalhart and Brownsville, it's certainly keeping itself well hidden.

A few Sundays ago we discussed the festivals at Santa Fe (which probably shouldn't actually be classified as a festival) and Aspen. Now a word or two about some of the other big festivals around the country might be in order.

PROBABLY THE BEST KNOWN of them all is the one at Tanglewood in Massachusetts, where the Boston Symphony annually holds forth. This year the Tanglewood festival opens next Friday and closes Aug. 23. Programs are at 7 and 9 p.m. on Fridays, with open rehearsals on Saturdays at 10:30 a.m.

The Ravinia Festival in the northern suburb of Chicago has to be one of the biggest of them all. The Chicago Symphony under the principal direction of Istvan Kertesz is the big attraction, but there are also chamber music performances, ballet programs (featuring the New York City Ballet), opera, and art, film and theater presentations.

Finnish conductor Okka Kamu, who has received widespread praise around Europe, will be making his American debut at the Ravinia Festival this Tuesday. Other artists include such luminaries as Seija Ozawa, Vladimir Ashkenazy, Itzhak Perlman and Andre Watts.

The Ravinia Festival opened last Thursday and will continue through Sept. 27, with some sort of event almost every night of the week.

WITHOUT GOING INTO detail, here is some information about some other American festivals:

On the West Coast, the Hollywood Bowl performances open on July 7 and run through Sept. 5, featuring music from Sibelius to rock 'n' roll with a number of guest artists. The Nice, the rock group that played on Zubin Mehta's recent "Switched-On Symphony" television concert, is an example of the guests.

Skipping back across the continent, we come to another big one, Temple University's summer music performances at Ambler, Pa. The Pittsburgh Symphony under William Steinberg is the featured orchestra, with programs including ballet, theater, rock 'n' roll and folk music. Honegger's "Judith" will be one of the featured works. The Temple festival opened last week and will continue through Aug. 9.

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FOR A REAL ORCHESTRA feast, the music lover should go to Southern Illinois University at Carbondale between next Thursday and Aug. 12. During that period four major American orchestras will be playing there, including the Chicago, Cleveland, St. Louis and Detroit symphonies.

Those who are thinking about going to Aspen, which runs from next Friday through Aug. 30, might consider dropping in on Central City, Colo., as well. The Central City opera will be doing Puccini's "La Boheme" and Carlisle Floyd's "Of Mice and Men" this summer.

The aforegoing is just a sampling of what's available this summer. A list of every festival, large and small, and including Canada, would be a very long one indeed. They're spread from Maine to California, from Montana to the Grand Canyon.

Too bad about Texas.

FREE PRESS
SPRINGFIELD, MASS.
WEEKLY 1,800

JUN 27 1970

New England Newsclip

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On July 2 Bernstein will conduct the BMC Orchestra and vocal soloists performing the first act of Wagner's Die Walkyrie.

Concerts in the famous Shed at Tanglewood will be given July 3-Aug. 23. William Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts in honor of the 200th anniversary of the composer's birth. Final program Aug. 23 will be the Berlioz "Requiem" in memory of the late Charles Munch, Boston Symphony Orchestra director 1949-1962.

MAY 25 1970

The Leisure Scene

THE NATIONAL OBSERVER

Music and Dance

New York Philharmonic "Promenades" (Philharmonic Hall, New York City, May 27-June 20). Nineteen nonsubscription concerts make up the eighth season of the "pops" series conducted by Andre Kostelanetz. Among the works to be performed are a new ballet by Edward Villella, with Mr. Villella dancing, and the premiere of Hovhaness' *And God Created Great Whales.*

Martha Graham Center for Contemporary Dance (Kaufmann Concert Hall, New York City, May 28). Three new works by Bertram Ross, one of them to be danced by the choreographer, plus a revival of Miss Graham's *El Penitente,* last seen in New York 18 years ago, are presented by young dancers from the Graham Center augmented by members of the Graham Dance Company. The first in a series.

American Ballet Theater (Metropolitan Opera House, New York City, June 16-July 12). Three premieres, including original scores by Cole Porter and Duke Ellington, highlight the company's 30th anniversary season. New productions of Fokine's *Petrouchka,* Massine's *Gaiete Parisienne,* and Jose Limon's *Traitor* are also scheduled.

Santa Fe Opera (Santa Fe, N.M.; July 3-Aug. 22). The premiere of Luciano Berio's complexly scored but simply staged *Opera,* derived from the sinking of the Titanic in 1912, will be given in the famous troupe's 14th season. Three other operas, *The Rake's Progress, The Marriage of Figaro,* and Donizetti's *Anna Bolena,* will receive new productions.

Berkshire Festival (Lenox, Mass.; July 3-Aug. 23). Usually called simply "Tanglewood," after the area in which it's staged, the Boston Symphony's summer gathering will consist of 24 concerts under the overall direction of Seiji Ozawa and Gunther Schuller. For the seventh year, a Festival of Contemporary Music will be staged in conjunction with the main festival and is scheduled for Aug. 15-20.

Hollywood Bowl (Hollywood, Calif.; July 7-Sept. 5). Improved physical facilities and an impressive

roster of soloists, particularly pianists, are promised for the West Coast's best known series of "pops" concerts.

Regional Theater

BUFFALO. Studio Arena Theatre: *Stop the World—I Want to Get Off,* May 26-31.

CHICAGO. Goodman Theatre: *Heartbreak House,* May 29-June 28.

CINCINNATI. Playhouse in the Park: *Ardele,* May 26-June 13.

DALLAS. Dallas Theater Center: *Little Murders,* May 26-June 27.

HOUSTON. Alley Theatre, Arena Stage: *The World of Carl Sandburg,* May 26-June 7; Large Stage: *Blithe Spirit,* May 26-31.

LOS ANGELES. Center Theatre Group, New Theatre for Now: Paul Sills' *Story Theatre,* May 28-31.

MILWAUKEE. Milwaukee Repertory Theater Company: *She Stoops to Conquer,* May 25-28; *The Lesson* and *The Chairs,* May 29-31.

NEW ORLEANS. Repertory Theater: *The Women,* May 26-June 7.

SAN FRANCISCO. American Conservatory Theatre, in repertory, Geary Theater: *The Rose Tattoo, Hadrian VII, St. Joan,* and *Oedipus Rex;* Marines Memorial Theatre: *Little Malcolm and His Struggle Against the Eunuchs,* by David Halliwell, *The Blood Knot,* by Athol Fugard, and *The Importance of Being Earnest.*

SARASOTA. Asolo State Theater Company, in repertory: *Misalliance, Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad, Doctor Faustus,* and *A Flea in Her Ear.*

WASHINGTON, D.C. Arena Stage: *No Place to Be Somebody,* May 28-July 5.

Washington Theater Club: *Continental Divide,* by Oliver Hailey, May 25-26.

Television Highlights

Monday, May 25

Now: Women's Liberation. A documentary explores the movement's attitudes, goals, and operation (ABC: 10:30-11 p.m., EDT).

Tuesday, May 26

60 Minutes. Tricia Nixon takes viewers on a tour of the family living quarters on the second floor of the White House (CBS: 10-11 p.m., EDT).

Wednesday, May 27

Project 20: The Shining Mountains. The story of the Rocky Mountains is told through vintage still photography and new and old motion pictures (NBC: 10-11 p.m., EDT).

Sunday, May 31

The Glen Campbell Goodtime Hour. Singer Dionne Warwick, the 5th Dimension, comedienne Ruth Buzzi, and comic John Byner are guests (CBS: 9-10 p.m., EDT).

BOSTON
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MONTHLY 11,500

JUL - 1970

New England Newsclip

Pastoral music-making by the **Boston Symphony** at Tanglewood (Nathaniel Hawthorne's sobriquet for the orchestra's Berkshire home) commences on July 3 with three concerts every weekend through August 23.

July 3, **Seiji Ozawa** conducts Chichester Psalms by Bernstein, *Atmosphères* by Ligeti, and Berlioz' *Symphonie Fantastique.*

Aaron Copland

July 4, Ozawa: two works of Mozart, The Marriage of Figaro overture and Symphony no. 36; and two of Stravinsky, the Violin Concerto with Joseph Silverstein and The Firebird Suite. July 5, **Leonard Bernstein,** conductor: Mahler's Symphony no. 2, soloists Lorna Haywood and Christa Ludwig.

July 10, **Rafael Frubeck de Burgos** directs Falla's *El Amor Brujo* and two suites from The Three-Cornered Hat, and Stravinsky's Rite of Spring. July 11, **Ozawa** leads a concert performance of *Così Fan Tutte* with Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello. July 12, Ozawa again: Romeo and Juliet by Prokofiev, Peter Serkin performing Schoenberg's Piano Concerto, and Russo's Three Pieces for Blues Band and Orchestra with the Corky Siegel Blues Band.

July 17, **Ozawa:** Haydn Symphony 86, *Eonta* by Xenakis; Serenade for Tenor, Horn and Strings by Britten; and Ibert's *Divertissement.* July 18, Ozawa directs an all-Mozart program: Serenade no. 10 for 13 wind instruments and Piano Concerto in D minor with Lili Kraus. July 19, **Michael Tilson Thomas** conducting: Haydn's Symphony no. 98, Bach Cantata no. 51, Krenek's *Die Nachtigall,* and Stravinsky's Pulcinella Suite.

July 24, **Aaron Copland** directs: Busoni's *Rondo Arlecchinesco,* Schubert's Symphony no. 5, and two works by the conductor, Dance Panels and the Clarinet Sinfonia in D, *Le Bourgeois Gentilhomme* Suite by Strauss, and Mozart's Symphony no. 41. July 26, **Kenneth Schermerhorn** directing: Symphony no. 83 by Haydn; Mozart's Piano Concerto in A, Christoph Eschenbach soloist; Concerto in D for Orchestra by Stravinsky; and Tchaikovsky's Suite no. 4, Mozartiana.

July 31, August 1 and 2, an all-Beethoven weekend with **William Steinberg** conducting. Friday evening, Leonore Overture no. 3, Piano Concerto no. 2 with Claude Frank, another overture, King Stephen, and Symphony no. 8. Saturday, the Coriolan Overture, Piano Concerto no. 4 with André Watts soloist, and Symphony no. 4. Sunday, Egmont Overture, Vladimir Ashkenazy playing Piano Concerto no. 3, and Symphony no. 7.

August 7, **Alain Lombard** on the podium: Symphony no. 88 by Haydn, *Bacchus et Ariane* Suite no. 2 by Roussel, and Stravinsky's Petrushka. August 8, **Michael Tilson Thomas:** Russian Easter Overture by Rimsky-Korsakov, Prokofiev Piano Concerto no. 3 with Gary Graffman, Prelude to the Afternoon of a Faun by Debussy, *Trois Gymnopédies* by Satie, and Debussy's *La Mer.* August 9, **Charles Mackerras** conducts: Six Pieces for Orchestra by Webern, the Dvorak Cello Concerto with Jules Eskin soloist, and Shostakovich's Symphony no. 5.

August 14, 15 and 16, three all-Beethoven programs with **William Steinberg.** Friday, Symphony no. 3, Eroica; and Piano Concerto no. 5, Emperor, with Rudolph Firkusny. Saturday, the Choral Fantasy, and Symphony no. 9 with the Tanglewood Festival Chorus and soloists. Sunday, Consecration of the House Overture, Jerome Lowenthal in Piano Concerto no. 1, and Symphony no. 5.

August 21, **Gunther Schuller:** Weber's *Der Freischütz* Overture, Paul Zukofsky performing Violin Concerto no. 1 by Szmanowski, the conductor's work Spectra, and Poem of Ecstasy by Scriabin. August 22, **Seiji Ozawa:** Concerto for Orchestra by Lutoslawski, Rachmaninov's Piano Concerto no. 3 with Alexis Weissenberg, and Bartók's Concerto for Orchestra. August 23, Ozawa directs the Berlioz Requiem in memory of Charles Munch.

• Performances: 9:00 p.m. Friday, 8:30 p.m. Saturday, 2:30 p.m. Sunday. In addition there are weekend preludes (short recitals by orchestra members and guest artists) each Friday at 7:00 p.m. at no charge to Friday evening ticket holders. Open rehearsals are scheduled every Saturday at 10:30 a.m. Tickets: $3.50-$8.50; general admission to the lawns $3.00; open rehearsals $2.50. Reserved tickets and detailed schedules are available from the Berkshire Festival, Tanglewood, Lenox, Mass. 02140. 413-637-1600.

Dallas Times Herald
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Music Festivals

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JUL - 1970

New England Newsclip

., July 25, **Jorge Mester:** C.P.E. Sinfonia in D, *Le Bourgeois Gen-* *me* Suite by Strauss, and Mozart's mphony no. 41. July 26, **Kenneth** hermerhorn directing: Symphony no. 83 by Haydn; Mozart's Piano Concerto in A, Christoph Eschenbach soloist; Concerto in D for Orchestra by Stravinsky; and Tchaikovsky's Suite no. 4, Mozartiana.

July 31, August 1 and 2, an all-Beethoven weekend with **William Steinberg** conducting. Friday evening, Leonore Overture no. 3, Piano Concerto no. 2 with Claude Frank, another overture, King Stephen, and Symphony no. 8. Saturday, the Coriolan Overture, Piano Concerto no. 4 with André Watts soloist, and Symphony no. 4. Sunday, Egmont Overture, Vladimir Ashkenazy playing Piano Concerto no. 3, and Symphony no. 7.

August 7, **Alain Lombard** on the podium: Symphony no. 88 by Haydn, *Bacchus et Ariane* Suite no. 2 by Roussel, and Stravinsky's Petrushka. August 8, **Michael Tilson Thomas:** Russian Easter Overture by Rimsky-Korsakov, Prokofiev Piano Concerto no. 3 with Gary Graffman, Prelude to the Afternoon of a Faun by Debussy, *Trois Gymnopédies* by Satie, and Debussy's *La Mer*. August 9, **Charles Mackerras** conducts: Six Pieces for Orchestra by Webern, the Dvorak Cello Concerto with Jules Eskin soloist, and Shostakovich's Symphony no. 5.

August 14, 15 and 16, three all-Beethoven programs with **William Steinberg.** Friday, Symphony no. 3, Eroica; and Piano Concerto no. 5, Emperor, with Rudolph Firkusny. Saturday, the Choral Fantasy, and Symphony no. 9 with the Tanglewood Festival Chorus and soloists. Sunday, Consecration of the House Overture, Jerome Lowenthal in Piano Concerto no. 1, and Symphony no. 5.

August 21, **Gunther Schuller:** Weber's *Der Freischütz* Overture, Paul Zukofsky performing Violin Concerto no. 1 by Szmanowski, the conductor's work Spectra, and Poem of Ecstasy by Scriabin. August 22, **Seiji Ozawa:** Concerto for Orchestra by Lutoslawski, Rachmaninov's Piano Concerto no. 3 with Alexis Weissenberg, and Bartók's Concerto for Orchestra. August 23, Ozawa directs the Berlioz Requiem in memory of Charles Munch.

• Performances: 9:00 p.m. Friday, 8:30 p.m. Saturday, 2:30 p.m. Sunday. In addition there are weekend preludes (short recitals by orchestra members and guest artists) each Friday at 7:00 p.m. at no charge to Friday evening ticket holders. Open rehearsals are scheduled every Saturday at 10:30 a.m. Tickets: $3.50-$8.50; general admission to the lawns $3.00; open rehearsals $2.50. Reserved tickets and detailed schedules are available from the Berkshire Festival, Tanglewood, Lenox, Mass. 02140. 413-637-1600.

The Leisure Scene

THE NATIONAL OBSERVER

Music and Dance

New York Philharmonic "Promenades" (Philharmonic Hall, New York City, May 27-June 20). Nineteen nonsubscription concerts make up the eighth season of the "pops" series conducted by Andre Kostelanetz. Among the works to be performed are a new ballet by Edward Villella, with Mr. Villella dancing, and the premiere of Hovhaness' *And God Created Great Whales*.

Martha Graham Center for Contemporary Dance (Kaufmann Concert Hall, New York City, May 28). Three new works by Bertram Ross, one of them to be danced by the choreographer, plus a revival of Miss Graham's *El Penitente*, last seen in New York 18 years ago, are presented by young dancers from the Graham Center augmented by members of the Graham Dance Company. The first in a series.

American Ballet Theater (Metropolitan Opera House, New York City, June 16-July 12). Three premieres, including original scores by Cole Porter and Duke Ellington, highlight the company's 30th anniversary season. New productions of Fokine's *Petrouchka*, Massine's *Gaiete Parisienne*, and Jose Limon's *Traitor* are also scheduled.

Santa Fe Opera (Santa Fe, N.M.; July 3-Aug. 22). The premiere of Luciano Berio's complexly scored but simply staged *Opera*, derived from the sinking of the Titanic in 1912, will be given in the famous troupe's 14th season. Three other operas, *The Rake's Progress*, *The Marriage of Figaro*, and Donizetti's *Anna Bolena*, will receive new productions.

Berkshire Festival (Lenox, Mass.; July 3-Aug. 23). Usually called simply "Tanglewood," after the area in which it's staged, the Boston Symphony's summer gathering will consist of 24 concerts under the overall direction of Seiji Ozawa and Gunther Schuller. For the seventh year, a Festival of Contemporary Music will be staged in conjunction with the main festival and is scheduled for Aug. 15-20.

Hollywood Bowl (Hollywood, Calif.; July 7-Sept. 5). Improved physical facilities and an impressive

roster of soloists, particularly pianists, are promised for the West Coast's best known series of "pops" concerts.

Regional Theater

BUFFALO. Studio Arena Theatre: *Stop the World—I Want to Get Off*, May 26-31.

CHICAGO. Goodman Theatre: *Heartbreak House*, May 29-June 28.

CINCINNATI. Playhouse in the Park: *Ardele*, May 26-June 13.

DALLAS. Dallas Theater Center: *Little Murders*, May 26-June 27.

HOUSTON. Alley Theatre, Arena Stage: *The World of Carl Sandburg*, May 26-June 7; Large Stage: *Blithe Spirit*, May 26-31.

LOS ANGELES. Center Theatre Group, New Theatre for Now: Paul Sills' *Story Theatre*, May 28-31.

MILWAUKEE. Milwaukee Repertory Theater Company: *She Stoops to Conquer*, May 25-28; *The Lesson* and *The Chairs*, May 29-31.

NEW ORLEANS. Repertory Theater: *The Women*, May 26-June 7.

SAN FRANCISCO. American Conservatory Theatre, in repertory, Geary Theater: *The Rose Tattoo*, *Hadrian VII*, *St. Joan*, and *Oedipus Rex;* Marines Memorial Theatre: *Little Malcolm and His Struggle Against the Eunuchs*, by David Halliwell, *The Blood Knot*, by Athol Fugard, and *The Importance of Being Earnest*.

SARASOTA. Asolo State Theater Company, in repertory: *Misalliance*, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, *Doctor Faustus*, and *A Flea in Her Ear*.

WASHINGTON, D.C. Arena Stage: *No Place to Be Somebody*, May 28-July 5.

Washington Theater Club: *Continental Divide*, by Oliver Hailey, May 25-26.

Television Highlights

Monday, May 25

Now: Women's Liberation. A documentary explores the movement's attitudes, goals, and operation (ABC: 10:30-11 p.m., EDT).

Tuesday, May 26

60 Minutes. Tricia Nixon takes viewers on a tour of the family living quarters on the second floor of the White House (CBS: 10-11 p.m., EDT).

Wednesday, May 27

Project 20: The Shining Mountains. The story of the Rocky Mountains is told through vintage still photography and new and old motion pictures (NBC: 10-11 p.m., EDT).

Sunday, May 31

The Glen Campbell Goodtime Hour. Singer Dionne Warwick, the 5th Dimension, comedienne Ruth Buzzi, and comic John Byner are guests (CBS: 9-10 p.m., EDT).

CUE
NEW YORK, N. Y.
W. 244,000

AUG 15 1970

The Summer Circuit

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PHOENIX
CAMBRIDGE, MASS.
WEEKLY 15,000

JUN 20 1970 New England Newsclip

Tanglewood's Summer

By Laura Shapiro

It's almost Tanglewood time, and much as I hate to let any reference to the patriarch of music festivals slip by without accusing it of going commercial, I must say this season looks awfully good. For once the BSO is taking advantage of the fact that thousands of people are going to turn up at Tanglewood no matter what is programmed by programming a lot of different and exciting material. There's no dearth of crowd-pleasers, to be sure — two solid weekends of Beethoven, lots of Mozart including the complete "Cosi fan tutte," most of the "safe" Stravinsky — but almost every weekend is sprinkled with the esoteric: Ligeti, Schoenberg, Xenakis, Krenek.

Credit for the festival's new look goes mainly to Seiji Ozawa and Gunther Schuller, artistic directors for Tanglewood, and to Leonard Bernstein who acted as advisor. It's an incredible trio of musical minds. Ozawa will be conducting eight programs, Bernstein and Schuller will each take one, William Steinberg will conduct the Beethoven events, and Michael Tilson Thomas will have two concerts. Guest conductors for the remaining programs include Rafael Fruhbeck de Burgos, Aaron Copland, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

A few of the high points this summer, I think, will come with Bernstein's "Chichester Psalms" (July 3), the Schoenberg piano concerto with Peter Serkin (July 12), Yuji Takahashi playing Xenakis' "Eonta" (July 17), Bethany Beardslee singing Krenek's "Die Nachtigall" (July 19), Michael Tilson Thomas's "La Mer" (August 8), Szymanowski's violin concerto no. 1 with Paul Zukofsky (August 21), and the final concert, conducted by Ozawa in memory of Charles Munch, which will be the Berlioz Requiem. Oh, there's other good stuff, too: Jules Eskin is playing the Dvorak cello concerto on August 9, but then you have to sit through the Shostakovich Fifth, and it's a hot Sunday afternoon. Britten's Serenade for tenor, horn and strings will be performed by John Alexander and James Stagliano on July 17; and Beethoven days are the weekends of July 31 and August 14.

Elsewhere in the summer we find the Contemporary Trends series, five concerts of what Dan Gustin, Assistant Administrator for the Berkshire Music Center, calls "Non-Classical Events — You Know What I Mean." Labels, he explained to me, are terribly offensive to most concert managers. You can't call jazz or rock "non-serious," you can't even call jazz Jazz. Contemporary Trends is the Center's not-too-catchy phrase but it means what it says. At Tanglewood the emphasis will be on significant music of all kinds, by people who are, you should pardon the expression, really into something heavy. They're not grinding our entertainment as a commercial product — what Stravinsky called "silence pollution" — they're doing something meaningful and setting the highest standards with it. Dan mentioned that Arthur Fiedler used to say there was no such thing, ultimately, as classical and popular music, there was just good music and bad music.

So Tanglewood will never turn into an outdoor night club, unlike some of the other festivals, which have been featuring such fare as Dinah Shore, Tony Bennett, and Rowan and Martin's Laugh-In. The Trends concerts this season will be in two parts, referred to in the BMC office as mini and maxi. The maxis will consist of three big concerts in the Shed, all presentations from the Fillmore, on Tuesday nights July 7 and 21 and August 18. The minis will take place in the Theatre on two Tuesdays, July 14 and August 4. These will be slightly more avant-garde in terms of this type of music, with artists somewhat lesser known or with less popular appeal. The programs will be primarily of jazz in all forms, from Ornette Coleman to gospel singing.

The Festival of Contemporary Music is another Tanglewood spectacular, this year running from August 16 to 21. Four pieces have been commissioned by the BMC in cooperation with the Fromm Foundation, three by American composers Barbara Kolb, Richard Feliciano and Olly Wilson, and one by the Swiss composer Jurg Wyttenbach.

The Berkshire Music Center will enjoy a much enlarged instrumental conducting program, underwritten by the National Orchestra Association. Enough instrumentalists will be around to form a full orchestra, a separate chamber orchestra, and still seperate chamber ensembles, so the students will rotate from one group to another all summer. This makes possible a much more flexible repertoire. One of the BMC's major events will be the American premiere of Luigi Nono's "Il Canto Sospeso," for soloists, orchestra and chorus, which Gunther Schuller will conduct and the BMC orchestra will play.

The students will take part in another new plan this summer: open BMC rehearsals — actually sightreadings — with the current Festival conductor, who will lead the orchestra through the pieces he is preparing with the BSO, pausing to comment to the audience as well as the orchestra. These will take place on Thursday nights. The first is July 2, with Leonard Bernstein. Still one more treat: Lukas Foss will give a special concert of contemporary music, his own and other people's, on July 30.

Opening Excercises for Tanglewood will be held on Sunday afternoon, June 28. This is a fairly genteel event but not bad fun. Bernstein will speak and then Ralph Gomberg, Sherman Walt and Gilbert Kalish will play the Poulenc Piano Concerto. ■

PRESS
BRISTOL, CONN.
(E) 17,055

JUN 27 1970 New England Newsclip

Berkshire Festival Concerts

The 1970 Tanglewood Season opens on Sunday, at 2:30 p.m. in the Theatre-Concert Hall with the 30th anniversary Opening Excercises of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood. Leonard Bernstein, an alumnus of the Berkshire Music Center and newly appointed Advisor to Tanglewood, will deliver the principle address.

The Boston Symphony Orchestra gives its first Berkshire Festival concert on Friday, July 3 at 9 p.m., under the direction of Seiji Ozawa. Ozawa and Gunther Schuller Artistic Directors of Tanglewood. The program opens with Bernstein's Chichester Psalms, with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Ligeti's Atmospheres follows, and the program closes with Berlioz' Symphonie Fantastique.

Saturday, July 4 at 8:30 p.m., Mr. Ozawa conducts Mozart's Overture to The Marriage of Figaro and Symphony no. 36 Linz, and Stravinsky's Violin concerto and The Firebird Suite. Joseph Silverstein, the Orchestra's Concertmaster, will be soloist in the Stravinsky concerto.

On Sunday, July 5 at 2:30 p.m., Leonard Bernstein will conduct. The program consists of a single work, Mahler's Symphony no. 2, Resurrection. Sopranos Lorna Haywood and Christa Ludwig will be soloists along with the Tanglewood Festival Chorus, Harvard Glee Club and the Radcliffe Choral Society.

The weekend programs begin on Friday, July 3 at 7 p.m. in the Tanglewood Music Shed when Richard and Rose Taylor perform a program of Mahler Songs. These concerts, 7 p.m. each Friday, two hours before the Boston Symphony Orchestra concert, present guest artists and members of the Orchestra in short recitals, at no extra charge to Friday evening ticket holders.

The first of the Open Rehearsals, for the benefit of the BSO's Pension Fund, will take place Saturday morning, July 4 at 10:30 a.m. in the Music Shed. Seats for the Open Rehearsals are unreserved and go on sale the morning of the rehearsal.

During the week of June 28, the Berkshire Music Centr will present a Faculty Recital, (Tuesday June 30 at 8:30 p.m.), an Open Rehearsal of the Berkshire Music Center Orchestra conducted by Leonard Bernstein (Thursday evening July 2 at 8:30 p.m.) and a program of Chamber Music (Sunday July 5 at 10 a.m.).

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

JUN 25 1970 New England Newsclip

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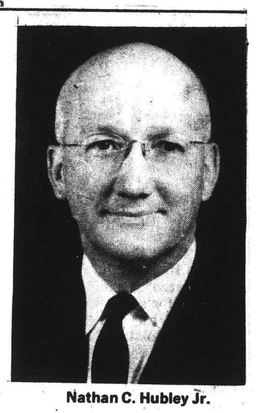

Nathan C. Hubley Jr.

he received his degree in Business Administration. Following graduation, Hubley joined Carter's as a clerk in the Accounting Department. He was successively appointed Auditor, General Accountant, Assistant Treasurer, Clerk, Vice President and General Manager, and President. Hubley is a resident of Lexington where he is active in both church and civic affairs.

GAZETTE
WORCESTER, MASS.
(E) 94,901

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Elsewhere in the summer we find the Contemporary Trends series, five concerts of what Dan Gustin, Assistant Administrator for the Berkshire Music Center, calls "Non-Classical Events — You Know What I Mean." Labels, he explained to me, are terribly offensive to most concert managers. You can't call jazz or rock "non-serious," you can't even call jazz Jazz. Contemporary Trends is the Center's not-too-catchy phrase but it means what it says. At Tanglewood the emphasis will be on significant music of all kinds, by people who are, you should pardon the expression, really into something heavy. They're not grinding our entertainment as a commercial product — what Stravinsky called "silence pollution" — they're doing something meaningful and setting the highest standards with it. Dan mentioned that Arthur Fiedler used to say there was no such thing, ultimately, as classical and popular music, there was just good music and bad music.

So Tanglewood will never turn into an outdoor night club, unlike some of the other festivals, which have been featuring such fare as Dinah Shore, Tony Bennett, and Rowan and Martin's Laugh-In. The Trends concerts this season will be in two parts, referred to in the BMC office as mini and maxi. The maxis will consist of three big concerts in the Shed, all presentations from the Fillmore, on Tuesday nights July 7 and 21 and August 18. The minis will take place in the Theatre on two Tuesdays, July 14 and August 4. These will be slightly more avant-garde in terms of this type of music, with artists somewhat lesser known or with less popular appeal. The programs will be primarily of jazz in all forms, from Ornette Coleman to gospel singing.

The Festival of Contemporary Music is another Tanglewood spectacular, this year running from August 16 to 21. Four pieces have been commissioned by the BMC in cooperation with the Fromm Foundation, three by American composers Barbara Kolb, Richard Feliciano and Olly Wilson, and one by the Swiss composer Jurg Wyttenbach.

The Berkshire Music Center will enjoy a much enlarged instrumental conducting program, underwritten by the National Orchestra Association. Enough instrumentalists will be around to form a full orchestra, a separate chamber orchestra, and still seperate chamber ensembles, so the students will rotate from one group to another all summer. This makes possible a much more flexible repertoire. One of the BMC's major events will be the American premiere of Luigi Nono's "Il Canto Sospeso," for soloists, orchestra and chorus, which Gunther Schuller will conduct and the BMC orchestra will play.

The students will take part in another new plan this summer: open BMC rehearsals — actually sightreadings — with the current Festival conductor, who will lead the orchestra through the pieces he is preparing with the BSO, pausing to comment to the audience as well as the orchestra. These will take place on Thursday nights. The first is July 2, with Leonard Bernstein. Still one more treat: Lukas Foss will give a special concert of contemporary music, his own and other people's, on July 30.

Opening Excercises for Tanglewood will be held on Sunday afternoon, June 28. This is a fairly genteel event but not bad fun. Bernstein will speak and then Ralph Gomberg, Sherman Walt and Gilbert Kalish will play the Poulenc Piano Concerto. ■

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

JUN 25 1970 New England Newsclip

Tanglewood Season Opens On Sunday

The 1970 Tanglewood Season opens on Sunday, June 28 at 2:30 pm in the Theatre Concert Hall with the 30th anniversary Opening Exercises of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood.

Leonard Bernstein, an alumnus of the Berkshire Music Center and newly appointed Advisor to Tanglewood, will deliver the principle address.

The Boston Symphony Orchestra gives its first Berkshire Festival concert on Friday, July 3 at 9 pm, under the direction of Seiji Ozawa. Ozawa and Gunther Schuller are Artistic Directors of Tanglewood.

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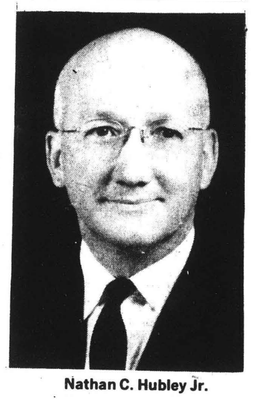
On Sunday, July 5 at 2:30 pm. Leonard Bernstein will conduct. The program consists of a single work, Mahler's Symphony no. 2,- **Ressurection.** Sopranos Lorna Haywood and Christa Ludwig will be soloists along with the Tanglewood Festival Chorus, Harvard Glee Club and the Radcliffe Choral Society.



Nathan C. Hubley Jr.

he received his degree in Business Administration. Following graduation, Hubley joined Carter's as a clerk in the Accounting Department. He was successively appointed Auditor, General Accountant, Assistant Treasurer, Clerk, Vice President and General Manager, and President. Hubley is a resident of Lexington where he is active in both church and civic affairs.

PRESS
BRISTOL, CONN.
(E) 17,055

JUN 27 1970 New England Newsclip

Berkshire Festival Concerts

The 1970 Tanglewood Season opens on Sunday, at 2:30 p.m. in the Theatre-Concert Hall with the 30th anniversary Opening Excercises of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood. Leonard Bernstein, an alumnus of the Berkshire Music Center and newly appointed Advisor to Tanglewood, will deliver the principle address.

The Boston Symphony Orchestra gives its first Berkshire Festival concert on Friday, July 3 at 9 p.m., under the direction of Seiji Ozawa. Ozawa and Gunther Schuller Artistic Directors of Tanglewood. The program opens with Bernstein's Chichester Psalms, with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Ligeti's Atmospheres follows, and the program closes with Berlioz' Symphonie Fantastique.

Saturday, July 4 at 8:30 p.m., Mr. Ozawa conducts Mozart's Overture to The Marriage of Figaro and Symphony no. 36 Linz, and Stravinsky's Violin concerto and The Firebird Suite. Joseph Silverstein, the Orchestra's Concertmaster, will be soloist in the Stravinsky concerto.

On Sunday, July 5 at 2:30 p.m., Leonard Bernstein will conduct. The program consists of a single work, Mahler's Symphony no. 2, Resurrection. Sopranos Lorna Haywood and Christa Ludwig will be soloists along with the Tanglewood Festival Chorus, Harvard Glee Club and the Radcliffe Choral Society.

The weekend programs begin on Friday, July 3 at 7 p.m. in the Tanglewood Music Shed when Richard and Rose Taylor perform a program of Mahler Songs. These concerts, 7 p.m. each Friday, two hours before the Boston Symphony Orchestra concert, present guest artists and members of the Orchestra in short recitals, at no extra charge to Friday evening ticket holders.

The first of the Open Rehearsals, for the benefit of the BSO's Pension Fund, will take place Saturday morning, July 4 at 10:30 a.m. in the Music Shed. Seats for the Open Rehearsals are unreserved and go on sale the morning of the rehearsal.

During the week of June 28, the Berkshire Music Centr will present a Faculty Recital, (Tuesday June 30 at 8:30 p.m.), an Open Rehearsal of the Berkshire Music Center Orchestra conducted by Leonard Bernstein (Thursday evening July 2 at 8:30 p.m.) and a program of Chamber Music (Sunday July 5 at 10 a.m.).

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

JUN 25 1970

New England Newsclip

Tanglewood opens June 28

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, June 16, 1970

TALKING IT OVER—Gunther Schuller, left, discusses with Erich Leinsdorf his duties as director of the Berkshire Music Center at Tanglewood, which Schuller inherited upon Leinsdorf's retirement.

At Tanglewood

It's Conductors' Season

LENOX, Mass.—Seiji Ozawa will conduct the performance of Leonard Bernstein's "Chichester Psalms" as the Boston Symphony opens its 36th season at Tanglewood on July 3.

Also serving as guest conductor the opening weekend will be Bernstein himself.

Williams Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts that will mark the 200th anniversary of the composer's birth.

ALSO SCHEDULED TO serve as guest conductors are Gunther Schuller, who will assume Erich Leinsdorf's job of director of the Berkshire Music Center, Tanglewood's offic al title, Michael Tilson Thomas, Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

The schedule is as follows: (performances begin 9 a.m. on Friday, 8:30 on Saturdays and 2:30 p.m. on Sundays):

Soloists scheduled to perform with the orchestra this summer include:

Pianists—Andre Watts, Rudolk Firkusny, Christoph Eschenbach, Claude Franck, Lili Kraus, Jerome Lowenthal, Vladimir Ashkenazy, Peter Serkin, Yuji Takahasi, Alexis Weissenberg, Gary Graffman, Richard Goode.

Singers—Phyllis Curtin, Eunice Alberts, John Alexander, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Bethany Beardslee, William Cochran, Roslind Elias, Ezio Flagello, Lorna Haywood, Leopold Simoneau, Gwendolin Sims and Teresa Stratas.

Choruses—Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, MIT horus, Radcliffe horal Society, St. John's ollege hoir, the Berkshire Boy hoir and the Tanglewood Festival Chorus.

Bernstein will conduct on Sunday, July 5, Mahler's "Symphony No. 2." Among other highlights of the season:

JULY 11—Seiji Ozawa, conductor, Mozart's "Cosi Fan Tutte" with Phyllis Curtin, Teresa Strata, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello.

JULY 12—Seiji Ozawa, conductor. Prokofiev's "Romeo and Juliet" Schoenberg's "Piano Concerto" featuring Peter Serkin, and Russo's "Three pieces for Blues Band and Orchestra" featuring the Corky Siegel Blues Band.

JULY 17—Seiji Ozawa, conductor. Haydn "Symphony No. 86,' Xenakis "Eonta" with pianist Yuji Takasashi, Britten's "Seranade for tenor, horn and strings" with tenor John Alexander and James Stagliano, horn, Ibert "Divertissement."

JULY 31—William Steinberg, conductor. An all-Beethoven program including the "Leonore Overture No. 3." "Piano Concerto No. 2" with Claude Frank and Symphony No. 8.

AUG. 1—William Steinberg, conductor. An all-Beethoven program with the Egmont Overture, the Piano Concerto No. 3 wioth Vladimir Ashkenazy and the Symphny No. 7.

AUG. 15—William Steinberg, conductor. An all-Beethoven program with Choral Fantasy featuring Jerome Lowenthal and Symphony No. 9 (Choral) with Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, the Chorus Pro Musica and the Tanglewood Festival horus.

AUG. 16—William Steinberg, conductor. An all-Beethoven program with Consecration of the House overture, Piano Concerto No. 1 with Jerome Lowenthal and the Symphony No. 5.

AUG. 21—Gunther Schuller, conductor. Weber's "Der Freischutz overture, Szymanowski's "Violin Concerto No. 1" featuring Paul Zukofsky, Schuller's "Spectra," and Scriabin's "Poem of Ecstasy."

AUG. 22—Seiji Ozawa, conductor. Lutoslawski's "Concerto for Orchestra," Rachmaninoff's "Piano Concerto No. 3" with Alex Weissenberg and Bartok's "Concerto for Orchestra."

AUG. 23—Seiji Ozawa, conductor. Berlioz 'requiem" featuring Leopold Simoneau, the Tanglewood Festival Chorus, the Framingham Choral Society, MIT Chorus.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUN 25 1970

New England Newsclip

SEIJI OZAWA . . . one of Tanglewood's Artistic Directors, who will conduct the Boston Symphony Orchestra in two concerts on the first weekend of the Festival, July 3 and 4. Mr. Ozawa will conduct a program of Mozart and Stravinsky. Joseph Sil- Psalms" Friday evening at 9 p.m. On Saturday at 8:30 p.m. he will conduct o program of Mozart and Stravinsky. Joseph Silverstein is soloist for Stravinsky's "Violin Concerto."

Tanglewood Concerts Begin July 3; Ozawa to Conduct

The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's Artistic Directors. Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, Advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony no. 2, "Resurrection."

William Steinberg, Music Director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Mr. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15, 16.

The season's conductors include Gunther Schuller, also an Artistic Director of Tanglewood, Michael Tilson Thomas, whose appointment as Associate Conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard, and Charles Mackerras. The Tanglewood season opens this Sunday, June 28, the Sunday before the Berkshire Festival opening, when Leonard Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. The public is invited to the ceremony at 2:30 p.m. in the Theater/Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2, he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's "Die Walkuere."

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts, and Alexis Weissenberg.

Violinists are Joseph Silverstein and Paul Zukofsky.

Other soloists include Jules Eskin, cello; James Stagliano, horn; and Gervase de Peyer, clarinet.

Singers at this summer's Berkshire Festival concerts are Eunice Alberts, John Alexander, Bethany Beardslee, William Cochran, Phyllis Curtin, Rosalind Elias, Ezio Flagello, Lorna Haywood, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Leopold Simoneau, Gwendolin Sims, and Teresa Stratas.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, M.I.T. Chorus, Radcliffe Choral Society, St. John's College Choir, Tanglewood Festival Chorus.

Also performing will be the Corky Siegel Blues Band.

The 1970 Berkshire Festival ends on Sunday afternoon Aug. 23 with a performance of the Berlioz "Requiem" conducted by Seiji Ozawa in memory of Charles Munch, Music Director of the Boston Symphony from 1949 until 1962.

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

M 28 1970

New England Newsclip

Boston Symphony Announces Plans For Tanglewood Festival

The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's artistic directors. Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, Advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony no. 2, 'Resurrection.'

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The usual distinguished roster of guest artists will appear at concerts throughout the summer.

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TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUN 26 1970

New England Newsclip

Opens July 3

Ozawa to conduct at Tanglewood

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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

JUN 25 1970

New England Newsclip

Tanglewood opens June 28

The 1970 Tanglewood Season opens on Sunday, June 28 at 2:30 p.m. in the Theatre-Concert Hall with the 30th anniversary Opening Excercises of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood. Leonard Bernstein, an alumnus of the Berkshire Music Center and newly appointed Advisor to Tanglewood, will deliver the principle address.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPING
COMPLETE ... RN

The Knickerbocker News
Friday, June 16, 1970

TALKING IT OVER—Gunther Schuller, left, discusses with Erich Leinsdorf his duties as director of the Berkshire Music Center at Tanglewood, which Schuller inherited upon Leinsdorf's retirement.

At Tanglewood

It's Conductors' Season

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Also serving as guest conductor the opening weekend will be Bernstein himself.

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ALSO SCHEDULED TO serve as guest conductors are Gunther Schuller, who will assume Erich Leinsdorf's job of director of the Berkshire Music Center, Tanglewood's official title, Michael Tilson Thomas, Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUN 25 1970

New England Newsclip

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The season's conductors include Gunther Schuller, also an Artistic Director of Tanglewood, Michael Tilson Thomas, whose appointment as Associate Conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard, and Charles Mackerras. The Tanglewood season opens this Sunday, June 28, the Sunday before the Berkshire Festival opening, when Leonard Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. The public is invited to the ceremony at 2:30 p.m. in the Theater/Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2, he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's "Die Walkuere."

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts, and Alexis Weissenberg.

Violinists are Joseph Silverstein and Paul Zukofsky.

Other soloists include Jules Eskin, cello; James Stagliano, horn; and Gervase de Peyer, clarinet.

Singers at this summer's Berkshire Festival concerts are Eunice Alberts, John Alexander, Bethany Beardslee, William Cochran, Phyllis Curtin, Rosalind Elias, Ezio Flagello, Lorna Haywood, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Leopold Simoneau, Gwendolin Sims, and Teresa Stratas.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, M.I.T. Chorus, Radcliffe Choral Society, St. John's College Choir, Tanglewood Festival Chorus.

Also performing will be the Corky Siegel Blues Band.

The 1970 Berkshire Festival ends on Sunday afternoon Aug. 23 with a performance of the Berlioz "Requiem" conducted by Seiji Ozawa in memory of Charles Munch, Music Director of the Boston Symphony from 1949 until 1962.

PRESS
ROSE, MASS.
WEEKLY CIRC. 7,000

1970

New England Newsclip

Boston Symphony Announces Plans For Tanglewood Festival

The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's artistic directors. Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, Advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony no. 2, 'Resurrection.'

William Steinberg, Music Director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Mr. Steinberg will conduct all three concerts of the fifth and seventh weekends July 31, Aug. 1 and 2, and Aug. 14, 15 16.

The Tanglewood season opens Sunday June 28, the Sunday before the Berkshire Festival opening, when Leonard Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. The public is invited to the ceremony at 2:30 p.m. in the Theater Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2, he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's "Die Walkuere."

The usual distinguished roster of guest artists will appear at concerts throughout the summer.

The 1970 Berkshire Festival ends on Sunday afternoon Aug. 23 with a performance of the Berlioz "Requiem" conducted by Seiji Ozawa in memory of Charles Munch, Music Director of the Boston Symphony from 1949 until 1962.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUN 26 1970

New England Newsclip

Opens July 3

Ozawa to conduct at Tanglewood

LENOX—The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's artistic directors.

Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony no. 2, 'Resurrection.'

William Steinberg, music director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Mr. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15, 16.

The Tanglewood season opens Sunday June 28, the Sunday before the Berkshire Festival opening, when Leonard Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. The public is invited to the ceremony at 2.30 p.m. in the Theater-Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2, he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's Die Walkuere.

Schedule to Run From July 3 to Aug. 23

Busy Summer Ahead for Tanglewood

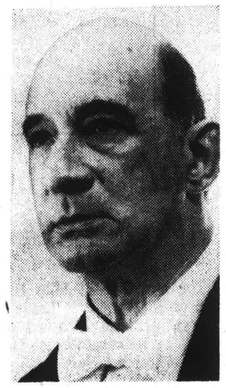
GAZETTE
WORCESTER, MASS
(E) 94,901

1970 New England Newsclip

By JOHN F. KYES
Gazette Music Critic

LENOX — Tanglewood is very much alive this summer, with a full eight-week schedule of 24 major weekend concerts, from July 3 to Aug. 23, plus five special Tuesday events, and a Festival of Contemporary Music extending from Aug. 16 to Aug. 20.

The list of conductors and soloists seems the longest ever. William Steinberg, music director of the Boston Symphony, will conduct six Beethoven programs. Seiji Ozawa, one of the artistic directors of the 1970 Berkshire Festival, will conduct eight times, and his codirector, Gunther Schuller, and advisor, Leonard Bernstein, will each conduct once, as will Aaron Copland, Rafael Fruhbeck de Burgos, Alain Lombard, Charles Mackerras, Jorge Mester, and Kenneth Schermerhorn. The BSO's young associate conductor, Michael Tilson Thomas, will direct two concerts.



William Steinberg

All-Gershwin Program

Arthur Fiedler and Boston Pops Orchestra will offer an all-Gershwin program Aug. 11, with Earl Wild, pianist.

Tanglewood-on-Parade, July 28, will climax a day of student presentations with a gala orchestral concert celebrating the 30th anniversary of the Berkshire Music Center and honoring Copland's approaching 70th birthday.

"Contemporary Trends" concerts will bring "Fillmore at Tanglewood" on July 7 and Aug. 18 and Peter, Paul and Mary July 21.

The Tanglewood music shed has been renovated, with entirely new seats, continental seating arrangements, better visibility, increased leg room and wider aisles.

Ticket prices remain in the same range as before, only a few seats in the shed having been revalued slightly.

Bonus Weekend

The Music Center opens Sunday, June 28, and the Festival begins Friday, July 3 with the bonus Weekend Prelude at 7 p.m. (a program of Mahler songs) and a concert at 9. Other concerts are at 8:30 Saturday and 2:30 on Sunday.

The first open rehearsal is Saturday morning, July 4 at 10:30, admission $3.

This format of concerts, preludes and rehearsals continues for eight weeks, the final concert on Aug. 23 being a performance of the Berlioz "Requiem" conducted by Ozawa in memory of Charles Munch.

Reserved seats for major concerts range from $3.50 to $8.00 (box seats $8.50) and general gate admission to the lawns for picnicking and outdoor listening may be had for $3.

List of Pianists

In addition to many vocalists and miscellaneous instrumental soloists, the outstanding list of pianists includes: Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Chaffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Talahashi, Andre Watts and Alexis Weissenberg.

Choral groups to be heard are: Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, MIT Chorus, Radcliffe Choral Society, St. John's College Choir and the Tanglewood Festival Chorus.

A few sampling of unusual programs: Sunday, July 5, Bernstein conducts the Mahler ("Resurrection") Symphony No. 2, with three assisting choruses and two soloists.

Sunday, July 12, Ozawa (in addition to other works) conducts the Boston Symphony and the Corky Siegel Blues Band in three pieces by Russo, and Peter Serkin solos in the Schoenberg Piano Concerto.

Beethoven Programs

Steinberg's Beethoven commemorative programs, replete with symphonies, concertos and overtures, are on July 31, Aug. 1 and 2, Aug. 14, 15 and 16.

Saturday, July 11 Ozawa conducts a concert version of Mozart's opera "Cosi fan tutte," with Phyllis Curtin, Teresa Stratas, Roselind Elias, George Shirley, Tom Krause and Ezio Flagello.

Each week several programs presented by the Music Center are open to the Friends of Music at Tanglewood, membership in which is available to the public at a modest fee.

Festival tickets and information may be secured by mail up to June 15 from the ticket office at Symphony Hall, Boston. After June 15, from the ticket office at Tanglewood, Lenox, Mass.

TRAVELER
MASS.
305 (S) 298,557

1970 New England Newsclip

Tanglewood opens July 3

The 1970 Berkshire Festival at Tanglewood will open July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's Artistic Directors. Ozawa will also be in charge of the second program Saturday, July 4. The following Sunday will be devoted entirely to a performance of Mahler's Symphony No. 2 ("Resurrection"), under the direction of Leonard Bernstein.

William Steinberg, Music Director of the Boston Symphony, will direct six all-Beethoven concerts in commemoration of the 200th anniversary of the composer's birth. These will take place during the fifth and seventh weekends of the festival.

The season's conductors include Gunther Schuller, also an Artistic Director of the festival, Michael Tilson Thomas, Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

Violinists are Joseph Silverstein and Paul Zukofsky, and other soloists include cellist Jules Eskin, hornist James Stagliano and clarinetist Gervase de Peyer.

The festival will end Sunday, August 23, with a performance of the Berlioz Requiem, conducted by Seiji Ozawa, in memory of Charles Munch, music director of the Boston Symphony from 1949 until 1962.

TAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Friday, July 3, 1970

The BSO's Berkshire Festival Concerts, at Tanglewood (near Lenox, Mass.) open July 3 and run through August 23. This year the festival is under the artistic direction of Seiji Ozawa and Gunther Schuller. Leonard Bernstein will serve in an advisory capacity.

The format for the festival will be the same as in previous summers. Concerts begin at 9 on Fridays, 8:30 on Saturdays and 2:30 on Sundays. There will be a "weekend prelude" every Friday evening at 7.

Indoor tickets range from four to eight dollars. For three dollars you can sit outside the shed on the grass and dig the fresh air as well as the music. Bring along a blanket, some insect repellant, and an ear trumpet.

Highlights of the festival: Ozawa's opening night program July 3 will include Leonard Bernstein's *Chichester Psalms*, Ligeti's *Atmospheres* (of *Space Odyssey* fame) and the Berlioz *Symphonie Fantastique*. The July 5 concert will be devoted entirely to the "Resurrection" Symphony of Mahler. Leonard Bernstein will conduct, with Lorna Haywood and Christa Ludwig as soloists. On July 11, Ozawa will conduct Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello in what could turn out to be an exceptionally strong concert version of Mozart's *Cosi Fan Tutte*. On July 24, Aaron Copland, former director of the Berkshire Music Center, will conduct a program including two of his own works (including the Clarinet Concerto), plus Busoni's *Rondo Arlecchinesco* and the Fifth Symphony of Schubert. Gunther Schuller will conduct his *Spectra* August 21, on a program with Weber's *Freischuetz* Overture, Szymanovski's Violin Concerto No. 1 (played by Paul Zukofsky), and the *Poem of Ecstasy* by Scriabin. Last, but hardly least, Mr. Ozawa will conduct the monumental Berlioz Requiem on August 23. That performance will be dedicated to the memory of the BSO's former conductor, Charles Munch.

The weekends of July 31-August 2 and August 14-16 will be devoted to Beethoven, in honor of the Composer's 200th birthday anniversary. William Steinberg, who is at the moment under medical house arrest, is scheduled to conduct four of the six programs. The Symphony's press office appears confident that Mr. Steinberg will be up and about by the middle of the summer.

Once again this summer there will be three so-called Contemporary Trends concerts in the Tanglewood Shed: on July 7, July 21 and August 18. These concerts are offered in collaboration with Bill Graham's Fillmore East. The performers have not yet been announced.

On the other side of the Tanglewood Estate, on weekday evenings, there will be a great deal more music going on, presented by fellows of the Berkshire Music Center. The BMC, which this year is under the artistic direction of Gunther Schuller, is the Boston Symphony's summer training center for advanced performers. Their concerts have traditionally been more adventurous (and sometimes more "professional") than the main festival events. The highlights of the summer at the BMC is the Fromm Festival in August — a week devoted entirely to modern music, including some new works commissioned by the Fromm Foundation.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

MAY 20 1970

Ozawa To Open Festival

Boston

Seiji Ozawa will open the 1970 Berkshire Festival of the Boston Symphony on Friday, July 3 for his first concert as co-artistic director of the Festival. Ozawa will also close the Festival on August 23 with a performance of Berlioz' "Requiem," given as a memorial to the late Charles Munch.

Other conductors on the Festival will include Boston's conductor William Steinberg, leading a six-concert Beethoven cycle, and his young Californian assistant Michael Tilson Thomas, who will lead the July 19 and August 8 concerts.

Aisle Seat: What's Going on in Metroland for Entertainment

Tanglewood opens tonight at 9, Seiji Ozawa conducting. He will conduct again tomorrow night at 8:30, and Leonard Bernstein will be on the podium for an all-Mahler program Sunday at 2:30.

★ ★ ★

SWITCHING musical hits, it will be jazz, jazz, jazz again Sunday night at Cissy's Route 9, Clifton Park. Nick Brignola will be back on sax and flutes, bringing with him Don York on piano, George Ley on drums and Eddie Annias on guitar. Nick says it will be an interesting evening. It starts at 7:30.

★ ★ ★

The Grand Music Hall of Israel will being its brand of music to the Colonie Coliseum Summer Theater Monday night at 8:30. It is one of the Coliseum's special specials.

★ ★ ★

STILL ON the musical kick, Tanglewood has a smash show set for Tuesday night. The Who will make its last appearance in this country, and on the same bill is Jethro Tull.

★ ★ ★

AND DON'T FORGET the chamber music series of the Saratoga Performing Arts Series. It will open Monday night in the Canfield Casino at 8:30 with St. John's College Choir.

★ ★ ★

THE NEW YORK City Ballet will present George Balanchine's new ballet, "Who Cares?", for the first time at SPAC Tuesday night. It is danced to the music of a number of George Gershwin tunes.

Tanglewood's Berkshire Season Opens June 28

LENOX, Mass. — The Tanglewood season opens here Sunday, June 28, with Leonard Bernstein delivering the principal address at the opening exercises of the Berkshire Music Center's 30th anniversary season. The famed conductor and composer performed in BMC's first season in 1940. During the week, he will lead the BMC orchestra in an open rehearsal. Bernstein is conductor laureate of the New York Philharmonic.

The Berkshire Festival opens on Friday, July 3, at 9 p.m. with Seiji Ozawa conducting the Boston Symphony in Bernstein's "Chichester Psalms," Ligeti's "Atmospheres," and the "Symphonie Fastastique" of Berlioz. Ozawa and Gunther Schuller are artistic directors of Tanglewood and Bernstein is adviser, beginning this season.

William Steinberg, music director of the Boston Symphony, will conduct Beethoven concerts, and Michael Tilson Thomas, whose appointment as associate conductor of the BSO begins at Tanglewood this summer, conducts two concerts.

The Berkshire Festival is this country's oldest leading music festival. Each summer, the Boston Symphony plays 24 concerts in Tanglewood's Music Shed.

The concerts for the eight weeks are listed: Friday, July 3, 7 p.m., Weekend Prelude, program of Mahler songs; 9 p.m., Seiji Ozawa, "Chichester Psalms," Bernstein; Tanglewood Festival Chorus, "Atmospheres," Ligeti; "Symphonie Fantastique," Berlioz.

Saturday, July 4, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, "The Marriage of Figaro" overture, Mozart; Symphony No. 36 "Linz," Mozart; Violin concerto, Stravinsky; Joseph Silverstein, "The Firebird Suite," Stravinsky.

Sunday, July 5, 2:30 p.m., Leonard Bernstein, Symphony No. 2 "Resurrection," Mahler, Lrona Haywood, Christa Ludwig; Harvard Glee Club, Radcliffe Choral Society, Tanglewood Festival Chorus.

July 10, 7 p.m., weekend prelude, St. John's College Choir; 9 p.m., Rafael Fruhbeck De Burgos; Falla: El amor brujo; Falla: Two suites from "The Three-Cornered Hat;" "The Rite of Spring," Stravinsky.

July 11, 10:30 a.m., open rehearsal; 8:30 p.m. Seiji Ozawa, "Cosi Fan Tutte," Mozart, Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tm Krause, Ezio Flagello.

July 12, 2:30 p.m., Seiji Ozawa, "Romeo and Juliet," Prokofiev; Piano concerto, Schoenberg, Peter Serkin; Three pieces for Blues Band and orchestra, Corky Siegel Blues Band.

July 17, 7 p.m., weekend prelude, Yuji Takahashi; 9 p.m. Seiji Ozawa, Symphony No. 86, Hayden; "Eonta," Xenakis, Yuji Takahashi, Serenade for tenor, horn and strings, John Alexander, James Stagliano, "Divertissement," Ibert.

July 18, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, Mozart program, "Serenade" No. 10 for 13 wind instruments; Piano concerto in D minor K.466, Lili Kraus.

July 19, 2:30 p.m., Michael Tilson Thomas, Symphony No. 98, Hayden; Cantata No. 51 "Jauchzet Gott," "Die Nachtigall," Krenek; Bethany Beardslee, "Pulcinella Suite," Stravinsky.

Aug. 2, 2:30 p.m., William Steinberg, Beethoven program, Egmont overture, Piano concerto No. 3, Vladimir Ashkenazy, Symphony No. 7.

Aug. 7, 7 p.m., weekend prelude, Berkshire Boy Choir; 9 p.m., Alain Lombard, Symphony No. 88, Haydn; Bacchus et Ariane Suite No. 2, Roussel; "Petrushka," Stravinsky.

Aug. 8, 10:30 a.m., open rehearsal; 8:30 p.m., Michael Tilson Thomas, Russian Easter Overture, Rimsky-Korsakov; Piano concerto No. 3, Prokofiev, Gary Graffman, "Prelude to the Afternoon of a Faun," Debussy; "Trois Gymnopedies," Satie; "La Mer," Debussy.

Aug. 9, 2:30 p.m., Charles Mackerras, Six pieces for orchestra, Webern; Cello concerto, Dvorak; Jules Eskin, Symphony No. 5, Jules Eskin.

Aug. 14, 7 p.m., weekend prelude, Claude Frank; 9 p.m., William Steinberg, Beethoven program, Symphony No. 3 "Eroica," piano concerto No. 5 "Emperor," Rudolf Firkusny.

Aug. 15, 10:30 a.m., open rehearsal; 8:30 p.m., William Steinberg, Beethoven program, Choral Fantasy, Jerome Lowenthal, Symphony No. 9 "Choral," Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, Chorus Pro Musica, Tanglewood Festival Chorus.

Aug. 16, 2:30 p.m., William Steinberg, Beethoven program, "The Consecration of the House" overture, piano concerto No. 1, Jerome Lowenthal, Symphony No. 5.

Aug. 21, 7 p.m., weekend prelude, Alexis Weissenberg; 9 p.m., Gunther Schuller, "Der Freischutz" overture, Weber; Violin Concerto No. 1, Szymanowski, Paul Zukofsky, "Spectra," Schuller; "Poem of Ecstasy," Scriabin.

Aug. 22, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, Concerto for orchestra, Lutoslawski; Piano concerto No. 3, Rachmaninov; Alex Weissenberg, Concerto for Orchestra, Bartok.

Aug. 23, 2:30 p.m., Seiji Ozawa, "Requiem," Berlioz, Leopold Simoneau, Tanglewood Festival Chorus, Framingham Choral Society, M.I.T. Chorus, concert in memory of Charles Much.

Open rehearsals are held in the Shed Saturday morning at 10:30 to benefit the orchestra's pension fund.

Program is subject to change.

On Aug. 11, Arthur Fiedler will conduct Pops Night. Earl Wild will join Fiedler and the Boston Pops Orchestra in an all-Gershwin concert at 8:30 p.m. On July 18, at 8:30 p.m., is another highlight, Tanglewood-on-Parade, a day-long demonstration of the work of the Berkshire Music Center closing with the gala concert in celebration of the 30th anniversary of the BMC and the 70th year of Aaron Copland.

On July 7 and Aug. 18 beginning at 7 p.m., Bill Graham's Fillmore East collaborates with Tanglewood in presenting a program with outstanding contemporary artists; Peter, Paul and Mary, will appear July 21 at 8 p.m.

TOR, VERMONT
3 1970 New England Newsclip

ITEM
LYNN, MASS.
) 38,000
JUN 3 1970 New England Newsclip

Seiji Ozawa to Conduct Opener At Berkshire Festival July 3

UNION
SPRINGFIELD, MASS.
(M) 77,457
MAY 30 1970 New England Newsclip

LENOX — The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens July 3 with a program conduted by Seiji Ozawa one of Tanglewood's artistic directors.

Ozawa will conduct two concerts on the first weekend of the festival. The third will concerts on the first weekend of the festival. The third will be conductdd by Leonard Bernstein, advisor to Tanglewood and laureate conductor of the New York Philharmonic. Bernstein's concert will be devoted entirely to Mahler's Symphony No. 2, "Resurrection."

William Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15, 16.

The season's conductors will include Gunther Schuller, also an artistic director of Tanglewood, Michael Tilson Thomas, whose appointment as associate conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

The Tanglewood season will open Sunday June 28, the Sunday before the Berkshire Festival opening, when Bernstein, delivers the opening address on the 30th anniversary of the BMC's first opening exercises. The public is invited.

Pianists to Appear

Pianists who will appear this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

Violinists will be Joseph Silverstein and Paul Zukofsky.

Other soloists will include Jules Eskin, cello; James Stagliano, horn, and Gervase de Peyer, clarinet.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, M.I.T. Chorus, Radcliffe Choral Society, St. John's College Choir and Tanglewood Festival Chorus.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
MAY 28 1970 New England Newsclip

Tanglewood season opens with Bernstein

The Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening, July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's Artistic Directors. Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, Advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony No. 2, 'Resurrection.'

William Steinberg, Music Director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Mr. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, August 1 and 2, and August 14, 15, 16.

The season's conductors include Gunther Schuller, also an Artistic Director of Tanglewood, Michael Tilson Thomas, whose appointment as Associate Conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lonbard and Charles Mackerras.

The Tanglewood season opens Sunday June 28 the Sunday before the Berkshire Festival opening, when Bernstein, alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. (The public is invited to the ceremony at 2:30 p.m. in the Theater/Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2 he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's Die Walkuere.

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

The PERFORMING ARTS

German, Austrian and Dutch arts and crafts of the erotic, abstract Jugendstil movement of the early 1900s is on display at the Busch-Reisinger Museum of Harvard University, 29 Kirkland St., Cambridge, through June 13.

On display will be "The Kiss," a woodcut by Peter Behren, a Franz von Stuck poster and a costume study by Eduard Wimmer. The exhibit, sponsored by the Charles L. Kuhn Fund, is running with a survey of French "Art Nouveau" printing and book design.

* * *

The 1970 Berkshire Festival at Tanglewood in Lenox, the summer home of Boston Symphony Orchestra, opens Friday evening, July 3, with a program conducted by Seiji Ozawa. The program will feature the Tanglewood Festival Chorus, "Symphonie Fantastique" by Berlioz, "Chichester Psalms" by Bernstein, and Ligeti's "Atmospheres."

On Saturday, July 4, Ozawa will conduct Mozart's "The Marriage of Figaro" overture, Symphony No. 36 "Linz" by Mozart; "Violin Concerto" and "The Firebird Suite" by Stravinsky.

The Harvard Glee Club and Radcliffe Choral Society will appear with the Tanglewood Festival Chorus Sunday, July 5, in Mahler's Symphony No. 2, "Resurrection," with Leonard Bernstein conducting. Soloists will be Miss Lorna Haywood and Miss Christa Ludwig.

Concerts at the Tanglewood Music Shed will be held Friday evenings at 9, Saturdays at 8:30 p.m. with Sunday matinees at 2:30 p.m. for the eight-week festival.

* * *

Exponent for "black equality", lecturer and comedian Dick Gregory will appear tomorrow night at 8:30 at Jordan Hall of the New England Conservatory of Music, 290 Huntington Ave., Boston.

Termed a soldier in the war against hate and bigotry, Gregory delivers church sermons, plays benefits and lobbies in Washington in the name of "freedom and equality not only for blacks but the entire human race."

The author of his autobiography, "Nigger" and "Sermons", Gregory is also starred in the movie "Sweet Love, Bitter." His appearance is sponsored by the Community Services Department of the New England Conservatory.

Tickets are available at the Jordan Hall Box Office.

* * *

Over 250 exhibiting craftsmen will be on hand this year for the Craft Fair 5 at Bennington, Vt., sponsored by the American Crafts Council, Northeast Region, the fair will be open to the public from Wednesday, July 8, through Sunday, July 12, on the grounds of Mt. Anthony Union High.

* * *

St. John's Preparatory School, Danvers, will hold an art workshop this summer beginning Monday, July 6.

Drawing, painting, sculpture and cinematics will be offered for a four evening a week course, Monday through Thursdays, 6:30 to 9 p.m.

For information contact Harry Martin at St. John's School.

Tanglewood's Berkshire Season Opens June 28

LENOX, Mass. — The Tanglewood season opens here Sunday, June 28, with Leonard Bernstein delivering the principal address at the opening exercises of the Berkshire Music Center's 30th anniversary season. The famed conductor and composer performed in BMC's first season in 1940. During the week, he will lead the BMC orchestra in an open rehearsal. Bernstein is conductor laureate of the New York Philharmonic.

The Berkshire Festival opens on Friday, July 3, at 9 p.m. with Seiji Ozawa conducting the Boston Symphony in Bernstein's "Chichester Psalms," Ligeti's "Atmospheres," and the "Symphonie Fastastique" of Berlioz. Ozawa and Gunther Schuller are artistic directors of Tanglewood and Bernstein is adviser, beginning this season.

William Steinberg, music director of the Boston Symphony, will conduct Beethoven concerts, and Michael Tilson Thomas, whose appointment as associate conductor of the BSO begins at Tanglewood this summer, conducts two concerts.

The Berkshire Festival is this country's oldest leading music festival. Each summer, the Boston Symphony plays 24 concerts in Tanglewood's Music Shed.

The concerts for the eight weeks are listed: Friday, July 3, 7 p.m., Weekend Prelude, program of Mahler songs; 9 p.m., Seiji Ozawa, "Chichester Psalms," Bernstein; Tanglewood Festival Chorus, "Atmospheres," Ligeti; "Symphonie Fantastique," Berlioz.

Saturday, July 4, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, "The Marriage of Figaro" overture, Mozart; Symphony No. 36 "Linz," Mozart; Violin concerto, Stravinsky; Joseph Silverstein, "The Firebird Suite," Stravinsky.

Sunday, July 5, 2:30 p.m., Leonard Bernstein, Symphony No. 2 "Resurrection," Mahler, Lrona Haywood, Christa Ludwig; Harvard Glee Club, Radcliffe Choral Society, Tanglewood Festival Chorus.

July 10, 7 p.m., weekend prelude, St. John's College Choir; 9 p.m., Rafael Fruhbeck De Burgos; Falla: El amor brujo; Falla: Two suites from "The Three-Cornered Hat;" "The Rite of Spring," Stravinsky.

July 11, 10:30 a.m., open rehearsal; 8:30 p.m. Seiji Ozawa, "Cosi Fan Tutte," Mozart, Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tm Krause, Ezio Flagello.

July 12, 2:30 p.m., Seiji Ozawa, "Romeo and Juliet," Prokofiev; Piano concerto, Schoenberg, Peter Serkin; Three pieces for Blues Band and orchestra, Corky Siegel Blues Band.

July 17, 7 p.m., weekend prelude, Yuji Takahashi; 9 p.m. Seiji Ozawa, Symphony No. 86, Hayden; "Eonta," Xenakis, Yuji Takahashi, Serenade for tenor, horn and strings, John Alexander, James Stagliano, "Divertissement," Ibert.

July 18, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, Mozart program, "Serenade" No. 10 for 13 wind instruments; Piano concerto in D minor K.466, Lili Kraus.

July 19, 2:30 p.m., Michael Tilson Thomas, Symphony No. 98, Hayden; Cantata No. 51 "Jauchzet Gott," "Die Nachtigall," Krenek; Bethany Beardslee, "Pulcinella Suite," Stravinsky.

Aug. 2, 2:30 p.m., William Steinberg, Beethoven program, Egmont overture, Piano concerto No. 3, Vladimir Ashkenazy, Symphony No. 7.

Aug. 7, 7 p.m., weekend prelude, Berkshire Boy Choir; 9 p.m., Alain Lombard, Symphony No. 88, Haydn; Bacchus et Ariane Suite No. 2, Roussel; "Petrushka," Stravinsky.

Aug. 8, 10:30 a.m., open rehearsal; 8:30 p.m., Michael Tilson Thomas, Russian Easter Overture, Rimsky-Korsakov; Piano concerto No. 3, Prokofiev, Gary Graffman, "Prelude to the Afternoon of a Faun," Debussy; "Trois Gymnopedies," Satie; "La Mer," Debussy.

Aug. 9, 2:30 p.m., Charles Mackerras, Six pieces for orchestra, Webern; Cello concerto, Dvorak; Jules Eskin, Symphony No. 5, Jules Eskin.

Aug. 14, 7 p.m., weekend prelude, Claude Frank; 9 p.m., William Steinberg, Beethoven program, Symphony No. 3 "Eroica," piano concerto No. 5 "Emperor," Rudolf Firkusny.

Aug. 15, 10:30 a.m., open rehearsal; 8:30 p.m., William Steinberg, Beethoven program, Choral Fantasy, Jerome Lowenthal, Symphony No. 9 "Choral," Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, Chorus Pro Musica, Tanglewood Festival Chorus.

Aug. 16, 2:30 p.m., William Steinberg, Beethoven program, "The Consecration of the House" overture, piano concerto No. 1, Jerome Lowenthal, Symphony No. 5.

Aug. 21, 7 p.m., weekend prelude, Alexis Weissenberg; 9 p.m., Gunther Schuller, "Der Freischutz" overture, Weber; Violin Concerto No. 1, Szymanowski, Paul Zukofsky, "Spectra," Schuller; "Poem of Ecstasy," Scriabin.

Aug. 22, 10:30 a.m., open rehearsal; 8:30 p.m., Seiji Ozawa, Concerto for orchestra, Lutoslawski; Piano concerto No. 3, Rachmaninov; Alex Weissenberg, Concerto for Orchestra, Bartok.

Aug. 23, 2:30 p.m., Seiji Ozawa, "Requiem," Berlioz, Leopold Simoneau, Tanglewood Festival Chorus, Framingham Choral Society, M.I.T. Chorus, concert in memory of Charles Much.

Open rehearsals are held in the Shed Saturday morning at 10:30 to benefit the orchestra's pension fund.

Program is subject to change.

On Aug. 11, Arthur Fiedler will conduct Pops Night. Earl Wild will join Fiedler and the Boston Pops Orchestra in an all-Gershwin concert at 8:30 p.m. On July 18, at 8:30 p.m., is another highlight, Tanglewood-on-Parade, a day-long demonstration of the work of the Berkshire Music Center closing with the gala concert in celebration of the 30th anniversary of the BMC and the 70th year of Aaron Copland.

On July 7 and Aug. 18 beginning at 7 p.m., Bill Graham's Fillmore East collaborates with Tanglewood in presenting a program with outstanding contemporary artists; Peter, Paul and Mary, will appear July 21 at 8 p.m.

New England Newsclip

ITEM
LYNN, MASS.

JUN 3 1970

New England Newsclip

Seiji Ozawa to Conduct Opener At Berkshire Festival July 3

LENOX — The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens July 3 with a program conduted by Seiji Ozawa one of Tanglewood's artistic directors.

Ozawa will conduct two concerts on the first weekend of the festival. The third will concerts on the first weekend of the festival. The third will be conductdd by Leonard Bernstein, advisor to Tanglewood and laureate conductor of the New York Philharmonic. Bernstein's concert will be devoted entirely to Mahler's Symphony No. 2, "Resurrection."

William Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15, 16.

The season's conductors will include Gunther Schuller, also an artistic director of Tanglewood, Michael Tilson Thomas, whose appointment as associate conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

The Tanglewood season will open Sunday June 28, the Sunday before the Berkshire Festival opening, when Bernstein, delivers the opening address on the 30th anniversary of the BMC's first opening exercises. The public is invited.

Pianists to Appear

Pianists who will appear this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

Violinists will be Joseph Silverstein and Paul Zukofsky.

Other soloists will include Jules Eskin, cello; James Stagliano, horn, and Gervase de Peyer, clarinet.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, M.I.T. Chorus, Radcliffe Choral Society, St. John's College Choir and Tanglewood Festival Chorus.

July 24, 7 p.m., weekend prelude, Phyllis Curtin; 9 p.m., Aaron Copland, "Rondo Arlecchinesco," Busoni; Dance Panels, Copland; Clarinet concerto, Copland, Gervase de Peyer, Symphony No. 5, Schubert.

July 25, 10:30 a.m., open rehearsal; 8:30 p.m., Jorge Mester, "Sinfonia in D," C.P.E. Bach; "Le Bourgeois Gentilhomme" suite, Strauss, Symphony No. 41 "Jupiter," Mozart.

July 26, 2:30 p.m., Kenneth Schermerhorn, Symphony No. 83, Haydn; Piano concerto in A K. 414, Mozart, Christoph Eschenbach, Concerto in D for orchestra, Stravinsky; Suite No. 4 "Mozartiana," Tchaikovsky.

July 31, 7 p.m., weekend prelude, Joseph Silverstein, Jule Eskin, Richard Goode; 9 p.m., William Steinberg, Beethoven program, Leonore overture No. 3, Piano concerto No. 2, Clude Frank, King Stephen overture, Symphony No. 8.

Aug. 1, 10:30 a.m., open rehearsal; 8:30 p.m., William Steinberg, Beethoven program, Coriolan overture, piano concerto No. 4, Andre Watts, Symphony No. 4.

CHRONICLE-CITIZEN
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New England Newsclip

Tanglewood season opens with Bernstein

The Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening, July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's Artistic Directors. Mr. Ozawa conducts two concerts on the first weekend of the Festival. The third is conducted by Leonard Bernstein, Advisor to Tanglewood and Laureate Conductor of the New York Philharmonic. Mr. Bernstein's concert is devoted entirely to Mahler's Symphony No. 2, 'Resurrection.'

William Steinberg, Music Director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Mr. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, August 1 and 2, and August 14, 15, 16.

The season's conductors include Gunther Schuller, also an Artistic Director of Tanglewood, Michael Tilson Thomas, whose appointment as Associate Conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lonbard and Charles Mackerras.

The Tanglewood season opens Sunday June 28 the Sunday before the Berkshire Festival opening, when Bernstein, alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first Opening Exercises. (The public is invited to the ceremony at 2:30 p.m. in the Theater/Concert Hall at Tanglewood. During that week, Mr. Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2 he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's Die Walkuere.

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

New England Newsclip

The PERFORMING ARTS

German, Austrian and Dutch arts and crafts of the erotic, abstract Jugendstil movement of the early 1900s is on display at the Busch-Reisinger Museum of Harvard University, 29 Kirkland St., Cambridge, through June 13.

On display will be "The Kiss," a woodcut by Peter Behren, a Franz von Stuck poster and a costume study by Eduard Wimmer. The exhibit, sponsored by the Charles L. Kuhn Fund, is running with a survey of French "Art Nouveau" printing and book design.

* * *

The 1970 Berkshire Festival at Tanglewood in Lenox, the summer home of Boston Symphony Orchestra, opens Friday evening, July 3, with a program conducted by Seiji Ozawa. The program will feature the Tanglewood Festival Chorus, "Symphonie Fantastique" by Berlioz, "Chichester Psalms" by Bernstein, and Ligeti's "Atmospheres."

On Saturday, July 4, Ozawa will conduct Mozart's "The Marriage of Figaro" overture, Symphony No. 36 "Linz" by Mozart; "Violin Concerto" and "The Firebird Suite" by Stravinsky.

The Harvard Glee Club and Radcliffe Choral Society will appear with the Tanglewood Festival Chorus Sunday, July 5, in Mahler's Symphony No. 2, "Resurrection," with Leonard Bernstein conducting. Soloists will be Miss Lorna Haywood and Miss Christa Ludwig.

Concerts at the Tanglewood Music Shed will be held Friday evenings at 9, Saturdays at 8:30 p.m. with Sunday matinees at 2:30 p.m. for the eight-week festival.

* * *

Exponent for "black equality", lecturer and comedian Dick Gregory will appear tomorrow night at 8:30 at Jordan Hall of the New England Conservatory of Music, 290 Huntington Ave., Boston.

Termed a soldier in the war against hate and bigotry, Gregory delivers church sermons, plays benefits and lobbies in Washington in the name of "freedom and equality not only for blacks but the entire human race."

The author of his autobiography, "Nigger" and "Sermons", Gregory is also starred in the movie "Sweet Love, Bitter." His appearance is sponsored by the Community Services Department of the New England Conservatory.

Tickets are available at the Jordan Hall Box Office.

* * *

Over 250 exhibiting craftsmen will be on hand this year for the Craft Fair 5 at Bennington, Vt., sponsored by the American Crafts Council, Northeast Region, the fair will be open to the public from Wednesday, July 8, through Sunday, July 12, on the grounds of Mt. Anthony Union High.

* * *

St. John's Preparatory School, Danvers, will hold an art workshop this summer beginning Monday, July 6.

Drawing, painting, sculpture and cinematics will be offered for a four evening a week course, Monday through Thursdays, 6:30 to 9 p.m.

For information contact Harry Martin at St. John's School.

Syracuse Herald American

Boston Symphony will open Berkshire Festival July 3

BOSTON, MASS—The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens Friday evening, July 3 with a program conducted by Seiji Ozawa, one of Tanglewood's artistic directors. Ozawa conducts two concerts on the first weekend of the festival. The third is conducted by Leonard Bernstein, advisor to Tanglewood and laureate conductor of the New York Philharmonic. Bernstein's concert is devoted entirely to Mahler's Symphony No. 2 "Resurrection.'

William Steinberg, music director of the Boston Symphony, conducts six all-Beethoven concerts this summer, in commemoration of the 200th anniversary of the composer's birth. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15, 16.

The season's conductors include Gunther Schuller, also an artistic director of Tanglewood, Michael Tilson Thomas, whose appointment as associate conductor of the Boston Symphony takes effect at Tanglewood this summer, as well as Aaron Coplan, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard, and Charles Mackerras.

Tanglewood season opens June 28, the Sunday before the Berkshire Festival opening, when Leonard Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, delivers the opening address on the 30th anniversary of the BMC's first opening excerises. The ceremony will be at 2:30 p.m., in the Theater-Concert Hall at Tanglewood. During that week, Bernstein will work with the Berkshire Music Center Orchestra. On Thursday evening, July 2, he will conduct the BMC Orchestra and vocal soloists in a concert performance of the first act of Wagner's "Die Walkuere."

Pianists appearing with the Boston Symphony this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts, and Alexis Weissenberg.

Violinists are Joseph Silverstein and Paul Zukofsky.

Other soloists include Jules Eskin, cello; James Stagliano, horn; and Gervase de Peyer, clarinet.

Singers at this summer's Berkshire Festival concerts are Eunice Alberts, John Alexander, Bethany Bearkslee, William Cochran, Phyllis Curtin, Rosalind Elias, Ezio Flagello, Lorna Haywood, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Leopold Simoneau, Gwendolin Sims, and Teresa Stratas.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, M.I.T. Chorus, Radcliffe Choral Society, St. John's College Choir, Tanglewood Festival Chorus.

Also performing will be the Corky Siegel Blues Band.

The 1970 Berkshire Festival ends on Sunday afternoon Aug. 23 with a performance of the Berlioz "Requiem" conducted by Seiji Ozawa in memory of Charles Munch,

LEONARD BERNSTEIN

music director of the Boston Symphony from 1949 until 1962.

Berkshire Music To Begin July 3

BOSTON, Mass.—The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, will open July 3 with a Friday night program conducted by Seiji Ozawa, one of Tanglewood's artistic directors. Ozawa will conduct two concerts on the first weekend of the festival. The third will be conducted by Leonard Bernstein, adviser to Tanglewood and laureate conductor of the New York Philharmonic. The Bernstein concert will be devoted entirely to Mahler's Symphony No. 2, "Resurrection."

William Steinberg, music director of the Boston Symphony, will conduct six Beethoven concerts this summer in commemoration of the 200th anniversary of the composer's birth. Steinberg will conduct all three concerts of the fifth and seventh weekends, July 31, Aug. 1 and 2, and Aug. 14, 15 and 16.

Other Conductors

The season's conductors also will include Gunther Schuller, Michael Tilson Thomas, Aaron Copland, Rafael Frueback de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard and Charles Mackerras.

The Tanglewood season will open June 28, the Sunday before the Berkshire Festival opening. Bernstein, an alumnus of the first class of the Berkshire Music Center in 1940, will deliver the opening address on the 30th anniversary of the BMC's first opening exercises. On July 2 Bernstein will conduct the BMC Orchestra in a performance of the first act of Wagner's "Die Walkuere."

Pianists to Appear

Pianists appearing with the Boston Symphony this summer will be Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

Violinists will be Joseph Silverstein and Paul Zukofsky Other soloists will include Jules Eskin, cello; James Stagliano, horn, and Gervase de Peyer, clarinet.

Singers at this summer's Berkshire Festival concerts will include Eunice Alberts, John Alexander, Bethany Beardslee, William Cochran, Phyllis Curtin, Rosalind Elias, Ezio Flagello, Lorna Haywood, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Leopold Simoneau, Gwendolin Sims and Teresa Stratas.

Choruses to be heard include Berkshire Boy Choir, Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, MIT Chorus, Radcliffe Choral Society, St. John's College Choir and Tanglewood Festival Chorus. Also performing will be the Corky Siegel Blues Band.

The 1970 Berkshire Festival will end Aug. 23 with a performance of the Berlioz "Requiem" conducted by Seiji Ozawa in memory of Charles Munch, music director of the Boston Symphony from 1949 until 1962.

CAPITAL CITY NEWS BUREAU
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BUFFALO COURIER EXPRESS
Sunday, May 24, 1970

Tanglewood Lists Festival Programs

By R. E. KRIEGER
Executive Arts Editor

LENOX, Mass.—Seiji Ozawa and Leonard Bernstein will be guest conductors during the opening weekend of Tanglewood this summer with Ozawa conducting the Boston Symphony Orchestra in Bernstein's "Chichester Psalms" as the beginning work of the season at 9 p.m. July 3.

Ozawa will also conduct the July 4 program beginning at 8:30 p.m. and featuring concertmaster Joseph Silverstein in the Stravinsky Violin Concerto.

On July 5 at 2:30 p.m. Bernstein will be conducting the Mahler Second Symphony with the Boston Symphony and Christa Ludwig, Lorna Haywood, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus.

It's a work that he will also be conducting at the Saratoga Performing Arts Center in August.

William Steinberg, music director of the Boston Symphony, will be conducting six all-Beethoven concerts this summer in commemoration of the 200th anniversary of the composer's birth.

OTHER CONDUCTORS for the summer are Gunther Schuller, Michael Tilson Thomas, Aaron Copland, Rafael Fruebeck de Burgos, Jorge Mester, Kenneth Schermerhorn, Alain Lombard, and Charles Mackerras.

Pianists appearing with the Boston Symphony this summer are Peter Serkin, Vladimir Ashkenazy, Rudolf Firkusny, Christoph Eschenbach, Claude Franck, Gary Graffman, Lili Kraus, Andre Watts, Alexis Weissenberg, Richard Goode, Jerome Lowenthal, and Yuji Takahashi.

Violinists will be Joseph Silverstein and Paul Zukofsky.

It looks as if singers will be in the majority this summer with the schedule including Phyllis Curtin, Eunice Alberts, John Alexander, Tom Krause, Christa Ludwig, Thomas Paul, George Shirley, Bethany Beardslee, William Cochran, Rosalind Elias, Ezio Flagello, Lorna Haywood, Leopold Simoneau, Gwendolin Sims and Teresa Stratas.

Choruses to be heard will be the Chorus Pro Musica, Harvard Glee Club, Framingham Choral Society, MIT Chorus, Radcliffe Choral Society, St. John's College Choir, the Berkshire Boy Choir and the Tanglewood Festival Chorus.

The only pop group signed so far is the Corky Siegel Blues Band.

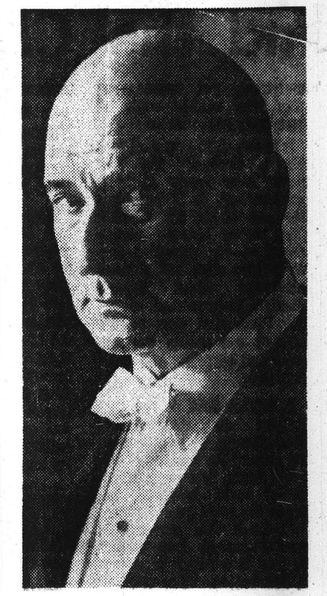
The season will end on Aug. 23 with Ozawa coming back to guest conduct the Berlioz "Requiem" in memory of Charles Munch, music director of the Boston Symphony from 1949-1962.

The complete schedule:

JULY 3- 9 P.M.: Seiji Ozawa, conductor. Bernstein's "Chichester Psalms" with the Tanglewood Festival Chorus. Legeti's "Atmospheres" and Berlioz "Symphonie Fantastique."

JULY 4 — 8:30 P.M.: Seiji Owawa, conductor, Mozart's "The Marriage of Figaro," Mozart's "Symphony No. 36 (Linz)" Stravinsky's Violin Conceto featuring Joseph Silverstein and Stravinsky's "The Firebord Suite."

JULY 5 — 2:30 P.M.: Leonard Bernstein, conductor. Mahler's "Symphony No. 2 (Resurrection)" with Lorna



LEONARD BERNSTEIN, SEIJI OZWA, AND WILLIAM STEINBERG ARE SCHEDULED TO CONDUCT AT TANGLEWOOD

Tanglewood Announces Summer Schedule

Continued from Page 1

Haywood, Christa Ludwig, Harvard Glee Club, Radcliffe Choral Society, Tanglewood Festival Chorus.

JULY 10 — 9 P.M.: Rafael Frubeck de Burgos, conductor. Falla's "El Amor Brujo" and two suites from "The Three-Cornered Hat;" and Stravinsky's "The Rite of Spring."

JULY 11 — 8:30 P.M.: Seiji Ozawa, conductor. Mozart's "Cosi Fan Tutte" with Phyllis Curtin, Teresa Strata, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello.

JULY 12 — 2:30 P.M.: Seiji Ozawa, conductor. Prokofiev's "Romeo and Juliet," Schoenberg's "Piano Concerto" featuring Peter Serkin, and Russo's "Three pieces for Blues Band and Orchestra" featuring the Corky Siegel Blues Band.

JULY 17 — 9 P.M.: Seiji Ozawa, conductor. Haydn "Symphony No. 86," Xenakis "Eonta" with pianist Yuji Takahashi, Britten's "Serenade for tenor, horn and strings with tenor John Alexander and James Stagliano, horn, Iberv "Divertissement."

JULY 18 — 8:30 P.M.: Seiji Ozawa, conductor. An all-Mozart program with "Serenade No. 10 for 13 wind instruments and the "Piano Concerto in D Minor" featuring Lili Kraus.

JULY 19 — 2:30 P.M.: Michael Tilson Thomas, conductor. Haydn's "Symphony No. 98," Bach's "Cantata No. 51," Krenek's "Die Nachtigall" featuring Bethany Beardslee and Stravinsky's "Pucinella Suite."

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ALBANY TIMES UNION
Sunday, May 24, 1970

JULY 24 — 9 P.M.: Aaron Copland, conductor. Busoni's "Rondo Arlecchinesco," Copland's "Dance Panels" and Clarinet Concerto" featuring clarinetist Gervese de Peyer, Schubert's "Symphony No. 5."

JULY 25 — 8:30 P.M.: Jorge Mester, conductor. C.P.E. Bach's "Sinfonia in D," Strauss' "Le bourgeois gentilhomme" suite, Mozart's "Symphony No. 41."

JULY 26 — 2:30 P.M.: Kenneth Schermerhorn, conductor. Haydn's "Symphony No. 83," Mozart "Piano Concerto in A" featuring pianist Christian Eschenbach, Stravinsky's "Concerto in D for Orchestra" and the Tchaikovsky "Suite No. 4."

JULY 31 — 9 P.M.: William Steinberg, conductor. An all-Betthoven program including the "Leonore Overture No. 3." "Piano Concerto No. 2" with Cluade Frank and Symphony No. 8.

AUG. 1 — 8:30 P.M.: William Steinberg, conducter. An all-Beethoven program with the Egmont Overture, the Piano Concerto No. 3 with Vladimir Ashkenazy and the Symphony No. 7.

AUG. 7 — 9 P.M.: Alain Lombard, conductor. Haydn "Symphony No. 88," Roussel's "Bacchus et Ariane, Suite No. 2" and Stravinsky's "Petrushka."

AUG. 8 — 8:30 P.M.: Michael Tilson Thomas, conductor. Rimsky - Korsakov's "Russian Easter" overture, Prokofiev's "Piano Concerto No. 3" with Gary Graffman, "Debussy's Prelude to the Afternoon of a Faun, Satie's "Trois gymnopedies" and Debussy's "La Mer."

AUG. 9 — 2:30 P.M.: Charles Mackerras, conductor. Webern's "Six Pieces for Orchestra," Dvorak's "Cello Concerto" feature Jules Eskin, and the Shostakovich "Symphony No. 5."

AUG. 14 — 9 P.M.: William Steinberg, conductor. An all-Beethoven program with Symphony No. 3 (Eroica) and the Piano Concerto No. 5 (Emperor) with Rudolph Firkusny.

AUG. 15 — 8:30 P.M.: William Steinberg, conductor. Al all-Beethoven program with Choral Fantasy featuring Jerome Lowenthal and Symphony No. 9 (Choral) with Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, the Chorus Pro Musica and the Tanglewood Festival Chorus.

AUG. 16 — 2:30 P.M.: William Steinberg, conductor. An all-Beethoven program with Consecration of the House overture, Piano Concerto No. 1 with Jerome Lowenthal and the Symphony No. 5.

AUG. 21 — 9 P.M.: Gunther Schuller, conductor. Weber's "Der Freischutz overture, Szymanowski's "Violin Concerto No. 1" featuring Paul Zukofsky, Schuller's "Spectra," and Scriabin's "Poem of Ecstasy."

AUG. 22 — 8:30 P.M.: Seiji Ozawa, conductor. Lutoslawski's "Concerto for Orchestra," Rachmaninoff's "Piano Concerto No. 3" with Alex Weissenberg and Bartok's "Concerto for Orchestra."

AUG. 23 — 2:30 P.M.: Seiji Ozawa, conductor. Berlioz "Requiem" featuring Leopold Simoneau, the Tanglewood Festival Chorus, the Framingham Choral Society, MIT Chorus.

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TIMES (M)
NEW YORK, N. Y.
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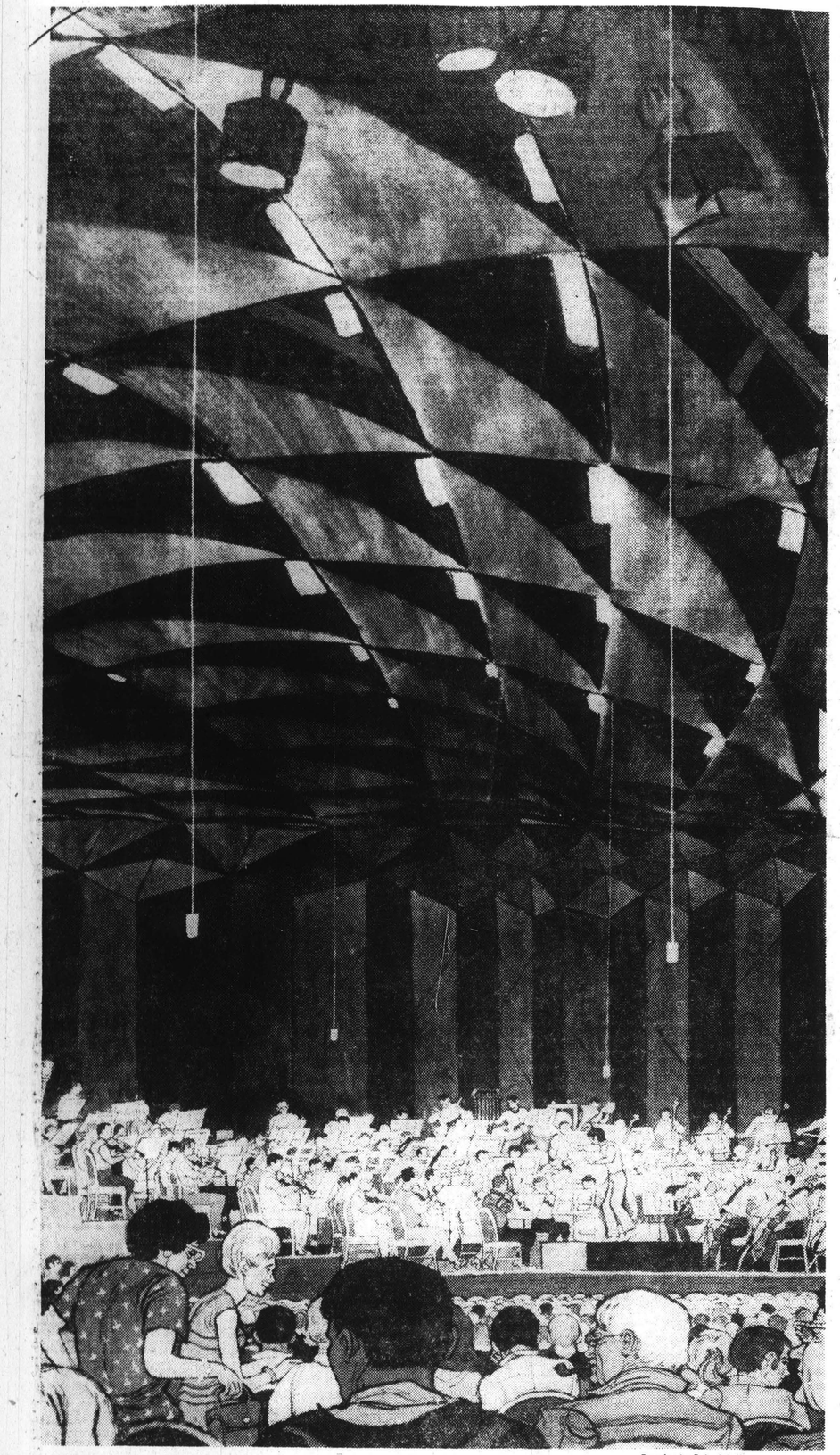
JUL 5 1970 New England Newsclip



Drawing by Robert Patterson

TANGLEWOOD TUNE-UP—Seiji Ozawa, artistic co-director of the Berkshire Music Festival's 18th season, leads the Boston Symphony in an open rehearsal in the music shed at Lenox, Mass. Mr. Ozawa, who will take over as maestro of the San Francisco Symphony in the fall, will conduct a concert version of Mozart's "Cosi fan tutte" Saturday. On the podium today—conducting Mahler's Symphony No. 2—Leonard Bernstein.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

MAY 30 1970 New England Newsclip

Summer program

Tanglewood will open July 3

The 1970 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, opens July 3 with a program conducted by Seiji Ozawa one of Tanglewood's artistic directors.

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Pianists who will appear this summer are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Richard Goode, Gary Graffman, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yuji Takahashi, Andre Watts and Alexis Weissenberg.

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COURANT
HARTFORD, CONN.
(M)152,525 (S) 122,103

MAY 24 1970 New England Newsclip

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SEIJI OZAWA

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The 1970 Berkshire Festival ends on Sunday afternoon August 23 with a performance of the "Requiem" conducted by Seiji Ozaya in memory of Charles Munch Music Director of the Boston Symphony from 1949 until 1962.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 5 1970 New England Newsclip

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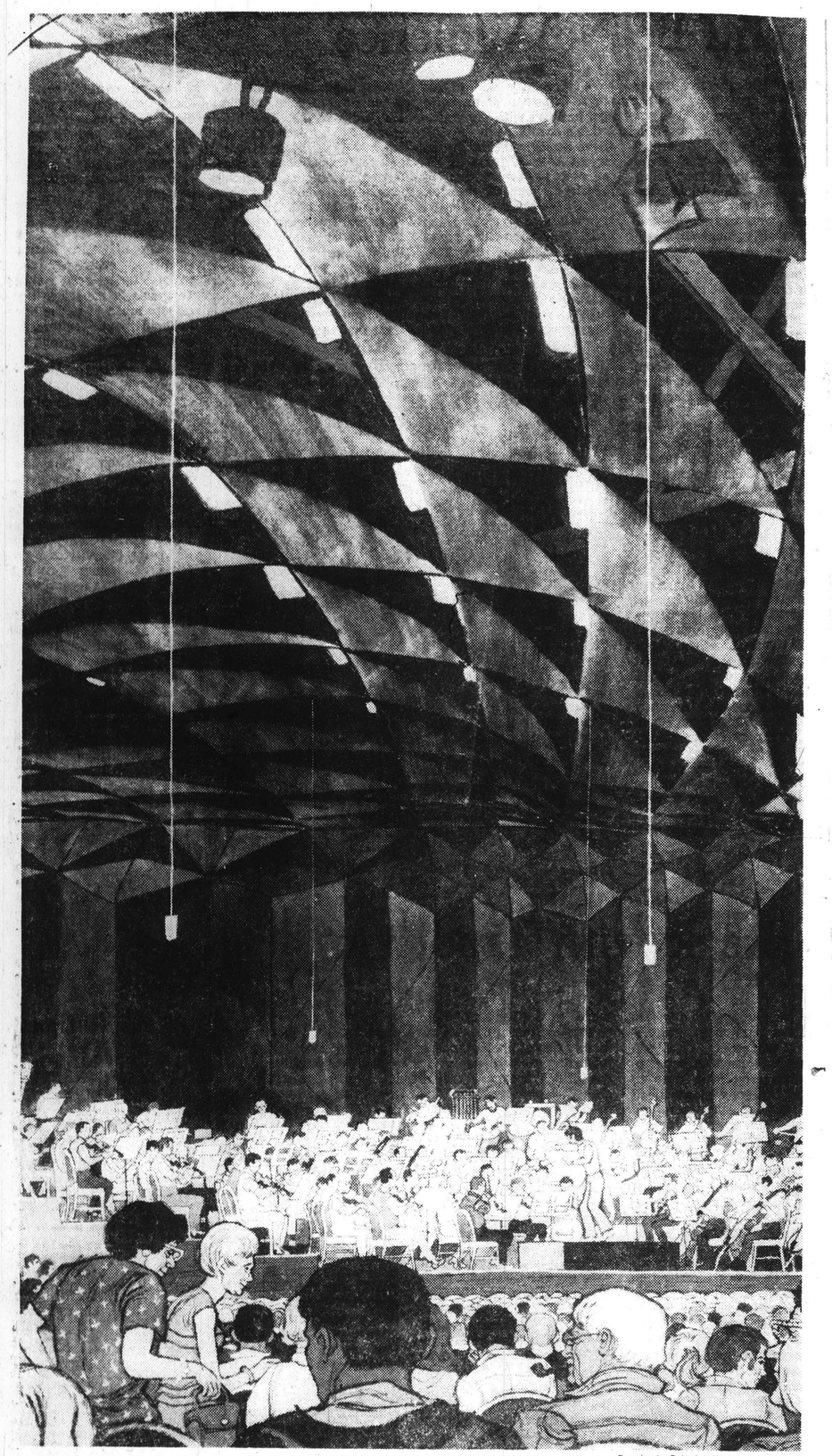
TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

JUL 5 1970 New England Newsclip



Drawing by Robert Patterson

TANGLEWOOD TUNE-UP—Seiji Ozawa, artistic co-director of the Berkshire Music Festival's 18th season, leads the Boston Symphony in an open rehearsal in the music shed at Lenox, Mass. Mr. Ozawa, who will take over as maestro of the San Francisco Symphony in the fall, will conduct a concert version of Mozart's "Cosi fan tutte" Saturday. On the podium today—conducting Mahler's Symphony No. 2—Leonard Bernstein.

TRANSCRIPT
NORTH ADAMS, MASS
(E) 12,000

Summer program

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COURANT
HARTFORD, CONN
(M) 152,525 (S) 175,123

MAY 24 1970 New England Newsclip

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TIMES
HARTFORD, CONN.
(E) 136,232
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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

MAY 31 1970

New England Newsclip

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A Backward Glance at the TV Season

Now that the TV season has settled down to ho-hum reruns even in its commercials, one has an opportunity to look back over he last year on the channels and to assess the goodies that have been sent his way.

I agree with Cleveland Amory that the most notable development of the season just ended has been the emergence of the National Educational TV Network as the most imaginative and rewarding factor of the year. NET has given us the first-rate Forsyte Saga, unquestionably the most tastefully produced series of the season; a provocative new show, The Advocates (even though its courtroom format sometimes borders on the ludicrous, and two excellent programs for children — the widely acclaimed and increasingly influential Sesame Street and the worthy Misterrogers Neighborhood. NET also presented the best dramatic program of the year — the taut and intelligent adaptation of "The Andersonville Trial."

As for the big three — NBC, CBS, and ABC, they have hardly distinguished themselves either for a high caliber of programming or much imagination. Among the new shows given by these networks to a long-suffering public, I would say that only three managed to achieve much distinction — the Bill Cosby Show, Marcus Welby, M.D., and Room 222. Most of the other series seemed to have been written by badly-oiled computers.

As always, however, TV shone in its covering of topical events — the space flights, the World Series, the pro-football championships, the Cambodian emergency, and the like. Among the older programs, many were showing symptoms of tired blood — notably Dean Martin, the Ed Sullivan Show (which has become more and more a hodge-podge), Bonanza (which is running out of believable stories,) the Jackie Gleason Show (except in its Honeymooners sequences, which still provide some of the best farcial comedy on the channels), the Red Skelton Show, in which Red is repeating himself more and more.

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NEWS
SOUTHBRIDGE, MASS.
(E) 5,742

JUL 3 1970

New England Newsclip

Tanglewood to Celebrate Birthdays

BOSTON — The annual day-long Tanglewood - on - Parade program July 28 at Tanglewood, the Boston Symphony Orchestra's summer home, is a double celebration this year: It celebrates the thirtieth anniversary of the Berkshire Music Center, the orchestra's summer school for advanced music study, and it honors composer Aaron Copland, long associated with the center, as he approaches his seventieth birthday.

Gala Concert

Tanglewood - on - Parade begins each year at 2 p.m. with demonstrations of the work of the Berkshire Music Center's students. It culminates at 8:30 p.m. in the Gala Concert in the Music Shed.

This year, Aaron Copland conducts the Boston Symphony and Berkshire Music Center Orchestras, and Lukas Foss is pianist and conductor with the Boston Symphony Orchestra.

The Berkshire Music Center was founded in 1940 by the Boston Symphony's then music director, Serge Koussevitzky, as the fulfillment of a long-cherished dream. Talented young musicians from this country and abroad gather for an intensive eight-week session of study and performance.

Copland, widely recognized as one of America's great composers, headed the composition department for twenty-five years from the time of the Berkshire Music Center's founding.

Pianist - conductor Lukas Foss, also widely renowned as a composer, was a member of the center's first class in 1940, as was Leonard Bernstein, now advisor to Tanglewood.

Seiji Ozawa, now an artistic director at Tanglewood, came to study at the Berkshire Music Center in 1960 at the invitation of Charles Munch, Serge Koussevitzky's successor as music director of the Boston Symphony. While there as a student, Ozawa won the Koussevitzky prize, given annually to the year's outstanding young conductor at Tanglewood.

"Candide" Opener

The Gala Concert features music associated with Tanglewood and Berkshire Music Center alumni over the years. Leonard Bernstein's "Candide" overture opens the program, played by the Boston Symphony conducted by Aaron Copland.

Lukas Foss plays and conducts Bach's "Piano Concerto in D Minor," a work he has performed often with the Boston Symphony. Aaron Copland then conducts the Berkshire Music Center in Hindemith's "Metamorphosis on Themes of Weber." Hindemith taught composition and chamber music at Tanglewood in 1940 and

The balance of the program is played by the combned Boston Symphony and Berkshire Music Center Orchestras. Aaron Copland conducts his suite from "The Tender Land," and Tchaikovsky's "Romeo and Juliet," a work closely associated with Koussevitzky.

Following the Gala Concert is the traditional display of fireworks over Stockbridge Bowl.

Tickets for Tanglewood - on - Parade are priced at $3, $4.50, $5 and $6, with box seats at $6.50, available by mail from Box Office Symphony Hall, Boston, Mass. 02115, and after June 15 by mail or in person at Box Office, Tanglewood, Lenox, Mass. 012401.

UNION
SPRINGFIELD, MASS.
(M) 7,597

JUN 11 1970

New England Newsclip

Music In The Mountains Begins This Evening

Are you planning to hear the Tangleweed Concerts at the Berkshire Festival in Lenox this year? It is a good chance to hear a top symphony orchestra, one of the three top orchestras in the United States, and also to enjoy the beautiful Massachusetts countryside. It is really glamourous with its 200 acres of lawns, gardens, great trees, and lake shore. Tanglewood is the summer home of the Boston Symphony.

The Tanglewood Berkshire Festival is still considered the best festival in America. This year it opens July 3, at 9 p.m. under the direction of Seiji Ozawa. Mr. Ozawa will conduct Bernstein's Chichester Psalms, with boy soprano Robert Pulce the Harvard Glee Club the Radcliffee Choral Society, and the Tanglewood Festival Chorus. Ligeti's Atmospheres is next on the program which closes with Berli's Symphonie Fantastique.

Saturday, July 4 at 8:30 p.m., Mr. Ozawa conducts Mozart' Overature to The Marriage of Figaro, Symphony no. 36, Linz Stravinsky's Violin Concerto, and 'The Firebird Suite" Joseph Silverstein, the orchestra's concertmaster, will be soloist in the Stravinski concerto.

On Sunday, July 5, at 2:30 p.m., Leonard Bernstein will take up the baton. The program consists of a single work Mahler's Symphony no. 2, "Resurrection." Saturday morning there will be a free open rehearsal of the Berkshire Music Center Orchestra, conducted by Leonard Bernstein in the Music Shed at 10:30 a.m.

Many guest conductors and artists are listed for this year's concerts. The weekends of July 31 and August 14 are devoted entirely to Beethoven's music in honor of this year's 200th Centennial. William Steinberg will conduct most of these concerts.

July 31, Claude Frank will play Beethoven's Concerto no. 3. Also on that program will be the Leonore Overture no. 3 and the 8th Symphony.

August 1, Andre Watts will play the Piano Concerto no. 4, the Coriolan Overture and Symphony no. 4.

August 2, Vladimir Ashkencky will play the Piano Concerto no. 3. Also scheduled is the Egmont Overture and the 7th Symphony.

The weekend of August 14, Friday at 9 p.m., the orchestra will play the Eroica Symphony no. 3, and Rudolf Firkusny will be soloist on the Piano Concerton no. 5, the "Emperor."

August 15 at 8:30 p.m. the orchestra and chorus will do the tremendous Beethoven 9th Symphony. Soloist are Gwendolin Sims, Eunice Alverts, William Cochran, Thomas Paul and the Chorus Pro Musica.

August 16, "The Concescration of the House" overature, and Symphony no. 5, the "Fate" Symphony are scheduled. Jerome Lowenthal will play Concerto no. 1.

This is a choice of Beethoven's five piano concertos, and his biggest symphonies—3, 4, 5, 7, and 9. Quite a selection.

Full programs may be obtained from the Festival Ticket Office, Symphony Hall, Boston, or Tanglewood in Lenox, Massachusetts.

Friday evenings at 7 p.m., two hours before the symphony orchestra concert, there will be free recitals for Friday evening ticket holders in the music shed. Guest artists and members of the orchestra will perform.

Other Tanglewood Concerts are: Tanglewood on Parade, July 28 at 8:30 p.m.; Boston Pops at Tanglewood, August 11 at 8:30; and the Contemporary Trends Concerts July 7, July 21, andAugust 18.

Happy Listening!

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

MAY 31 1970

New England Newsclip

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NEWS
SOUTHBRIDGE, MASS.
(E) 5,742

JUL 3 1970

New England Newsclip

Tanglewood to Celebrate Birthdays

BOSTON — The annual day-long Tanglewood - on - Parade program July 28 at Tanglewood, the Boston Symphony Orchestra's summer home, is a double celebration this year: It celebrates the thirtieth anniversary of the Berkshire Music Center, the orchestra's summer school for advanced music study, and it honors composer Aaron Copland, long associated with the center, as he approaches his seventieth birthday.

Gala Concert

Tanglewood - on - Parade begins each year at 2 p.m. with demonstrations of the work of the Berkshire Music Center's students. It culminates at 8:30 p.m. in the Gala Concert in the Music Shed.

This year, Aaron Copland conducts the Boston Symphony and Berkshire Music Center Orchestras, and Lukas Foss is pianist and conductor with the Boston Symphony Orchestra.

The Berkshire Music Center was founded in 1940 by the Boston Symphony's then music director, Serge Koussevitzky, as the fulfillment of a long-cherished dream. Talented young musicians from this country and abroad gather for an intensive eight-week session of study and performance.

Copland, widely recognized as one of America's great composers, headed the composition department for twenty-five years from the time of the Berkshire Music Center's founding.

Pianist - conductor Lukas Foss, also widely renowned as a composer, was a member of the center's first class in 1940, as was Leonard Bernstein, now advisor to Tanglewood.

Seiji Ozawa, now an artistic director at Tanglewood, came to study at the Berkshire Music Center in 1960 at the invitation of Charles Munch, Serge Koussevitzky's successor as music director of the Boston Symphony. While there as a student, Ozawa won the Koussevitzky prize, given annually to the year's outstanding young conductor at Tanglewood.

"Candide" Opener

The Gala Concert features music associated with Tanglewood and Berkshire Music Center alumni over the years. Leonard Bernstein's "Candide" overture opens the program, played by the Boston Symphony conducted by Aaron Copland.

Lukas Foss plays and conducts Bach's "Piano Concerto in D Minor," a work he has performed often with the Boston Symphony. Aaron Copland then conducts the Berkshire Music Center in Hindemith's "Metamorphosis on Themes of Weber." Hindemith taught composition and chamber music at Tanglewood in 1940 and

The balance of the program is played by the combned Boston Symphony and Berkshire Music Center Orchestras. Aaron Copland conducts his suite from "The Tender Land," and Tchaikovsky's "Romeo and Juliet," a work closely associated with Koussevitzky.

Following the Gala Concert is the traditional display of fireworks over Stockbridge Bowl.

Tickets for Tanglewood - on - Parade are priced at $3, $4.50, $5 and $6, with box seats at $6.50, available by mail from Box Office Symphony Hall, Boston, Mass. 02115, and after June 15 by mail or in person at Box Office, Tanglewood, Lenox, Mass. 012401.

SPRINGFIELD, MASS.

JUL 1 1970

New England Newsclip

Music In The Mountains Begins This Evening

Are you planning to hear the Tangleweed Concerts at the Berkshire Festival in Lenox this year? It is a good chance to hear a top symphony orchestra, one of the three top orchestras in the United States, and also to enjoy the beautiful Massachusetts countryside. It is really glamourous with its 200 acres of lawns, gardens, great trees, and lake shore. Tanglewood is the summer home of the Boston Symphony.

The Tanglewood Berkshire Festival is still considered the best festival in America. This year it opens July 3, at 9 p.m. under the direction of Seiji Ozawa. Mr. Ozawa will conduct Bernstein's Chichester Psalms, with boy soprano Robert Pulce the Harvard Glee Club the Radcliffee Choral Society, and the Tanglewood Festival Chorus. Ligeti's Atmospheres is next on the program which closes with Berli's Symphonie Fantastique.

Saturday, July 4 at 8:30 p.m., Mr. Ozawa conducts Mozart' Overature to The Marriage of Figaro, Symphony no. 36, Linz Stravinsky's Violin Concerto, and 'The Firebird Suite" Joseph Silverstein, the orchestra's concertmaster, will be soloist in the Stravinski concerto.

On Sunday, July 5, at 2:30 p.m., Leonard Bernstein will take up the baton. The program consists of a single work Mahler's Symphony no. 2, "Resurrection." Saturday morning there will be a free open rehearsal of the Berkshire Music Center Orchestra, conducted by Leonard Bernstein in the Music Shed at 10:30 a.m.

Many guest conductors and artists are listed for this year's concerts. The weekends of July 31 and August 14 are devoted entirely to Beethoven's music in honor of this year's 200th Centennial. William Steinberg will conduct most of these concerts.

July 31, Claude Frank will play Beethoven's Concerto no. 3. Also on that program will be the Leonore Overture no. 3 and the 8th Symphony.

August 1, Andre Watts will play the Piano Concerto no. 4, the Coriolan Overture and Symphony no. 4.

August 2, Vladimir Ashkencky will play the Piano Concerto no. 3. Also scheduled is the Egmont Overture and the 7th Symphony.

The weekend of August 14, Friday at 9 p.m., the orchestra will play the Eroica Symphony no. 3, and Rudolf Firkusny will be soloist on the Piano Concerton no. 5, the "Emperor."

August 15 at 8:30 p.m. the orchestra and chorus will do the tremendous Beethoven 9th Symphony. Soloist are Gwendolin Sims, Eunice Alverts, William Cochran, Thomas Paul and the Chorus Pro Musica.

August 16, "The Concescration of the House" overature, and Symphony no. 5, the "Fate" Symphony are scheduled. Jerome Lowenthal will play Concerto no. 1.

This is a choice of Beethoven's five piano concertos, and his biggest symphonies—3, 4, 5, 7, and 9. Quite a selection.

Full programs may be obtained from the Festival Ticket Office, Symphony Hall, Boston, or Tanglewood in Lenox, Massachusetts.

Friday evenings at 7 p.m., two hours before the symphony orchestra concert, there will be free recitals for Friday evening ticket holders in the music shed. Guest artists and members of the orchestra will perform.

Other Tanglewood Concerts are: Tanglewood on Parade, July 28 at 8:30 p.m.; Boston Pops at Tanglewood, August 11 at 8:30; and the Contemporary Trends Concerts July 7, July 21, andAugust 18.

Happy Listening!

REFORMER
BRATTLEBORO, VERMONT
(E) 8,700

JUN 26 1970 New England Newsclip

Tanglewood Concerts To Be on Air

AMHERST, Mass. — All concerts by the Boston Symphony Orchestra at the 1970 Berkshire Music Festival at Tanglewood will be broadcast live and uninterrupted over WFCR (88.5 FM), beginning Friday, July 3.

The Boston Symphony will appear at the Tanglewood festival from July 3 until Aug. 23 under the baton of several guest conductors.

The opening performance on July 3, at 9 p.m., will include "Chichester Psalms" by Leonard Bernstein, "Atmospheres" by Gyorgy Ligeti, and "Symphonie Fantastique" by Hector Berlioz. Seiji Ozawa will be guest conductor.

Ozawa will appear six times before the Boston Symphony at Tanglewood. He will conduct the final concert on Aug. 23 at 2:30 p.m., "Requiem" by Hector Berlioz, as a memorial to Charles Munch.

Leonard Bernstein will conduct Symphony No. 2 "Resurrection" by Gustav Mahler on July 5 at 2:30 p.m. On July 24 at 9 p.m. Aaron Copland will direct "Rondo Arlecchinesco" by Ferruccio Busoni, as well as his own "Dance Panels" and "Clarinet Concerto."

The Tanglewood concerts, a regular annual feature of WFCR, will be broadcast for New England on Friday evenings at 9, Saturday evenings at 8:30, and Sunday afternoons at 2:30.

WFCR, a non-commercial public radio station in Amherst, is sponsored by Amherst, Hampshire, Mount Holyoke, Smith and the University of Massachusetts.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUN 18 1970 New England Newsclip

BSO Live from Tanglewood on WGBH

In July and August WGBH Radio (89.7 FM) broadcasts three Boston Symphony Orchestra concerts each week, live and in stereo, from the orchestra's summer home at Tanglewood.

Opening concert of the season is Friday, July 3 at 9 p.m. when Ozawa conducts the BSO and Tanglewood Chorus in Bernstein's "Chichester Psalms," Ligeti's "Atmospheres" and the "Fantastic Symphony" of Berlioz.

On Saturday, July 4, at 8:30 p.m., Ozawa conducts Mozart's Overture to "The Marriage of Figaro" and "Symphony No. 36" ("Linz"). Concertmaster Joseph Silverstein is soloist in Stravinsky's "Violin Concerto" and program concludes with Stravinsky's "Firebird" "Suite".

Weekend series concludes Sunday, July 6, at 2:30 p.m., with a program conducted by Leonard Bernstein.

FRAMINGHAM, MASS.
NEWS
D. 21,000

JUN 27 1970

symphony on radio

MUSIC LOVERS all over New England are looking forward to July and August when WGBH Radio (89.7 FM) broadcasts three Boston Symphony Orchestra concerts each weekend, live and in stereo, from the Orchestra's summer home at Tanglewood.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 9 1970 New England Newsclip

Boston Symphony Live From Lenox On WGBH-FM

Seiji Ozawa directs the Boston Symphony in three full-length concerts on WGBH-FM live and in stereo the week of July 12 broadcast directly from the Music Shed at the orchestra's summer home in Lenox.

On Sunday, July 12 at 2:30 pm., Ozawa conducts "Romeo and Juliet" by Prokofiev; Schoenberg's "Piano Concerto" with Peter Serkin as soloist and "Three Pieces foer Blues Band and Orchestra" by Russo, with the Corky Siegel Blues Band.

Soloists on Friday, July 17 at 9 p.m. are Japanese string player Yuji Takahashi, tenor John Alexander and Boston Symphony first horn player James Stagliano, in a program which includes "Symphony No. 86" by Haydn, "Eonta" by Xenakis, "Serenade for Tenor, Horn and Strings" by Britten and "Divertissement" by Ibert.

On Saturday, July 18 at 8:30 p.m., Ozawa's program includes "Serenade No. 10 for 13 Wind Instruments" and "Piano Concerto in D Minor, K. 466" both by Mozart, with Lili Kraus as soloist in the concerto.

RECORDER-GAZETTE
GREENFIELD, MASS.
(E) 13,822

JUN 27 1970 New England Newsclip

WFCR To Air Concerts At Tanglewood

All concerts by the Boston Symphony Orchestra at the 1970 Berkshire Music Festival at Tanglewood will be broadcast live and uninterrupted over WFCR beginning next Friday.

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Tanglewood Opens

BSO OFF TO BRILLIANT START

By HAROLD C. SPROUL

Against a background of mountains darkly looming through rainy mist, the 1970 programs of the Boston Symphony got off to a brilliant start. Seiji Ozawa and Gunther Schuller, artistic directors, with Leonard Bernstein, advisor, are all also conducting, William Steinberg leading only All-Beethoven concerts later on. The young directors have shelved the tradition of Bach-Mozart chamber orchestra for openers and set out with the BSO in full cry, Ozawa conducting Bernstein, Ligeti and Berlioz, and then Mozart and Stravinsky; Bernstein, the Mahler Second Symphony (Resurrection). The conductors are two of a kind, theatrical in gesture but always addressing the performers and rarely imaginative in concentration on expressive musical detail and continuity.

The Bernstein "Psalms" (six of them) for choir, boy soprano and orchestra, commissioned for the festival at Chichester Cathedral in 1965 (an ecumenical work, surely, sung in Hebrew), is a clean, direct use of modern idiom to say particular things without confusion (a rarity since Mozart). Ozawa elicited the lyricism and drama of the old texts with subtle justice. Elliot Forbes' Harvard-Radcliffe chorus plus John Oliver's Tanglewood group added well-trained humanity to the ensemble, topped occasionally by the assured purity of Robert Puleo's boy-soprano (R.P. is a seasoned veteran at 14 and his soaring voice a proof of heaven).

Liget's "Atmospheres" was worth hearing again for its color - impressionism of tone, complex but hearable, and always developing in a mesmeric way, sometimes with overt counterpoint of masses. (The nearest thing visually would be the color-organ of the twenties, but the mixtures of tone, as handled by Ozawa, were more magical).

Finally Berlioz' "Symphonie Fantastique" lost its status as a symphonic war-horse and resumed the freshness of the composer's fevered dream. The first three movements can sound banal, but Ozawa redeemed them by attention to details of counterpoint and orchestration that figured in Berlioz's conception. The "March to the Scaffold" and the "Dream of Witches' Sabbath" took on the intensity of nightmare with thrilling orchestral virtuosity.

In routine performance, the idee fixe—that yearning love-theme that crops up in each movement seems only like variation on a foolish obsession—oh, that old harridan again!—but in this version was convincing. The orchestra's delicate rubatos created seduction in all its lovely disguises.

Saturday night's program gave the "Overture" to Figaro and brilliant spit-and-polish, the Symphony no. 36 (Linz) unassuming but fresh clarity of infectious form. Hastily composed in a few days for a concert at Linz, much of it is predictable Mozart (though never dull) but with moments of inspired originality that are still startling.

Stravinsky thought of Mozart developments as technical stretching-out of good themes (nothing could be further from the unleashed fantasy of Mozart's or Beethoven's development sections). At any rate, Stravinsky constrained his "Violin concerto in D" to primary ideas—"Toccata" (which he dignified as "carved in stone") played with incisive drive by Joseph Silverstein in friendly battle with the orchestra, two "Arias"—the second giving the violin a chance from singing warmth and "Capriccio" in which the fight is resumed, alleviated by rhythmical passages of shifting meter that recall the ballets. Going back from 1931 to 1919, Ozawa treated us to a refreshening of the Suite from the "Firebird" (Stravinsky's second version of three) that was a technicolored dream of loveliness and demonic evil. The solo melodies were alluringly phrased, the "Infernal Dance" and "Finale" hair-raising — even the over-extended climax effective with Ozawa's control of power. And one realizes what a fine work, beautifully contaminated by the art of the dance.

On Sunday a fitful sun brought out the grass-crowd and the picnic hampers, but on-stage all was musical dedication. Bernstein re-created the inordinate glory of Mahler's "Second" with complete success. Lorna Haywood, soprano, and especially Christa Ludwig, contralto; the Harvard and the Tanglewood choruses, and a responsive orchestra coalesced into great Mahler. The Allegro was theatrically tragic, the Andante nostalgic Vienneses lyricism, the third movement enlarged without any loss of wry humor from Mahler's song about St. Anthony's sermon to the fish, the fourth derived from his song, "Primal Light" (sung by Ludwig with deep beauty), the chorale music, lifting chromatically out of Bach—vocal chorale or richly toned by the brass—ineffable—and then the eruption of the Finale with all forces contributing to the grand inspiration that came to Mahler from Klopstock's poem ("the seed you have sown with bloom again—"). A triumphal march evolves—a tremendous affirmation of hopeful faith. It is impossible to verbalize the complex detail of this music, but Bernstein knows it well.

Applause grew into a demonstration in which the audience seemed to find release in its own extravagant participation. And that's good, too.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 9 1970 New England Newsclip

Music Review

First Tanglewood Weekend

By JAY ROSENFELD

THERE WERE fireworks in the concerts at Tanglewood over the Fourth. Personalities, programs and performances were detonated for the three events of the first weekend of the 1970 Berkshire Festival with rare discrimination.

The conductors, Seiji Ozawa and Leonard Bernstein, lit the fuses and the displays were of extraordinary brilliance. Ozawa divided his two programs into equal halves of contemporary music and works from the established repertory. Bernstein devoted his sole program yesterday afternoon to the one long symphony, the second, of Gustav Mahler.

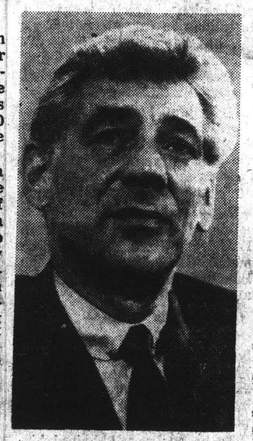
An enthusiastic audience of 22,489 listeners paid to attend the opening weekend, about 1,650 more than last season. Leonard Bernstein and the Boston Symphony were given an 11-minute ovation following the Sunday performance of Mahler's Symphony No. 2 ("Resurrection). The Bernstein concert was attended by some 9,122 listeners, 300 of whom swarmed the conductor blocking him from his dressing room for 15 minutes. The Friday evening concert featuring Berlioz "Symphonie Fantastique" drew 4,373 listeners. Some 2,640 patrons attended the open rehearsal on Saturday morning, with 6,354 gathering in the evening for a Mozart program directed by Seiji Ozawa.

* * *

THE OPENING music of the first concert Friday evening was the "Chichester Psalms" of Bernstein, a commission five years ago from the dean of the English Cathedral where annually there are special musical conventions of the three neighboring cathedral cities of Chichester, Salisbury and Winchester. It is novel and effective music. Bernstein uses the Hebrew versions of a half-dozen psalms as his text and they are sung in the vernacular, following the pattern he had employed with his "Kaddish" symphony two years ago. The opening statement is vigorously syncopated, making a surprising impact on ears expectant of more solemn measures.

A mixed choir consisting of the Harvard Glee Club and the Radcliffe Choral Society with Elliot Forbes, conductor, and the Tanglewood Festival Chorus with John Oliver, director, performed with forthright tonal splendor, as they did yesterday afternoon for Bernstein in his Mahler symphony.

The second part of the Bernstein cantata calls for a boy soprano soloist and Robert Puleo sang the 23rd psalm with aplomb, clear tone and appropriate involvement. It starts with only harps accompanying the soloist but when the psalm 2vv. 1-4 arrives with its message of "Why do the heathen rage?,"



Leonard Bernstein

there is an explosive interruption, sharp and incisive, which recedes into a *a capella* chorale of deep impact.

Ozawa beckoned Bernstein from the audience to acknowledge the applause his music had evoked. His leap onto the stage followed by successive leaps off-stage of the composer, conductor and soloist was an hilarious demonstration of youthful zest, physical stamina and artistic fraternity.

* * *

GYORGY LIGETI'S "Atmospheres" is reminiscent of some old Varese. Strings activated practically inaudibly and strange employment of the wind instruments conveyed realistic impressions of the elements. One "heard a stream of light" and saw two performers brushing the innards of the piano strings with whisk brooms. It sounds more strange in the telling than in the listening, but still when a sneeze emanated from among the audience, it was not apparent whether it was part of the act or not.

The string players have aleatory assignments, each one doing his thing at his pleasure. Some of the musicians lost their place but it didn't matter. Ozawa seemed to be outside the action. The music had no rhythmic goal but did have a not unpleasant sense as of fog or mist. It was not clear why and what the conductor was beating. The sounds were not harsh, only aimless and indecisive, but Ozawa seemed to be removed from his detached retinue.

Ozawa's "Fantastique" left a few things to be desired. The final witches' sabbath stirred the audience to a near frenzy, but a virtuoso orchestra playing Berlioz' pages loud and fast is a combination hard to beat. The ball scene was superficial and the ritards were stilted and ungraceful. The march to the scaffold is one of the greatest rhythmic inspirations in all music. It ranks with the opening steps of the Brahms 3rd Symphony. No one can exhaust the last grain of rhythmic elan from its few notes. Ozawa was not far off but he needs still further distillation of its potent resiliency.

* * *

SATURDAY EVENING was Mozart's overature to "Le Nozze di Figaro," and Symphony no. 36 in C (K425) familiarly designated as "The Linz." After intermission the concert-master of the Boston Symphony, Joseph Silverstein, gave a violinistically masterful rendition of the Stravinsky concerto in D. It was near perfection, but almost too polite for the brash, unhewn phrases of Stravinsky. The violinist for whom it was written, Samuel Dushkin, was not such a smooth performer as Silverstein. Polish and refinement do not look too well on Stravinsky.

The same composer's Suite from his ballet "The Firebird" won the conductor an ovation. There has never been a conductor at Tanglewood who, by his appearance, his manner and art, has endeared himself to his audience more than Ozawa. His short fast steps, almost a run, both entering and exiting, his hands pressed to his chest as in prayer, his humble pleasing smile and his apparently genuine wish to indicate that the appreciation belongs to the musicians and not to the man with the baton all combine to captivate his audiences.

* * *

THERE WAS an aura of heroic magnificence to yesterday's Mahler. There was pressure and dramatic ebullience from the initial tremolo of the violins to the sharp breakoff of the final chord an hour and a half later. It was written to order for a man of Bernstein's gifts, and yesterday the conductor endowed every bar with overwhelming passion. Yet, there were many instances of tenderness. It would be a moot question if any music has ever been played with more graphic grace and rhythmic taste than the terly charming and simple andante, the second movement of the symphony.

Mahler loved to build up climaxes and Bernstein gave his all to execute every last detail. The peaks of tension and then the sudden halts to antipodal quiet at the precipitous edges were executed with breath-taking effect. The controlled ritards, the tonal splendor of the huge orchestra Mahler demands, the piquancy of the strings and, in one conspicuous instance, of the piccolo, were feats not so unusual for the Boston orchestra as was their appropriate insertion.

In the fourth movement, contralto Christa Ludwig sang the "Urlicht," (Primal Dawn). Mahler inserted this poem of Gottlieb Klopstock, the German poet of a deeply religious mind, because he found its noble and epic character suitable for his purposes. It would be impossible to magnify the vocal majesty and regal significance with which Miss Ludwig delivered her short verse. There is one line "I would rather be in heaven" for which, in the original German, Mahler devised a rising pianissimo octave of the word "Himmel." It is a masterpiece of vocal congruity and musical significance. Miss Ludwig made it a phrase of sublime art.

* * *

IN THE FIFTH movement, the Harvard Glee Club and the Radcliffe Choral Society with the Tanglewood Festival Chorus combined their voices with the orchestra. Soprano soloist, Lorna Haywood, also contributed her too short assignment to the accumulating nobility of the finale.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 6 1970 New England Newsclip

B.S.O.

CONCERTS

1st week

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 9 1970 New England Newsclip

Tanglewood Reviews

Friday, July 3
By A.C.S.

Seiji Ozawa put together a most interesting program for his first concert as an artistic director and principal conductor at Tanglewood this summer. Leonard Bernstein's "Chichester Psalms" was given a splendid performance. It is a winning work, anyway, with its infectious rhythms and lyrical melodies. But the combined efforts of the BSO, Festival Chorus, Harvard Glee Club, Radcliffe Choral Society, and the beautiful singing of the boy alto Robert Puleo made it memorable. The composer was on hand for a standing ovation.

"Atmospheres," a complex bit of writing by the Hungarian-born composer Gyorgy Ligeti, suffered somewhat from the acoustical properties of the Tanglewood Shed. The extremely quiet portions of the work were inaudible. Only the activity of the conductor's hands made it apparent that something was going on.

Ozawa's reading of the Berlioz "Fantastic Symphony" was brilliant. If one occasionally wished for more elasticity in phrasing, there was nevertheless, a sense of inevitability which was pervasive. The final movement, taken at breakneck speed but marvelously controlled, was spine-tingling. It was a suitable climax for the first in what appears to be an imaginative series of concerts.

Saturday, July 4
By D.D.

Soggy, damp weather cast somewhat of an acoustic pall over the grounds at Tanglewood for the second concert of this summer's series. Leading the B.S.O. was the young Japanese conductor Seiji Ozawa, who is also artistic director to the orchestra. The program included two Mozart works, the Overture to the Marriage of Figaro and the Symphony no. 36. Two Stravinsky works, the Violin Concerto and the Firebird occupied the second half. It is unlikely Mr. Ozawa will earn any particular laurels as a Mozart interpreter. Dynamic markings dutifully observed, each note in the proper place, with an occasional felicity in phrasing, were not quite enough to transmit the exuberance of this music. Even the ensemble sound, especially the high strings, was lack-lustre and flat. The excessive dampness could have been at fault.

Mr. Silverstein's usually brilliant tone came over muted and inaudible at times. Mr. Ozawa, obviously more in his element than in the Mozart, worked closely with the soloist. The aria No. 2 with its plaintive oriental cast, was projected with intense feeling and sensitivity to style. The Firebird Suite seemed to be the work most suited to the young conductor's temperament. The strings managed to shake their lethargy, perhaps so as not to be outdone by a ferocious percussion section. Here was genuine excitement, however, in the framework of a competent, if not superior reading.

Sunday, July 5
By D.D.

Leonard Bernstein, directing the forces of the BSO, the Harvard-Radcliffe Choral Society, and soloists Christa Ludwig and Lorna Haywood, turned in a memorable performance of Mahler's large-scale Symphony no. 2, "The Resurrection." Based on Klopstick's Ode bearing the same name, this remarkable score, deeply religious in its conception and complex in structure, makes enormous interpretative demands on conductor and musicians.

Leonard Bernstein, in many critics' opinion the most competent Mahler exponent today, turned in a performance which more than justifies this view. Maneuvering with consummate skill and dramatic intensity an unwieldy aggregate of mixed chorus, soloists and out-size orchestra, molded a multitude of disparate and contrasting elements into a coherent whole, beautifully articulate in detail. If one can conceive of a mystical experience translated into sound, this was a very close approximation.

From the first powerful chords in the basses, suggestive of death, through the tender, flowing, sprightly rhythmic folk-like melodies, to the spine-chilling finale, the listener was ever aware of forward movement, of progression towards the ineffable, which was indeed Mahler's intent. A long standing ovation testified to a marvelous musical experience given and shared.

Tanglewood Opens

BSO OFF TO BRILLIANT START

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Saturday night's program gave the "Overture" to Figaro and brilliant spit-and-polish, the Symphony no. 36 (Linz) unassuming but fresh clarity of infectious form. Hastliy composed in a few days for a concert at Linz, much of it is predictable Mozart (though never dull) but with moments of inspired originality that are still startling.

Stravinsky thought of Mozart developments as technical stretching-out of good themes (nothing could be further from the unleashed fantasy of Mozart's or Beethoven's development sections). At any rate, Stravinsky constrained his "Violin concerto in D" to primary ideas—"Toccata" (which he dignified as "carved in stone") played with incisive drive by Joseph Silverstein in friendly battle with the orchestra, two "Arias"—the second giving the violin a chance from singing warmth and "Capriccio" in which the fight is resumed, alleviated by rhythmical passages of shifting meter that recall the ballets. Going back from 1931 to 1919, Ozawa treated us to a refreshening of the Suite from the "Firebird" (Stravinsky's second version of three) that was a technicolored dream of loveliness and demonic evil. The solo melodies were alluringly phrased, the "Infernal Dance" and "Finale" hair-raising — even the over-extended climax effective with Ozawa's control of power. And one realizes what a fine work, beautifully contaminated by the art of the dance.

On Sunday a fitful sun brought out the grass-crowd and the picnic hampers, but on-stage all was musical dedication. Bernstein re-created the inordinate glory of Mahler's "Second" with complete success. Lorna Haywood, soprano, and especially Christa Ludwig, contralto; the Harvard and the Tanglewood choruses, and a responsive orchestra coalesced into great Mahler. The Allegro was theatrically tragic, the Andante nostalgic Vienneses lyricism, the third movement enlarged without any loss of wry humor from Mahler's song about St. Anthony's sermon to the fish, the fourth derived from his song, "Primal Light" (sung by Ludwig with deep beauty), the chorale music, lifting chromatically out of Bach—vocal chorale or richly toned by the brass—ineffable—and then the eruption of the Finale with all forces contributing to the grand inspiration that came to Mahler from Klopstock's poem ("the seed you have sown with bloom again—"). A triumphal march evolves—a tremendous affirmation of hopeful faith. It is impossible to verbalize the complex detail of this music, but Bernstein knows it well.

Applause grew into a demonstration in which the audience seemed to find release in its own extravagant participation. And that's good, too.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 9 1970 New England Newsclip

Music Review

First Tanglewood Weekend

By JAY ROSENFELD

THERE WERE fireworks in the concerts at Tanglewood over the Fourth. Personalities, programs and performances were detonated for the three events of the first weekend of the 1970 Berkshire Festival with rare discrimination.

The conductors, Seiji Ozawa and Leonard Bernstein, lit the fuses and the displays were of extraordinary brilliance. Ozawa divided his two programs into equal halves of contemporary music and works from the established repertory. Bernstein devoted his sole program yesterday afternoon to the one long symphony, the second, of Gustav Mahler.

An enthusiastic audience of 22,489 listeners paid to attend the opening weekend, about 1,650 more than last season. Leonard Bernstein and the Boston Symphony were given an 11-minute ovation following the Sunday performance of Mahler's Symphony No. 2 ("Resurrection). The Bernstein concert was attended by some 9,122 listeners, 300 of whom swarmed the conductor blocking him from his dressing room for 15 minutes. The Friday evening concert featuring Berlioz "Symphonie Fantastique" drew 4,373 listeners. Some 2,640 patrons attended the open rehearsal on Saturday morning, with 6,354 gathering in the evening for a Mozart program directed by Seiji Ozawa.

* * *

THE OPENING music of the first concert Friday evening was the "Chichester Psalms" of Bernstein, a commission five years ago from the dean of the English Cathedral where annually there are special musical conventions of the three neighboring cathedral cities of Chichester, Salisbury and Winchester. It is novel and effective music. Bernstein uses the Hebrew versions of a half-dozen psalms as his text and they are sung in the vernacular, following the pattern he had employed with his "Kaddish" symphony two years ago. The opening statement is vigorously syncopated, making a surprising impact on ears expectant of more solemn measures.

A mixed choir consisting of the Harvard Glee Club and the Radcliffe Choral Society with Elliot Forbes, conductor, and the Tanglewood Festival Chorus with John Oliver, director, performed with forthright tonal splendor, as they did yesterday afternoon for Bernstein in his Mahler symphony.

The second part of the Bernstein cantata calls for a boy soprano soloist and Robert Puleo sang the 23rd psalm with aplomb, clear tone and appropriate involvement. It starts with only harps accompanying the soloist but when the psalm 2vv. 1-4 arrives with its message of "Why do the heathen rage?,"

Leonard Bernstein

there is an explosive interruption, sharp and incisive, which recedes into a *a capella* chorale of deep impact.

Ozawa beckoned Bernstein from the audience to acknowledge the applause his music had evoked. His leap onto the stage followed by successive leaps off-stage of the composer, conductor and soloist was an hilarious demonstration of youthful zest, physical stamina and artistic fraternity.

* * *

GYORGY LIGETI'S "Atmospheres" is reminiscent of some old Varese. Strings activated practically inaudibly and strange employment of the wind instruments conveyed realistic impressions of the elements. One "heard a stream of light" and saw two performers brushing the innards of the piano strings with whisk brooms. It sounds more strange in the telling than in the listening, but still when a sneeze emanated from among the audience, it was not apparent whether it was part of the act or not.

The string players have aleatory assignments, each one doing his thing at his pleasure. Some of the musicians lost their place but it didn't matter. Ozawa seemed to be outside the action. The music had no rhythmic goal but did have a not unpleasant sense as of fog or mist. It was not clear why and what the conductor was beating. The sounds were not harsh, only aimless and indecisive, but Ozawa seemed to be removed from his detached retinue.

Ozawa's "Fantastique" left a few things to be desired. The final witches' sabbath stirred the audience to a near frenzy, but a virtuoso orchestra playing Berlioz' pages loud and fast is a combination hard to beat. The ball scene was superficial and the ritards were stilted and ungraceful. The march to the scaffold is one of the greatest rhythmic inspirations in all music. It ranks with the opening steps of the Brahms 3rd Symphony. No one can exhaust the last grain of rhythmic elan from its few notes. Ozawa was not far off but he needs still further distillation of its potent resilency.

* * *

SATURDAY EVENING was Mozart's overature to "Le Nozze di Figaro," and Symphony no. 36 in C (K425) familiarly designated as "The Linz." After intermission the concert-master of the Boston Symphony, Joseph Silverstein, gave a violinistically masterful rendition of the Stravinsky concerto in D. It was near perfection, but almost too polite for the brash, unhewn phrases of Stravinsky. The violinist for whom it was written, Samuel Dushkin, was not such a smooth performer as Silverstein. Polish and refinement do not look too well on Stravinsky.

The same composer's Suite from his ballet "The Firebird" won the conductor an ovation. There has never been a conductor at Tanglewood who, by his appearance, his manner and art, has endeared himself to his audience more than Ozawa. His short fast steps, almost a run, both entering and exiting, his hands pressed to his chest as in prayer, his humble pleasing smile and his apparently genuine wish to indicate that the appreciation belongs to the musicians and not to the man with the baton all combine to captivate his audiences.

* * *

THERE WAS an aura of heroic magnificence to yesterday's Mahler. There was pressure and dramatic ebullience from the initial tremolo of the violins to the sharp breakoff of the final chord an hour and a half later. It was written to order for a man of Bernstein's gifts, and yesterday the conductor endowed every bar with overwhelming passion. Yet, there were many instances of tenderness. It would be a moot question if any music has ever been played with more graphic grace and rhythmic taste than the utterly charming and simple andante, the second movement of the symphony.

Mahler loved to build up climaxes and Bernstein gave his all to execute every last detail. The peaks of tension and then the sudden halts to antipodal quiet at the precipitous edges were executed with breath-taking effect. The controlled ritards, the tonal splendor of the huge orchestra Mahler demands, the piquancy of the strings and, in one conspicuous instance, of the piccolo, were feats not so unusual for the Boston orchestra as was their appropriate insertion.

In the fourth movement, contralto Christa Ludwig sang the "Urlicht," (Primal Dawn). Mahler inserted this poem of Gottlieb Klopstock, the German poet of a deeply religious mind, because he found its noble and epic character suitable for his purposes. It would be impossible to magnify the vocal majesty and regal significance with which Miss Ludwig delivered her short verse. There is one line "I would rather be in heaven" for which, in the original German, Mahler devised a rising pianissimo octave of the word "Himmel." It is a masterpiece of vocal congruity and musical significance. Miss Ludwig made it a phrase of sublime art.

* * *

IN THE FIFTH movement, the Harvard Glee Club and the Radcliffe Choral Society with the Tanglewood Festival Chorus combined their voices with the orchestra. Soprano soloist, Lorna Haywood, also contributed her too short assignment to the accumulating nobility of the finale.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 6 1970 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 9 1970 New England Newsclip

Tanglewood Reviews

Friday, July 3
By A.C.S.

Seiji Ozawa put together a most interesting program for his first concert as an artistic director and principal conductor at Tanglewood this summer. Leonard Bernstein's "Chichester Psalms" was given a splendid performance. It is a winning work, anyway, with its infectious rhythms and lyrical melodies. But the combined efforts of the BSO, Festival Chorus, Harvard Glee Club, Radcliffe Choral Society, and the beautiful singing of the boy alto Robert Puleo made it memorable. The composer was on hand for a standing ovation.

"Atmospheres," a complex bit of writing by the Hungarian-born composer Gyorgy Ligeti, suffered somewhat from the acoustical properties of the Tanglewood Shed. The extremely quiet portions of the work were inaudible. Only the activity of the conductor's hands made it apparent that something was going on.

Ozawa's reading of the Berlioz "Fantastic Symphony" was brilliant. If one occasionally wished for more elasticity in phrasing, there was nevertheless, a sense of inevitability which was pervasive. The final movement, taken at breakneck speed but marvelously controlled, was spine-tingling. It was a suitable climax for the first in what appears to be an imaginative series of concerts.

Saturday, July 4
By D.D.

Soggy, damp weather cast somewhat of an acoustic pall over the grounds at Tanglewood for the second concert of this summer's series. Leading the B.S.O. was the young Japanese conductor Seiji Ozawa, who is also artistic director to the orchestra. The program included two Mozart works, the Overture to the Marriage of Figaro and the Symphony no. 36. Two Stravinsky works, the Violin Concerto and the Firebird occupied the second half. It is unlikely Mr. Ozawa will earn any particular laurels as a Mozart interpreter. Dynamic markings dutifully observed, each note in the proper place, with an occasional felicity in phrasing, were not quite enough to transmit the exuberance of this music. Even the ensemble sound, especially the high strings, was lack-lustre and flat. The excessive dampness could have been at fault.

Mr. Silverstein's usually brilliant tone came over muted and inaudible at times. Mr. Ozawa, obviously more in his element than in the Mozart, worked closely with the soloist. The aria No. 2 with its plaintive oriental cast, was projected with intense feeling and sensitivity to style. The Firebird Suite seemed to be the work most suited to the young conductor's temperament. The strings managed to shake their lethargy, perhaps so as not to be outdone by a ferocious percussion section. Here was genuine excitement, however, in the framework of a competent, if not superior reading.

Sunday, July 5
By D.D.

Leonard Bernstein, directing the forces of the BSO, the Harvard-Radcliffe Choral Society, and soloists Christa Ludwig and Lorna Haywood, turned in a memorable performance of Mahler's large-scale Symphony no. 2, "The Resurrection." Based on Klopstick's Ode bearing the same name, this remarkable score, deeply religious in its conception and complex in structure, makes enormous interpretative demands on conductor and musicians.

Leonard Bernstein, in many critics' opinion the most competent Mahler exponent today, turned in a performance which more than justifies this view. Maneuvering with consummate skill and dramatic intensity an unwieldy aggregate of mixed chorus, soloists and out-size orchestra, molded a multitude of disparate and contrasting elements into a coherent whole, beautifully articulate in detail. If one can conceive of a mystical experience translated into sound, this was a very close approximation.

From the first powerful chords in the basses, suggestive of death, through the tender, flowing, sprightly rhythmic folk-like melodies, to the spine-chilling finale, the listener was ever aware of forward movement, of progression towards the ineffable, which was indeed Mahler's intent. A long standing ovation testified to a marvelous musical experience given and shared.

One commanding presence dominated the Berkshire Festival scene this week-end, as the Boston Symphony Orchestra's summer season at Tanglewood, got under way. A new artistic directorship has taken over this summer - in the form of Seiji Ozawa and Gunther Schuller, who share those responsibilties. But it was Tanglewood's newly-appointed Advisor - Leonard Bernstein - who towered over everything. On Thursday evening, with the student orchestra of the Berkshire Music Center, Mr. Bernstein conducted an Open Rehearsal of Bruckner's Ninth Symphony that was unbelievable - an inspired revelation of that monumental score. I'll have more to say about that evening in a separate piece later in the week.

On Friday evening, Ozawa began the formal aspects of the 1970 Berkshire Festival season conducting the first performance by the Boston Symphony Orchestra of one of Bernstein's most recent compositions - his Chichester Psalms, dating from 1965. The Ozawa performance, enlisting choral support from the Harvard Glee Club, Radcliffe Choral Society and Tanglewood Festival Chorus - and a remarkable performance of the boy alto part by Robert Puleo, was serviceable, if hardly of the passionately committed sort that I have heard Bernstein himself conduct. Atmospheres by the contemporary Hungarian composer, Gyorgy Ligeti, and Berlioz's Symphonie Fantastique completed the Friday program, and last evening Ozawa conducted music by Mozart and Stravinsky, with the orchestra's brilliant concertmaster, Joseph Silverstein, as soloist in the Stravinsky Violin Concerto. Throughout both concerts, I found myself increasingly puzzled and ultimately irritated by an underlying problem that I had not felt before in Ozawa's conducting - a rhythmic flabbiness that robbed much of the music of its spring and vitality. In the Fantastique, worst of all, he fell victim to an old student affliction: equating excitement and tension with faster and louder, so that whenever he had to convey the qualities of tension and excitement, he whipped up the music until it all became self-defeating.

And so to this afternoon's concert, which brought Bernstein back to the Music Shed podium at Tanglewood for the first time in five years. He brought with

This is Martin Bernheim

ROUND-UP OF OPENENING WEEK-END'S BERKSHIRE FESTIVAL CONCERTS

WNAC-TV 11 PM NEWS SUNDAY, JULY 5, 1970

Rousing Ovation for Bernstein

By GEORGE W. STOWE

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'Super-Star' Leonard Bernstein Conducts Stunning Performance

By RICHARD CONWAY

If there is a "Super-Star" of the concert music world, it is surely Leonard Bernstein.

With the exception of the general lawn area, it was standing room only at Tanglewood yesterday afternoon. One doubts that it was only the work being performed that brought the large crowd.

Not that the work itself is not great. Gustav Mahler's Second Symphony, called the "Resurrection," is a remarkable piece of music. It is probably the best known and most often performed of the composer's works. It is a ... ting an hour and a ... erform; and it is ... an intermission. ... typical of ... is massive ... There are ... of which by the way was ex... cellently prepared. They ... sang the kopstock ... "Resurrection" chorale ... ich Mahler incorporated ... the final movement of ... k, with beautiful tone ... and deep un... Haywo... na ... udwig ...

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It is also a puzzling work. The second and third movements, which are dancelike in nature, seem to have little or nothing to do with the first, fourth, and fifth movements.

composer, who gave programatic meaning to most of his work, says that it is much easier to hear the three movements.

The performance of the work Sunday afternoon was stunning. Under Bernstein's conducting, the theatrical Symphony weaved through the many changes of mood and atmosphere — now tender, now solemn, now anguished, now assured.

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NEWS
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JUL 6 1970
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TIMES
HARTFORD, CONN.
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JUL 6 1970
New England Newsclip

Bernstein easily dominates Tanglewo...

Micahel J. Steinberg
...e Staff

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Second Symphony, enlist... ing the services of the Har... vard Glee Club and the Radcliffe Choral Society, Elliot Forbes, conductor, and the Tanglewood Festival Chorus, John Oliver, director, of contralto Christa Ludwig and of soprano Lorna Haywood.

Bernstein conducted the Mahler with flair, with a highly developed sense for dramatic musical gesture, he chose Gustave Mahler's and with too little concern for integrating a series of effectively articulated details into a coherent whole. The long first and last movements of the second symphony are dangerous to a conductor who, whether because of sheer intensity feeling or for any other ...on, becomes lost in de... and who, in the passion moment, loses sight of the larger context. That happened often on Sunday, and it was most often a tempo problem.

Mahler unified these movements, which are so huge and so rich in material of the most diverse sorts, by establishing a main tempo which functions as a point of reference, something to depart from, but also something to return to. But when the main tempo turns out to be, in fact, four or five different speeds, the scaffolding wobbles, and the music seems to take on a tacky theatricality that is not really characteristic of it.

Bernstein the Mahler conductor might pay heed to Bernstein the adviser to Tanglewood who spoke so eloquently the Sunday before about the perils of impatience and of instant gratification.

The orchestral playing was lively, but also mildly disorderly. The vocal contributions, solo and choral, were very good.

As a composer, Bernstein was represented Friday night by his Chichester Psalms of 1965. Bernstein has little originality as a composer, and it is hard to escape his affectionate recollection of Stravinsky, Mahler, Copland, and, strikingly in this instance, Honegger's "King David" and its own Faurean antecedents. Even so, the Chichester Psalms, which consist of Hebrew settings in three movements of three psalms and fragments of three others, is a convincing and pleasing piece, lively, tuneful, colorfully scored lightly sentimental.

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It ... I refer ... to tey...

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JUL 7 1970
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One commanding

him an old specialty of the Bernstein house: Mahler's "Resurrection" Symphony. Over the years, this colossal score has become very much Bernstein's own, and I remember extraordinary performances of it that he conducted in the past. This afternoon, it took the better part of the first two movements before the performance really,jelled, but once it did jell, it was little short of sensational. It had a power and a thrust, an exaltation and exultation that were the product of conductorial genius.

Bernstein is now obviously at the very peak of his conducting powers. Now that he has come back to where it all began, 30 years ago, one hopes that the management and adminsitration of the Boston Symphony Orchestra will make it impossible for Bernstein <u>not</u> to be intimately involved in the entire future development of the orchestra and its activities. He is needed desperately.

This is Martin Bookspan for Boston 7 News.

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This is Martin Bookspan ...

ROUND-UP OF OPENENING WEEK-END'S BERKSHIRE FESTIVAL CONCERTS

WNAC-TV 11 PM NEWS SUNDAY, JULY 5, 1970

Rousing Ovation for Bernstein

By GEORGE W. STOWE

Looking over the almost 10,000 people who gathered at Tanglewood Sunday afternoon, I would be the last one to say that Leonard Bernstein had lost his charisma.

Certainly the combination of Mahler's Second ("Resurrection") Symphony and probably the finest Ma[illegible] interpreter of this [illegible] was unbea[illegible] massive [illegible] stirring i[illegible] spired a [illegible] ovation fro[illegible]

Back in [illegible] heard Berns[illegible] symphony a[illegible] Both perfo[illegible] strong emotio[illegible] but Bernstein [illegible] tremendously in [illegible] Certainly the fin[illegible] with chorus and [illegible] never been perf[illegible] more searing effe[illegible] was on Sunday.

The mighty di[illegible] opens the symphony [illegible] somewhat from an im[illegible] that resulted from too [illegible] percussion in the clim[illegible]

done it with comparable feel- [illegible] ing.

The scherzo had [illegible] sive bite and [illegible] lation [illegible]

'Super-Star' Leonard Bernstein Conducts Stunning Performance

By RICHARD CONWAY

If there is a "Super-Star" of the concert music world, it is surely Leonard Bernstein.

With the exception of the general lawn area, it was standing room only at Tanglewood yesterday afternoon. One doubts that it was only the work being performed that brought the large crowd.

Not that the work itself is not great. Gustav Mahler's Second Symphony, called the "Resurrection," is a remarkable piece of music. It is probably the best known and most often performed of the composer's works. It is a [illegible] king an hour and a [illegible] rform; and it is [illegible] an intermission. [illegible] typical of [illegible] is massive [illegible] There are [illegible] of [illegible] sang the "Resurrection" chorale, [illegible] which Mahler incorporated [illegible] the final movement of [illegible] k, with beautiful tone [illegible] and deep un-

assurance of life again after death. Mahler worked on it for seven years.

It is also a puzzling work. The second and third movements, which are to seem to have little or nothing to do with the first, fourth, and fifth movements.

At with the composer, who gave meaning to proved more programatic work, says that Bernstein's most of his work, it of the large they do. To the listener, it is much easier to hear the relation among the other three movements. assem-

The performance of the ent, in-work Sunday afternoon was's off-stunning. Under Bernstein's worked theatrical conducting, the nenal through Boston Symphony weaved who the many changes of of mood and atmosphere — now the now solemn, now — tender, now assured.

anguished, now assured. Bernstein got it all out of the orchestra and chorus, which by the way was ex-cellently prepared. They kopstock, chorale, "Resurrection" incorporated movement of beautiful tone deep un-

[illegible] na Haywo[illegible] [illegible] dwig [illegible] [illegible] heir

NEWS SPRINGFIELD, MASS. (E) 85,055 JUL 6 1970 New England Newsclip

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GLOBE BOSTON, MASS. (M) 237,967 (S) 566,377 (E) 194,700 JUL 7 1970 New England Newsclip

Bernstein easily dominates Tanglewo[illegible]

Micahel J. Steinberg
[illegible] e Staff

[illegible] OX — It was Leon-[illegible] nstein, officially as-[illegible] with Tanglewood [illegible] rst time in 15 [illegible] dominated the [illegible] activity here. [illegible] principal [illegible] pening ex-[illegible] Berkshire [illegible] led the [illegible] Center [illegible] per-[illegible] mer [illegible] the [illegible] en [illegible] v

Second Symphony, enlisting the services of the Harvard Glee Club and the Radcliffe Choral Society, Elliot Forbes, conductor, and the Tanglewood Festival Chorus, John Oliver, director, of contralto Christa Ludwig and of soprano Lorna Haywood.

Bernstein conducted the Mahler with flair, with a highly developed sense for dramatic musical gesture, he chose Gustave Mahler's and with too little concern for integrating a series of effectively articulated details into a coherent whole.

The long first and last movements of the second symphony are dangerous to a conductor who, whether because of sheer intensity feeling or for any other on, becomes lost in de- nd who, in the passion moment, loses sight of the larger context. That happened often on Sunday, and it was most often a tempo problem.

Mahler unified these movements, which are so huge and so rich in material of the most diverse sorts, by establishing a main tempo which functions as a point of reference, something to depart from, but also something to return to. But when the main tempo turns out to be, in fact, four or five different speeds, the scaffolding wobbles, and the music seems to take on a tacky theatricality that is not really characteristic of it.

Bernstein the Mahler conductor might pay heed to Bernstein the adviser to Tanglewood who spoke so eloquently the Sunday before about the perils of impatience and of instant gratification.

The orchestral playing was lively, but also mildly disorderly. The vocal contributions, solo and choral, were very good.

As a composer, Bernstein was represented Friday night by his Chichester Psalms of 1965. Bernstien has little originality as a composer, and it is hard to escape his affectionate recollection of Stravinsky, Mahler, Copland, and strikingly in this instance, Honegger's "King David" and its own Faurean antecedents. Even so, the Chichester Psalms, which consist of Hebrew settings in three movements of three psalms and fragments of three others, is a convincing and pleasing piece, lively, tuneful, colorfully scored lightly sentimental.

I'm not sure that its music is consistently better than that of "kaddish," which it immediately follows in Bernstein's catalogue and to which it is something like a serene counterpart.

It has, however, a cer[illegible] advantage of be[illegible] work only of Be[illegible] musician, not Bernstein the heavy thinker, of partak-ing, therefore of a simpl[illegible] ity and unpreten[illegible] that makes it [illegible] ing.

The conductor for the Chichester Psalms was Seiji Ozawa, Tanglewood's new Artistic Director (together with Gunther Schuller). The choruses were the same as those [illegible] Sunday's Mahler. [illegible] Puleo was the impressive boy alto. The performance [illegible] as a whole was viva[illegible] and fairly messy.

Ozawa followed Bernstein's Pslams with Gyorgy Ligeti's "Atmospheres." It is now a venerable nine years old and known to lots of people because of [illegible] use of some of it [illegible] It is an essa[illegible] ters an[illegible]

It [illegible] — I refer to "ex[illegible] [illegible] tra [illegible] Ligeti [illegible] of break nose-blow[illegible] applause [illegible]

Bernstein Not at His Best

By GEORGE GELLES
Star Staff Writer

LENOX, Mass. — In the troika ruling Tanglewood, summer home of the Boston Symphony, Leonard Bernstein is most removed from the day-to-day operations of the festival, for while Seiji Ozawa and Gunther Schuller both are artistic directors, he is adviser.

But Bernstein's connection with the Berkshire festival is far more intimate than those of his colleagues. In the summers of 1940 and 1941, he studied conducting here under Koussevitzky and, from 1951 to 1955, he was successor to his mentor and led the orchestra of the Berkshire Music Center, the school run in conjunction with the festival.

Appearances here have been less frequent, the one closest to this season having been made five years ago, when Bernstein led a sizzling performance of the last act of Carmen. Yesterday, however, returning in his new advisory role with the Mahler Second Symphony, the results were less clear.

Mahler is a composer with whom Bernstein has easily identified. The combination of theatricality and true-felt feeling is one of the most obvious features of Bernstein's personal portrait linking him with the Viennese master.

But, for all the real or imagined similarities, Bernstein's readings of Mahler — whether heard in concert or returned to on disc—are wildly variable. Whereas his Third, say, is profoundly thoughtful and affecting interpretation, the Fifth, for example, is most always overly fussy and unconvincing. And somewhere between these two extremes was yesterday's performance of the Second.

"When I conceive a great musical picture I always arrive at the point where I must employ the words as the bearer of my musical idea," so wrote Mahler in reference to this symphony. And, indeed, the piece reaches its loftiest peaks in the last two movements, the settings of folk poetry from Knaben Wunderhorn and of Klopstock. And it was in these two movements as well where the conducting yesterday was at its most persuasive.

Bernstein always has seemed to have a keen feel for words, approaching them with sympathy and respecting them. Whether as composer or conductor, he usually has managed to find their essence. And, in his performance of the Second, the two texted movements were led with strength, restraint and nobility. There was nothing flashy about Bernstein's work here and nothing extraneous. It was to the point and convincing.

But, earlier in the piece, in the purely instrumental movements, things were less happy. With its extremely impacted and explosive gestures, its quick juxtapositions, the initial movement doesn't offer Bernstein the sort of broad musical field on which he operates best. Lacking spaciousness and graciousness, the score got a reading that was jagged. It didn't all hold together somehow.

While the two dance movements, innocent-seeming though they are, brought out a cuteness and wilfulness that worked against the music. So much so that the meter was completely lost at the very end of the second movement.

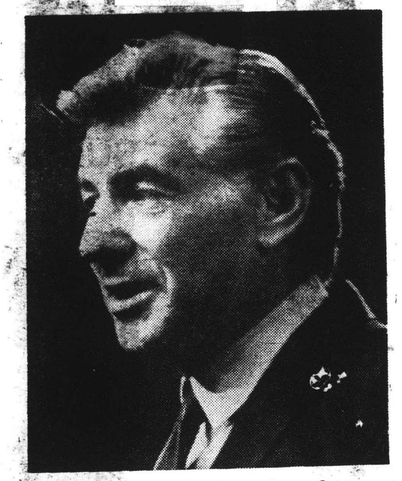
Lorna Haywood, soprano; Christa Ludwig, contralto; the Harvard Glee Club; Radcliffe Choral Society, and the Tanglewood Festival Chorus all did fine work.

The orchestra played extremely well for Bernstein, and Bernstein himself played on the orchestra masterfully. And, even if his interpretation wasn't all one might have wanted, it was a good deal better than what one usually hears.

The Evening Star
WASHINGTON, D. C.
D. 318,026 SUN. 362,408

JUL 6 1970

Newsday



L. Bernstein: Tanglewood conductor

MUSIC

The more it changes . . .

By Al Cohn

The scene changes at Tanglewood, with reports of impending financial failure, the absence of the familiar, neat balding dome of Erich Leinsdorf, the noticeable infiltration of hippie types on the sprawling lawn behind the music shed. And of course, happily, the more it changes, the more it stays the same.

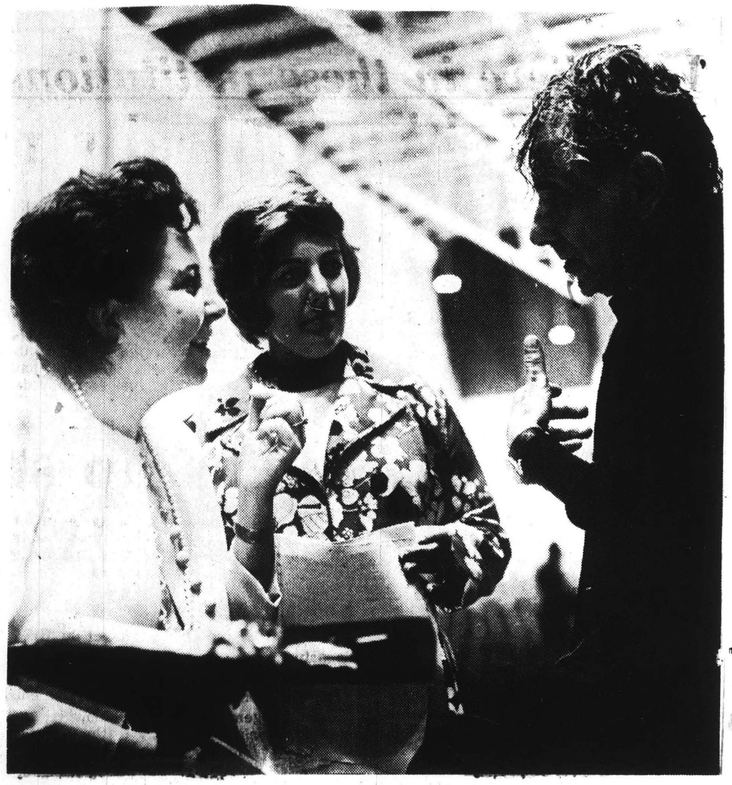
The opening of the 33rd Berkshire Festival this weekend on the Tanglewood Estate at Lenox, Mass., established above all else that all is well and likely to remain so. Boston Symphony officials brushed off the wire report of several months back that if this year's festival deficit of $27,500 was not met, there would be no festival in 1971. "The overall symphony deficit comes to about $1,000,000 a year, which is the way it is with most major orchestras," a symphony spokesman shrugged. "The rumor about next year must have come from a statement we made to the effect that if something isn't done, *ultimately* there will be no festival.

While Leinsdorf was gone, having resigned after eight years as the symphony's music director, there were four formidable music men listed in his place, headed by the new music director, William Steinberg. Two of of the others were on hand to conduct over the weekend. Seiji Ozawa, co-artistic director with Gunther Schulelr, led the varied programs of Friday and Saturday nights. Leonard Bernstein, returning to the Boston Symphony as adviser after a 15-year absence, presided over the lengthy and powerful "Resurrection" symphony of Mahler yesterday afternoon before the weekend's biggest crowd of 9,122.

As for the hippie types they couldn't have been more peaceful and attentive if they had worn crew cuts and short sideburns.

The big attraction, of course, was Bernstein, who took part in the first conducting class of the Berkshire Music Center in 1940 under Serge Koussevitzky and had been head of the conducting class as late as 1955. But the smaller crowds of the first two nights were clearly pleased by Ozawa's firm hand, equally sure with Mozart and Stravinsky, and by his presence on the podium, which is almost as vigorous as Bernstein's. In fact, Ozawa was an assistant under Bernstein at one time, and he opened his Friday night program with Bernstein's "Chichester Psalms."

The weekend's mixed program was a departure from the all-Mozart weekends of recent years, but lovers of the popular classic works needn't fear a change in tradition in that area, either. The weekends ahead are filled with the familiar works of deFalla, Haydn and Mozart (spiced with a touch of Stravinsky and Copland). Two entire weekends at the end of July and in mid-August, honor Beethoven's 200th birthday, featuring performances by Andre Watts and Vladimir Ashkenazy. "Tanglewood," as the symphony official noted with almost aristocratic assurance, "will go on." /II



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Berkshire briefing

Leonard Bernstein has a few rehearsal suggestions for mezzo-soprano Christa Ludwig (left), and soprano Lorna Haywood, who made their Boston Symphony debuts as soloists in Mahler's Second Symphony under Mr. Bernstein's direction at the closing concert of Tanglewood's first week.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUL 6 1970

Mahler, Bernstein and Ozawa Attract 22,489 to Tanglewood

Special to The New York Times

LENOX, Mass., July 5—Brooding skies that threatened rain but did not deliver it did little to discourage attendance at the opening weekend of the annual music festival at Tanglewood in the Berkshire Hills. The paid admissions were 22,489, about 1,650 over last year's total.

High spirits were not dampened either. An 11-minute ovation followed this afternoon's performance of Mahler's Symphony No. 2 ("Resurrection") by the Boston Symphony Orchestra under Leonard Bernstein.

With great difficulty, Mr. Bernstein sought to get off stage as 300 spectators swarmed around him, making it 15 minutes' work for him to move about 20 feet to the sanctuary of his dressing room. The audience of 9,122 filled the shed and dotted the lawn behind it.

The festival's first performances on Friday evening drew 4,373 listeners for a program of Mahler songs, followed by Seiji Ozawa directing the Berlioz "Symphonie Fantastique" and other selections.

An open rehearsal on Saturday morning attracted 2,640 patrons, and 6,354 came for a mostly Mozart program conducted by Mr. Ozawa at night.

This year there are 5,000 new seats in the shed, made of elm and white-painted steel to match the natural wood-and-white-metal shed. They are wider than the old seats, which go back to 1938, and they afford more leg room. The festival runs through Aug. 23.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 7 1970 New England Newsclip

Bernstein, Ozawa Excel At Tanglewood

The 33rd Berkshire Music Festival, with the Boston Symphony Orchestra in their summer residence at Tanglewood, proved to be a most auspicious opening weekend of exciting and brilliant performances with Seiji Ozawa conducting Friday and Saturday evening concerts and Leonard Bernstein conducting Sunday afternoon's performance of Mahler's Symphony No. 2 ("Resurrection").

The opening weekend departed from the traditional format of presenting Mozart and Bach for the first two weekends of the festival.

Despite the inclement and threatening weather all weekend, the paid admission totaled 22,489, an increase of 1,650 over last year's attendance with Bernstein the main attraction.

Ozawa conducted the "Chichester Psalms" by Bernstein as the first work Friday evening, which featured a chorus of 120 and a boy soprano to voice excerpts from Psalms 2, 23, 208, 131, and 133. A notable orchestral work, despite its brevity, 20 minutes in all, the three movements are sung in Hebrew.

Mr. Bernstein was seated in the boxes and and was summoned by Ozawa upon its completion and the composer received a well-deserved accolade by the enthusiastic audience.

Robert Puleo, the 14-year-old soloist had an excellent voice and the chorale group, the soloist and composer were given a standing ovation.

Osawa conducted Ligeti's "Atmospheres", which most people may remember was used as background music for the spectacular film, "2001": A Space Odyssey. This is a fascinating serialistic and experimental excursion into sound, achieved with the strumming of the piano by whisk brooms or by hands on the piano strings. It proved to be a most interesting experience in sound, very much like the electronic music composer Ligeti is famous for.

Friday night's concert ended with a brilliant performance of Berlioz' "Symphonie Fantastique". Ozawa is fascinating to watch, as he has the lithe grace of a ballet dancer and dances all over the podium, yet successfully draws out every dramatic tone and phrase from the orchestra with controlled discipline and brilliant showmanship.

It was indeed a most melodramatic rendition of Berlioz' romantic symphony and the Japanese conductor achieved great effects. The audience gave him a most enthusiastic ovation.

Slow First Half

Saturday evening's concert started off the first half in a rather dull and disappointing performance of Mozart's Overture to "Le nozze di Figaro" and Mozart's Linz Symphony No. 36 in C. It was not the usual sparkling and scintillating Mozart one comes to expect.

However, the second half of the program, devoted to Stravinsky, was most exciting Joseph Silverstein, the orchestra's concert master was the soloist in Stravinsky's Violin Concerto in D, a first performance at the Festival Concerts. As always, Mr. Silverstein's pure tone and great technical mastery of his instrument played this difficult work brilliantly.

Ozawa concluded the program with the Ballet Suite from the "Firebird", composed in 1919 and it was an especially colorful and dramatic rendition, which more than made up for the dull first half. Ozawa was accorded a standing ovation for his colorful and dynamic performance, which he insisted upon sharing with the orchestra. He is quite shy and modest in his manner, and flies on and off the stage practically dancing his way through.

The highlight of the weekend was Berstein's Sunday afternoon's performance of Mahler's Symphony No. 2. This was one of the most moving muscial experiences one can remember, and the audience shared in the emotional and spectacular performance.

Mr. Bernstein and the orchestra were drained after this performance, and the audience kept up an ovation lasting 11 minutes, with the conductor dripping from head to his feet. It was truly spectacular.

The roar which resounded in the shed upon the completion of this work shall be remembered by the audience of 9,122. This year there are 5,000 new seats in the shed, made of elm and white-painted steel to match the natural wood and white metal shed. They are wider than the old seats and afford more leg room.

Next weekend activities, for the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, will feature Ozawa and Rafael Fruhbeck de Burgos, and a concert version of Mozart's Cosi fan tutte. The weekend begins this coming Friday with the St. John's College Choir featured in the weekend prelude at 7 p.m. which are free to ticket-holder of the regular 9 p.m. Boston Symphony Concert.

Fruhbeck de Burgos conducts the Boston Symphony in two works by alla, El amor brujo, and the Suite from the Three-Cornered Hat. The second half of the program will feature Stravinsky's "The Rite of Spring."

On Saturday at 8:30 p.m. Ozawa devotes the entire evening to Mozart's Cosi fan tutte with soloists Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tome Krasue and Ezio Flagello.

Ozawa conducts next Sunday at 2:30 p.m. with soloists Peter Serkin and the Corky Siegel Blues Band. Each Saturday at 10:30 a.m. there is an open rehearsal in the shed which benefits the orchestra's pension fund. Seats are unreserved and are on sale the morning of the rehearsal.

Tanglewood, in collaboration with Bill Graham's Fillmore East, presents the first three Contemporary Trends Concerts on Tuesday evenings at 6 p.m. in the Theatre Concert Hall.

S.S.M.

28

Ozawa, Bernstein Open Tanglewood 1970 Season

By MILTON ZAPOLSKI

Three concerts this past weekend marked the opening of the Boston Symphony Orchestra's 1970 season at Tanglewood. The programs were diversified and interesting, but eschewed the traditional orientation toward baroque and classical symphonists. Lip service was paid to Mozart Saturday, and more Mozart plus some Haydn and Bach will be forthcoming during the next eight weeks, but it is not the same kind of festival established

sor to Tanglewood and Bernstein the composer, the performance was just splendid.

A similar level of excellence pervaded the reading of Atmospheres, familiar to some as the light-show scene of the film, "2001." Ozawa played the piece five years ago at Tanglewood, but then it received only lukewarm audience response. At least Friday a little more enthusiasm was shown for this fascinating piece, which consists of the full orchestra playing dense

"Aufersteh'n" chorus, which was remarkably intense and affecting. I would not for a moment condemn Bernstein's merely theatrical treatment of the work, but at the same time, it would be nice to hear some of the music's form as well as its content. Bernstein's Mahler readings are establishing a whole new Mahler tradition in this country; let us hope the composer is not always done such a great disservice.

Ozawa Provides Exciting Berlioz

By GEORGE W. STOWE

Will Seiji Ozawa provide the shot in the arm that Tanglewood needs to keep the customers coming?

The young Japanese conductor with the tremendous mop of hair and the flamboyant manner opened the Berkshire Music Festival Friday night and aroused a wild ovation when he conducted Berlioz' "Symphonie Fontastique."

Despite his showmanship (which is reminiscent of the younger Leopold Stokowski), he knows how to extract an exciting performance from the sometimes rather staid Boston Symphony. Certainly this was true of everything he chose on the opening program in Tanglewood Shed.

Bernstein's "Chichester Psalms" was an astute choice to open the festivities, for it is both dramatic and lyrically appealing. Using excerpts from several Biblical psalms, it employs a Hebrew text (as does the composer's "Kaddisch" Symphony) and is ingeniously contrived.

With the Tanglewood Festival Chorus and the young choristers from Harvard and Radcliffe, Ozawa was able to keep everything under tight rein. And he had an unusually sensitive and musicianly boy alto in 14-year old Robert Puleo, who was the soloist in the choral setting of the 23d Psalm.

Bernstein was in the box seats and raced down to embrace conductor and concertmaster. The audience gave everyone a standing ovation and momentarily stopped the show.

Finally the lights went down and Ozawa was allowed to proceed with Ligeti's "Atmospheres," which probably everyone knows was used as background music for the cinema spectacular, "2001: A Space Odyssey."

The Ligeti piece is a fascinating excursion into sound experimentalism and it is twice as fascinating to discover how the composer achieved all those weird sounds. The piano, for instance, is strummed by whisk brooms and by hand at several points. The Bostonians seemed to have everything pretty well in hand, handling its complexities with ease.

In the Berlioz, which brought the evening to a resounding conclusion, Ozawa was at his choreographic best, outdoing even Bernstein in his athletic prowess. Needless to say, his interpretation milked every ounce of melodrama from this romantic score.

Berlioz, who was himself the arch-romanticist, would probably have enjoyed this supercharged reading. Certainly the March to the Scaffold and the Witches' Sabbath have never been set forth with more clangorous effect.

For the comfort of the customers, the Tanglewood Shed has new, roomier seats that are permanently fixed in place. And I understand all are sold out for this afternoon's performance of the Mahler Second Symphony under Bernstein. Weather permitting, you can still sit on the lawn.

Ozawa and Bernstein Open Berkshire Fete

By RAYMOND MORIN
Telegram Music Critic

LENOX ... Two dramatic

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 6 1970

New England Newsclip

Music

Ozawa and Bernstein Open Season at Tanglewood

By RICHARD VINCENT

"Chichester Psalms" by Leonard Bernstein opened the Tanglewood Festival last Friday night. The director was Seiji Ozawa. When the work was over, Ozawa motioned Bernstein onstage and all the principals, Ozawa, Bernstein, Joseph Silverstein, the concert master, and the soloist, 14 years old boy alto Robert Puleo went through several fervid rounds of felicitations, embraces and laying on of the hands to the delight and delectation of the audience. They were delected at this intimate glimpse of some of the beautiful people in emotional disarray and at this moment the keynote of Tanglewood 1970 was struck and the overtones are laden with the mod and the now.

We will have to wait to see if this is all to the good, but from this seat it has one Vote.

The work is scored for strings, 3 trumpets, 3 trombones, 2 harps and a percussion section that includes glockenspiel, xyyphone, chime in B flat, a pair of symbals, suspended symbol, tabourine, triangle, rasps, whip, wood block, 3 temple blocks, timpani, snare drum, bass drum and 3 bongo drums.

HE PUTS these noisemakers to work in tempo that include 7-4, 10-4, and 7-8. On paper these ingredients might lead one to believe that some jagged, fragmented piece of serial music is about to assault the senses but this is not at all the case.

Bernstein, mod. and jet set though he may be, is really a doctrinaire romantic. The work is melodic, dramatic, and, yes, romantic. The text, was sung in Hebrew by young Mr. Puelo and a great mass of choristers who appeared, in the main, to be white anglo-saxon protestants. It was a genial exhibition of ecumenicism and the performance was on all counts first rate. Ozawa likes this music and under the gaze of the devisor, he did a first rate job.

Tad Puleo who, at 14, is surely singing alto on borrowed time, was one of the best boy singers I have ever heard both in terms of the voice and the musical quality of his signing. His solo, for some reason was reminiscent of the mezzo solo in "alexander Nevsky," the mood and approach seem similar.

OZAWA and the orchesera rate. Ozawa likes this music lous reading of Gyorgy Ligetti's "atmosphere". The title is bang on, that is exactly what it was. If I had the space, I would quote from the fine program notes that the festival provides, but, inadequately, I amy only say that the nothing quite like it in its form of formlessness has been done before. It is highly original and makes unbelievable demands on the players but remember with which orchestra we are dealing.

The program closed with Berlioz' "Symphonie Fantastique", which was just about as original in concept in 1830 (not so long ago) as "Atmospheres" is now.

In my opinion, music of this highly descriptive sort is right in Ozawa's wheelhouse. He directed this with great elan and verve and this fine orchestra went right along with him.

was at the helm and, again it was descriptive music that gave the evening its good flavor.

HE OPENED with two works by Mozart, the Overture to "The Marriage of Figaro," and the Symphony no. 36. in C K. 425, (The Linz). They were performed correctly, but without spirit. Mozart is a state of mind and, to these ears, neither Ozawa nor the orchestra was in this particular state this evening. The tempi were proper enough but lacking was that ineffable but palpable X quantity that is Mozart's due. George Sezll has the idea to perfection.

Next Saturday Ozawa is conducting "Cosi Fan Tutte" by Mozart and I sincerely hope that these readings were a temporary aberration.

Joseph Silverstein, the cocertmaster, then played the Stravinsky Violin Concerto in D, composed in 1931, and there is no way to fault his performance. It was concise in execution and intonation and concept. This is a mighty good fiddle player sitting in the first chair but that is no secret.

Ozawa started to swing again as he led the troops through "the Firebird" by Stravinsky. It was an exciting, evocative performance and is a genuine achievement by the composer. It never fails to awe and amaze me when one considers that this work and other great works of musical art are sprung full blown out of one man's head with only a pencil and paper as his tools. Marvelous indeed and of course that is the whole point.

On Sunday afternoon, Bernstein continued his one man campaign to push Gustave Mahler ito the pantheon of musical immortals when he conducted the Symphony No. 2. He might even make it, but not on the strength of Sunday's performance.

BERNSTEIN'S Battalions were out a full strength and he did not disappoint them; accolades, alarums and huzzahs from a standing audience saluted the final choir.

This Symphony No. 2 by Mahler has moments of real achievement; there is also much genuine excitement, but there are also some dull melodic cliches, some shoddy theatrics and some doenright tedium.

But this type of music to many people, Bernstein included, is what classical music is, to wit; bombast, singing strings, great blasts from the percussion, players running in and out to perform off stage, massive choruses and added soloists. This Mahler has all the apurtenances and trappings of a great work of Art, nothing is missing except it has no real depth.

The conductor gave it his all and then some but it is difficult to forget Danny Kaye's parody of a symphony conductor, and Bernstein's physical approach to conducting is virtually a caricature and in some cases actually detracts from the music.

THE ORCHESTRA had some unusual lapses, certainly rare for this ensemble. In the opening cello lines the section played two top notes quite out of tune. The trombone in a short phrase, was not only out of tune but out of meter and one of the off stage horns had some pitch trouble. He blooped a bit too, but this is an occupational hazard with this bit of plumbing. And two final pizzicati, scored in unison, were not. Strange indeed.

The soloists were Cristina Ludwig and Lorna Haywood, contralto and soprano. Miss Ludwig was just fine in all respects particularly her rendition of Number 4, "Urlicht". Miss Haywood had some trouble providing the painaissimi that Bernstein quite evidently wanted, but otherwise did a solid and musical job.

[illegible] machine-like rhythms with precision while preserving flexibility, melodic donation, and individual invement. Even the gibberish passages were made ingiuing with expertise.

Fire and Sublety

Ozawa injected fire and subtlety into Stravinsky's Firebird" (1919 version), to which the orchestra contributed superlative playing.

The young Japanese conductor had a gesture for every detail of the Mozart scores, providing visual aid for those that needed it.

He now sports shoulder-length, gleaming black hair that serves as a picturesque prop during his more agitated maneuvers.

He directed the orchestra to prance through the Figaro" Overture. It looked dashing enough but fell somewhat short of Boston Symphony standard.

Opening of the "Linz" Symphony was sloppy in attacks, but adjusted as the work progressed. The slow movement was pliant, expressive and richly voiced in strings. The minuet was made to crawl and the concluding rondo raced to the goal post.

sion and outstanding intonation. The orchestral brass and strings provided a glowing sheen at all times, save for the harp, which had drastic pitch problems. The timpani had these problems also (no doubt both were due to the merciless high humidity), but of a much graver nature was the percussion's inability to read the opening movement's rhythms correctly.

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The Chorus on both Friday and Sunday was the amalgamated Tanglewood Festival Chorus, The Harvard Glee Club, and the Radcliffe Choral Society and the merger proved most successful. This is one of the best choruses I have heard in a long time and the various conductors are to be felicitated.

It should be noted that Dennis Helmrich, on the music faculty at SUNYA, is the vocal coach at The Berkshire Music School this summer. He performed at the opening Prelude in Mahler's "Des Knaben Wunderhorn". Helmrich is a pianist and a good one and we are proud of him.

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By MILTON ZAPOLSKI

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The ball scene offered similar rewards: lovely shadings in the antiphonal strings, a sense of rapt expectancy with the introduction of the idee fixe during the waltz theme, and a whirling termination that brought the movement decisively to a close. With the pastoral third movement, the conductor's spell waxed more eloquently than ever. The lovely violin tune a few minutes in was completely disarming in its naivete, and the spritely wind playing throughout was a wonder to behold.

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Finally the lights went down and Ozawa was allowed to proceed with Ligeti's "Atmospheres," which probably everyone knows was used as background music for the cinema spectacular, "2001: A Space Odyssey."

The Ligeti piece is a fascinating excursion into sound experimentalism and it is twice as fascinating to discover how the composer achieved all those weird sounds. The piano, for instance, is strummed by whisk brooms and by hand at several points. The Bostonians seemed to have everything pretty well in hand, handling its complexities with ease.

In the Berlioz, which brought the evening to a resounding conclusion, Ozawa was at his choreographic best, outdoing even Bernstein in his athletic prowess. Needless to say, his interpretation milked every ounce of melodrama from this romantic score.

Berlioz, who was himself the arch-romanticist, would probably have enjoyed this supercharged reading. Certainly the March to the Scaffold and the Witches' Sabbath have never been set forth with more clangorous effect.

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We have long admired the vocal artistry of Christa Ludwig, one of the great mezzo-sopranos of this era. Her singing of the "Urlicht" (Primal light in the fourth movement was distinguished by beautiful tonal quality and appropriate simplicity of style. Lorna Haywood was equally effective in her contribution.

THE ORCHESTRAL PLAYING was inspired. The off stage brass in the last movement was most effective, the pianissimo portions had an ethereal quality and the climaxes were miracles of sonority.

As on Friday evening the choral work was of the highest quality. All in all this was one of those once in a lifetime performances!

28

Ozawa, Bernstein Open Tanglewood 1970 Season

By MILTON ZAPOLSKI

Three concerts this past weekend marked the opening of the Boston Symphony Orchestra's 1970 season at Tanglewood. The programs were diversified and interesting, but eschewed the traditional orientation toward baroque and classical symphonists. Lip service was paid to Mozart Saturday, and more Mozart plus some Haydn and Bach will be forthcoming during the next eight weeks, but it is not the same kind of festival established 30 years ago by Koussevitsky and maintained with diligence by his successors.

Of course, neither of the weekend's maestri have been considered strong Mozart conductors to begin with, which seems ironic in that they are the policymakers of the Tanglewood School, which should be teaching just such fading interpretive techniques to the budding musicians that will one day be playing and conducting the old masters before the needy public. But to consider the music that was played:

Seiji Ozawa led Friday evening's opening concert. Three works comprised the program: Bernstein's Chichester Psalms, Ligeti's Atmospheres, and Berlioz' Fantastic Symphony. The five-year old Bernstein work continued to sound fresh, lyrical, interesting, and sublime. Hearing it again, one is impressed anew with its unashamed tunefullness, colorful orchestration and sonorities (somewhat difficult to achieve since the work calls for no winds or horns), the fascinating use of percussion, and most of all the tight structure that makes the piece all the more meaningful.

Chorus Assists

Ozawa and the orchestra were assisted by the Tanglewood Festival Chorus, augmented with the Harvard Glee Club and Radcliffe Choral Society, and boy alto Robert Puleo. The huge choir was excellent throughout, and Puleo achieved a kind of blissful purity in the slow movement that was all the more touching for his dynamic precision and outstanding intonation. The orchestral brass and strings provided a glowing sheen at all times, save for the harp, which had drastic pitch problems. The timpani had these problems also (no doubt both were due to the merciless high humidity), but of a much graver nature was the percussion's inability to read the opening movement's rhythms correctly.

Ozawa led what can only be called a brilliant performance, throwing into high relief the snappy 7-4 rhythm of the dance-like first movement, coaxing relaxed and pliant harmonies in the second, and finally culminating in an ecstatic, rarefied vision of the opening brass recitative at the work's conclusion. As a tribute to Bernstein the advisor to Tanglewood and Bernstein the composer, the performance was just splendid.

A similar level of excellence pervaded the reading of Atmospheres, familiar to some as the light-show scene of the film, "2001." Ozawa played the piece five years ago at Tanglewood, but then it received only lukewarm audience response. At least Friday a little more enthusiasm was shown for this fascinating piece, which consists of the full orchestra playing dense clusters of fractional tones that simulate a synthesized electronic music. The orchestra was marvelous, responding with an aura of tone that was by turns hypnotic and adventurous, never uninteresting or colorless.

Single Work

The second half featured a single work, and an Ozawa specialty at that, Berlioz' Fantastic Symphony. One was easily impressed by the stature of Ozawa's reading — for the most part it was fluid, graceful, impassioned. And even if it did lack that elegant classicism of form, Ozawa managed to impart an extra vividness to the story-line. The shifting hues of the first movement have rarely sounded so effortless or dizzying, particularly in that spot midway through when high first violins and low doublebasses play a staccato series of paired eighth notes against each other, or that brooding, fabulously "trippy" and virtually atonal oboe solo (accompanied by unusual harmonies indeed!) just before the first big tutti outburst.

The ball scene offered similar rewards: lovely shadings in the antiphonal strings, a sense of rapt expectancy with the introduction of the idee fixe during the waltz theme, and a whirling termination that brought the movement decisively to a close. With the pastoral third movement, the conductor's spell waxed more eloquently than ever. The lovely violin tune a few minutes in was completely disarming in its naivete, and the spritely wind playing throughout was a wonder to behold.

It was with the final movements the real impact was registered, however. The march was formidable beyond all belief, with waves of brass and percussion that all but drowned the audience in a sea of decibals. A shame Ozawa couldn't hold the opening tempo, but needlessly accelerated halfway through, thereby losing solidity and impact, not to mention consistency.

"Aufersteh'n" chorus, which was remarkably intense and affecting. I would not for a moment condemn Bernstein's merely theatrical treatment of the work, but at the same time, it would be nice to hear some of the music's form as well as its content. Bernstein's Mahler readings are establishing a whole new Mahler tradition in this country; let us hope the composer is not always done such a great disservice.

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JUL 7 1970

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Affiliatd	5.72	6.19
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Allstate	8.39	9.02
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Capit	6.18	6.75
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Capit	6.10	6.68
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Berg Knt	7.14	7.14
Berk Gth	4.54	4.96
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Bost Fdn	8.47	9.27
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CG Fd	6.92	7.48
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Ozawa Provides Exciting Berlioz

By GEORGE W. STOWE

Will Seiji Ozawa provide the shot in the arm that Tanglewood needs to keep the customers coming?

The young Japanese conductor with the tremendous mop of hair and the flamboyant manner opened the Berkshire Music Festival Friday night and aroused a wild ovation when he conducted Berlioz' "Symphonie Fontastique."

Despite his showmanship (which is reminiscent of the younger Leopold Stokowski), he knows how to extract an exciting performance from the sometimes rather staid Boston Symphony. Certainly this was true of everything he chose on the opening program in Tanglewood Shed.

Bernstein's "Chichester Psalms" was an astute choice to open the festivities, for it is both dramatic and lyrically appealing. Using excerpts from several Biblical psalms, it employes a Hebrew text (as does the composer's "Kaddisch" Symphony) and is ingeniously contrived.

With the Tanglewood Festival Chorus and the young choristers from Harvard and Radcliffe, Ozawa was able to keep everything under tight rein. And he had an unusually sensitive and musicianly boy alto in 14-year old Robert Puleo, who was the soloist in the choral setting of the 23d Psalm.

Bernstein was in the box seats and raced down to embrace conductor and concertmaster. The audience gave everyone a standing ovation and momentarily stopped the show.

Finally the lights went down and Ozawa was allowed to proceed with Ligeti's "Atmospheres," which probably everyone knows was used as background music for the cinema spectacular, "2001: A Space Odyssey."

The Ligeti piece is a fascinating excursion into sound experimentalism ...

Ozawa and Bernstein Open Berkshire Fete

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Two dramatic personalities occupied the Boston Symphony podium during the opening Berkshire Music Festival weekend at Tanglewood.

Seiji Izawa conducted Friday and Saturday nights, and Leonard Bernstein yesterday afternoon. The big applause Ozawa received was like a light ripple of enthusiasm compared to the thunderous ovation Bernstein received after an uninterrupted performance of Mahler's Second Symphony.

Combined audiences numbered 22,489, including the open rehearsal Saturday morning. Largest crowd was yesterday's 9,122.

Specific Musical Works

The two conductors can't be compared without considering specific musical works. Ozawa's "Marriage of Figaro" Overture and "Linz" Symphony by Mozart were argumentative, someetimes acceptably individual, and shabby in spots. His "Firebird" Suite by Stravinsky was quite glorius in sound and concept.

One might have thought that Mahler wrote his Second Symphony, "Resurrection," for Bernstein. In spite of the conductor's brilliant display of calisthenics and emotional spasms, one was irresistibly drawn to the music.

Bernstein conducted the hour-and-a-half Mahler from memory. If he missed a trick, it certainly didn't show.

He made an important incident (sometimes an event) of every fragment from huge tonal masonry to fragile, bucolic stretches. It was a philosophical torrent from start to finish. Even the barren waste that precedes the finale maintained interest.

The magnificence of the orchestra was just as evident in gossamer-like material as in the opening and closing movements' brash violence.

Contralto solos were sung by Christa Ludwig in a richly vibrant voice with equal warmth in high range. Lorna Haywood's soprano contributions summoned a fine, clear quality, if not always on pitch.

The 125-mixed voice chorus from Harvard, Radcliffe and the Tanglewood Festival group was absolutely marvelous.

Joseph Silverstein, the orchestra's concertmaster, was indeed a master of the Stravinsky Violin Concerto, and Ozawa gave him unconditional support.

Both delivered the concerto's machine-like rhythms with precision while preserving flexibility, melodic domination, and individual involvement. Even the gibberish passages were made intriguing with expertise.

Fire and Sublety

Ozawa injected fire and subtlety into Stravinsky's "Firebird" (1919 version), to which the orchestra contributed superlative playing.

The young Japanese conductor had a gesture for every detail of the Mozart scores, providing visual aid for those that needed it.

He now sports shoulder-length, gleaming black hair that serves as a picturesque prop during his more agitated maneuvers.

He directed the orchestra to prance through the Figaro" Overture. It looked dashing enough but fell somewhat short of Boston Symphony standard.

Opening of the "Linz" Symphony was sloppy in attacks, but adjusted as the work progressed. The slow movement was pliant, expressive and richly voiced in strings. The minuet was made to crawl and the concluding rondo raced to the goal post.

TELEGRAM
WORCESTER, MASS.
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JUL 6 1970

New England Newsclip

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Monday, July 6, 1970

SEIJI OZAWA

At the Concert

'Moving' Mahler Symphony

By EDWARD FRENCH

LENOX, MASS. — The frst weekend of the Berkshire Music Festival at Tanglewood with not too much co-operation from the weather managed to draw some 21,000 people for the three concerts.

Tanglewood is still as beautiful as ever and the new seats which have replaced the former uncomfortable narrow ones add greatly to the physical comfort of the audience.

However the really important thing at a music festival is the quality and performance of the music and Friday's concert was splendid on both counts.

TWO DISTINGUISHED ALUMNI of the Berkshire Music Center were the stars of the concert, Leonard Bernstein for his "Chichester Psalms" for mixed choir, boy solo and orchestra and Seiji Ozawa, the dynamic young conductor.

The "Weekend Prelude" was a real musical treat, featuring Rose Taylor, mezzo-soprano, Richard Taylor, baritone and Dennis Helmerich, pianist, in a most sensitive and expressive performance of Gustave Mahler's Songs from "Des Knaben Wunderhorn".

Unlike former opneing weekends which briught either baroque or classic programs with a reduced orchestra, this concert began with the full Boston Symphony Orchestra plus the Tanglewood Mixed Chorus and Robert Puleo, boy alto.

The "Chichester Psalms" was commissioned for the 1965 Chichester England Festival and like Bernstein's "Kaddish" Symphony uses a Hebraic text. The music has the Bernstein characteristics of sharp incisive syncopated rhythm, a clever use of dissonance and broad expressive melodic sections.

IT WOULD BE DIFFICULT to imagine a better choral performance than that given by the Tanglewood Chorus. The voices were of superb quality, the balance and blend were all that could be asked for and the preparation by John Oliver was most thorough.

Robert Puleo, boy alto, sang with a richness and warmth unusual in a treble voice.

An interesting exhibition of new kinds of sonorities was demonstrated in the "Atmospheres" by the Hungarian born Gyorgy Ligeti. He used no percussion at all, there was no traditional form as we know it but the sounds were noval and apparently quite acceptable to the audience.

AN EXCITING VIRTUOSO READING was given the Berlioz Symphonie Fantastique, Opus 14a by Seija Ozawa and the orchestra. There was great clarity in the orchestral testure, the coloringwasvivid and the dynamic contrasts were sharply drawn. This young conductor should be a great asset to the musical life of San Francisco when he takes over the reins of the orchestra there this fall.

Sunday afternoon's concert with Leonard Bernstein conductingt he Mahler Symphony No. 2"TheResurrection"was one of the most moving musical experiences this reviewer has ever enjoyed, a feeling apparently shared by practically the entire audience judging from the response.

This massive five movement work enlisted the services of the Boston Symphony, a chorus composed of the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus with Lorna Haywood, soprano and Christa Ludwig, mezzo-soprano as soloists.

LEONARD BERNSTEIN has achieved a world wide reputation as an interpreter of Mahler's works. Sunday afternoon he proved beyond any possible doubt that this reputation was richly deserved.

We have long admired the vocal artistry of Christa Ludwig, one of the great mezzo-sopranos of this era. Her singing of the "Urlicht" (Primal light in the fourth movement was distinguished by beautiful tonal quality and appropriate simplicity of style. Lorna Haywood was equally effective in her contribution.

THE ORCHESTRAL PLAYING was inspired. The off stage brass in the last movement was most effective, the pianissimo portions had an ethereal quality and the climaxes were miracles of sonority.

As on Friday evening the choral work was of the highest quality. All in all this was one of those once in a lifetime performances!

Music

Mahler's 'Resurrection': Unforgettable Experience

By Robert Finn

I wonder if somewhere among the crowd listening to Mahler's "Resurrection" Symphony Thursday night at Blossom Music Center there might be a high school kid of 17 or 18, hearing the piece for the very first time.

ROBERT FINN

If so, it will be some kind of poetic justice, for 22 years ago just such a kid sat in the second balcony of Symphony Hall in Boston and listened in thunderstruck awe as Leonard Bernstein conducted the Boston Symphony in the same work.

Those who may read this column regularly know that I am a certified Mahler nut, and in particular a shameless propagandist for the Mahler Second Symphony. This all goes back to Bernstein and that Boston performance. I became a Mahler convert precisely between the hours of 3 and 4:30 p.m. on the afternoon of Friday, Feb. 6, 1948. It was like the revelation visited upon Saul of Tarsus that turned him overnight into a Christian.

1948, of course, was the bad old days when Mahler was a dirty word in the musical press and the reference books. Like everyone else, I had been brought up on the party line: Mahler? He may have had a good idea here and there, but he was SO long-winded and SO self-pitying and SO un-self-critical and SO boring — just not to be taken seriously by "real" music lovers.

The hooker was, of course, that none of the public and very few of the critics had heard much of the music. Among the major Mahler works there were only occasional performances of the First and Fourth Symphonies and of "Das Lied von der Erde" (the latter a generally accepted masterwork — the ONLY generally accepted masterwork in Mahler's output).

Back in the forties there had been a series of drastically abridged radio performances of the Mahler symphonies by, of all people, Erno Rapee and the Radio City Music Hall Orchestra. But in our house those coincided with Sunday dinnertime and made no real impression.

SO WHEN it was announced that Bernstein would conduct the Mahler Second at Symphony Hall, it caused no special excitement. I debated for a while whether to even go. But I did, and it was one of those afternoons that stays green in the memory for the rest of one's life.

I remember being at once thrilled and confused by the 20-minute first movement of the "Resurrection" — deeply moved by its elevated, apocalyptic language and the startling beauty of its orchestration, but not able to grasp at first hearing its formal coherence. It seemed beautiful beyond words, but chaotic.

Then came the gentle dance-like slow movement and the fantastic, swirling scherzo — and after them the beautiful "Urlicht" movement and then that long, shattering finale. The work really burst like a bomb upon me and upon an audience totally unprepared for it, totally unsure of what to expect.

THE CHEERING, screaming and stomping after that titanic finale were really something, and the reaction of the Boston critics (their reviews are still pasted in the back of my Kalmus edition of the score) echoed the audience's enthusiasm. They alternated between dazed cheers for a patent masterpiece and musings of "where has this piece been all these years?"

The advent of the LP record — which coincided almost exactly with that performance — was, of course, a great boon to Mahler. For the first time, his lengthy, weighty works were available in easily obtained and sonically adequate albums. But one must not underestimate the contribution of a conductor like Bernstein who made available the all-important experience of the live performance. Hearing the Second, the Third, the Eighth or any of the other big Mahler scores in a live performance is like personally experiencing some great natural upheaval instead of watching it on black-and-white TV. It is a musical experience that hits you in the gut.

THURSDAY'S Blossom audience will come to the Mahler Second vastly better prepared than did its Boston predecessor of 1948. There are half a dozen recordings available, and the piece is becoming, praise be, a repertory item. Mahler has made it.

But at that gripping moment in the finale when the tangle of orchestral birdcalls dies quietly away and the chorus enters as softly as possible with its "You Shall Rise Again, my Soul" — advance preparation or no advance preparation, it is enough to turn a strong man to jelly.

Leonard Bernstein conducts the Cleveland Orchestra in a benefit concert Thursday night at Blossom Music Center.

THE PLAIN DEALER
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JUL 5 1970

AT TANGLEWOOD

Bernstein's Dramatic Flair Ideal for Mahler's Music

By R. C. HAMMERICH

LENOX —Lennie packed the house Sunday afternoon. He filled it with people and music. Certainly it wasn't only Mahler's music that brought 9122 listeners to Tanglewood's great shed and lush lawns.

Memorable Experience

Everything was lush, Leonard Bernstein's dramatic conducting technique, Mahler's monumentally romantic "Resurrection" symphony — even the air was lush, warm and heavy with humidity.

It was a truly memorable musical experience; the setting and the staging were ideal for Mahler's grand 96-minute symphony. That's how long it lasted Sunday, not counting pauses between movements.

It is a vast, titanic work, not simply in its relentless length of performance but more in its sonic scope. It is stentorian and benign, richly imposing and transparently light, thunderous and lyrical.

Expansive Connotations

It connotes towering mountains and grand canyons and broad prairies, an endless series of tensions and releases.

It uses all of the colorful 19th century powers of tonal brilliance and versatility found only in a great orchestra, first unearthed by Berlioz and believed carried nearly to completion by Wagner and Strauss.

Bernstein's flamboyant podium styles well suited to this kind of musical show. It is polished melodrama, and he is suburbia's ideal conductor; he is a teenager's day-dream conductor.

The fact that he is also a first-rate musician and extremely successful in interpreting Mahler's intentions is a bonus of value to those listeners who care for the music as well as the demonstration.

Long, Long Ovation

He was given a shouting ovation that lasted nine minutes by my casual timing and eleven minutes by his wife's. Either way it was a very very long time to applaud a symphony. He was still on stage a half-hour after the performance surrounded by his fans.

What accounts for this kind of popularity? Who knows? Probably it is his personification of Everyman's idea of what a conductor should look like.

He is extremely active. He makes all those motions on the podium one has learned to expect from a movie version of the heroic conductor.

Choreographed Conducting

His arms flail and punch and sweep. His fists draw thunderbolts, and his pointing fingers shoot lightning. He crouches and hunches and swings and dances and stands with feet wide. He leaps far into the air. His head throws back to his shoulder blades and hangs down on his chest in despair.

Grins of joy, sweet smiles of ecstasy, and twisted grimaces of anguish cross his face.

All the time he is demonstrating choreographically how he would like to have the orchestra make the music sound (occasionally inserting semi-secret smiles or nods to the musicians indicating approval) and simultaneously responding personally and physically to how the music sounds in his mind's ear.

Tremendous Performance

His mannerisms have been derided, but he is a success with his musicians and his audiences. They respond. They responded beautifully Sunday. The performance was tremendous.

Most impressive dramatically, of course, were the moments of sudden dynamic contrast; but highly pleasing over somewhat longer periods were the second movement (12 minutes), which was nice and light and full of grace, and the fourth movement simple song was sung with and the fourth movement (about six minutes), whose simple song was sung with a voice of pure gold by the contralto, Christa Ludwig.

The chorus too was impressive as was the soprano, Lorna Haywood, although she had little to do.

Mahler's music is most impressive cumulatively; the total effect is what really counts, and the listener who just sits patiently and waits for it is the one most rewarded.

The weekend's gate counts were 4373 Friday night, 2640 for the open rehearsal Saturday morning, 6354 Saturday night and 9122 Sunday afternoon for a total of 22,489.

* * *

This week's programs will bring rock music Tuesday at 6 (The Who, Jethro Tull, It's a Beautiful Day); the St. John's College Choir of Cambridge, England, Friday at 7; Rafael Fruhbeck DeBurgos to conduct a concert performance of Mozart's big singspiel, "Cosi Fan Tutte" Saturday at 8.30 with six soloists and chorus; and Ozawa to lead the orchestra Saturday at 2.30 with Peter Serkin as piano soloist and Corky Siegel's Happy Year Band to join the orchestra for a new work called "Three Pieces for Blues Band and Orchestra."

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JUL 6 1970
New England Newsclip

AT TANGLEWOOD

Familiar Music Played Warmly

By R. C. HAMMERICH

LENOX — Seiji Ozawa conducted the Boston Symphony Orchestra in an unusual pairing of familiar composers with familiar music Saturday night at Tanglewood — Mozart before intermission, Stravinsky afterward.

Silverstein Soloist

Joseph Silverstein, the orchestra's concertmaster, was soloist for Stravinsky's Violin Concerto in D composed in 1931. It's a lively eccentric 15 - minute piece in four sections.

Silverstein is a highly skilled violinist, about at virtuoso level, but he plays with a sweet, warm tone, a phlegmatic expression and no physical mannerisms at all.

So even when he is playing the most spectacularly difficult and dramatic music, he seems to be getting sleepy while his violin is swinging up a storm.

Such was the case Saturday. I like the sweet, warm tone on the fiddle; and I think such tonal color is helpful in keeping the overly dramatic works from becoming too theatrical.

Silverstein does it nicely with Stravinsky and Bartok and Schoenberg and such. He did it nicely Saturday.

Acrobatic Conducting

Ozawa is a slender, supple conductor with a friendly, boyish grin and a giant thatch of thick black hair. It looks like a furry football helmet and it attracts a lot of attention because of Ozawa's propensity for physical action.

He is a member of the acrobatic conducting school, like Bernstein, who will conduct at Tanglewood today. He bobs and bounces and sways vigorously, and his hair bobs and bounces along with him...but not so much with Mozart.

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The first movement was neat and tidy, the second sombre and graceful and slow, the third stately and the fourth middling brisk.

As a whole it seemed to be taken at a very carefully measured pace; refined and elegant but a bit lacking in spirit.

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REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
JUL 5, 1970
New England Newsclip

Ozawa Bato Familiar C

By R. C. HAMMERICH

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Music

Mahler's 'Resurrection': Unforgettable Experience

By Robert Finn

I wonder if somewhere among the crowd listening to Mahler's "Resurrection" Symphony Thursday night at Blossom Music Center there might be a high school kid of 17 or 18, hearing the piece for the very first time.

ROBERT FINN

If so, it will be some kind of poetic justice, for 22 years ago just such a kid sat in the second balcony of Symphony Hall in Boston and listened in thunderstruck awe as Leonard Bernstein conducted the Boston Symphony in the same work.

Those who may read this column regularly know that I am a certified Mahler nut, and in particular a shameless propagandist for the Mahler Second Symphony. This all goes back to Bernstein and that Boston performance. I became a Mahler convert precisely between the hours of 3 and 4:30 p.m. on the afternoon of Friday, Feb. 6, 1948. It was like the revelation visited upon Saul of Tarsus that turned him overnight into a Christian.

1948, of course, was the bad old days when Mahler was a dirty word in the musical press and the reference books. Like everyone else, I had been brought up on the party line: Mahler? He may have had a good idea here and there, but he was SO long-winded and SO self-pitying and SO un-self-critical and SO boring — just not to be taken seriously by "real" music lovers.

The hooker was, of course, that none of the public and very few of the critics had heard much of the music. Among the major Mahler works there were only occasional performances of the First and Fourth Symphonies and of "Das Lied von der Erde" (the latter a generally accepted masterwork — the ONLY generally accepted masterwork in Mahler's output).

Back in the forties there had been a series of drastically abridged radio performances of the Mahler symphonies by, of all people, Erno Rapee and the Radio City Music Hall Orchestra. But in our house those coincided with Sunday dinnertime and made no real impression.

SO WHEN it was announced that Bernstein would conduct the Mahler Second at Symphony Hall, it caused no special excitement. I debated for a while whether to even go. But I did, and it was one of those afternoons that stays green in the memory for the rest of one's life.

I remember being at once thrilled and confused by the 20-minute first movement of the "Resurrection" — deeply moved by its elevated, apocalyptic language and the startling beauty of its orchestration, but not able to grasp at first hearing its formal coherence. It seemed beautiful beyond words, but chaotic.

Then came the gentle dance-like slow movement and the fantastic, swirling scherzo — and after them the beautiful "Urlicht" movement and then that long, shattering finale. The work really burst like a bomb upon me and upon an audience totally unprepared for it, totally unsure of what to expect.

THE CHEERING, screaming and stomping after that titanic finale were really something, and the reaction of the Boston critics (their reviews are still pasted in the back of my Kalmus edition of the score) echoed the audience's enthusiasm. They alternated between dazed cheers for a patent masterpiece and musings of "where has this piece been all these years?"

The advent of the LP record — which coincided almost exactly with that performance — was, of course, a great boon to Mahler. For the first time, his lengthy, weighty works were available in easily obtained and sonically adequate albums. But one must not underestimate the contribution of a conductor like Bernstein who made available the all-important experience of the live performance. Hearing the Second, the Third, the Eighth or any of the other big Mahler scores in a live performance is like personally experiencing some great natural upheaval instead of watching it on black-and-white TV. It is a musical experience that hits you in the gut.

THURSDAY'S Blossom audience will come to the Mahler Second vastly better prepared than did its Boston predecessor of 1948. There are half a dozen recordings available, and the piece is becoming, praise be, a repertory item. Mahler has made it.

But at that gripping moment in the finale when the tangle of orchestral bird-calls dies quietly away and the chorus enters as softly as possible with its "You Shall Rise Again, my Soul" — advance preparation or no advance preparation, it is enough to turn a strong man to jelly.

Leonard Bernstein conducts the Cleveland Orchestra in a benefit concert Thursday night at Blossom Music Center.

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN. 515,032
JUL 5 1970

AT TANGLEWOOD

Bernstein's Dramatic Flair Ideal for Mahler's Music

By R. C. HAMMERICH

LENOX —Lennie packed the house Sunday afternoon. He filled it with people and music. Certainly it wasn't only Mahler's music that brought 9122 listeners to Tanglewood's great shed and lush lawns.

Memorable Experience

Everything was lush, Leonard Bernstein's dramatic conducting technique, Mahler's monumentally romantic "Resurrection" symphony — even the air was lush, warm and heavy with humidity.

It was a truly memorable musical experience; the setting and the staging were ideal for Mahler's grand 96-minute symphony. That's how long it lasted Sunday, not counting pauses between movements.

It is a vast, titanic work, not simply in its relentless length of performance but more in its sonic scope. It is stentorian and benign, richly imposing and transparently light, thunderous and lyrical.

Expansive Connotations

It connotes towering mountains and grand canyons and broad prairies, an endless series of tensions and releases.

It uses all of the colorful 19th century powers of tonal brilliance and versatility found only in a great orchestra, first unearthed by Berlioz and believed carried nearly to completion by Wagner and Strauss.

Bernstein's flamboyant podium styles well suited to this kind of musical show. It is polished melodrama, and he is suburbia's ideal conductor; he is a teenager's day-dream conductor.

The fact that he is also a first-rate musician and extremely successful in interpreting Mahler's intentions is a bonus of value to those listeners who care for the music as well as the demonstration.

Long, Long Ovation

He was given a shouting ovation that lasted nine minutes by my casual timing and eleven minutes by his wife's. Either way it was a very very long time to applaud a symphony. He was still on stage a half-hour after the performance surrounded by his fans.

What accounts for this kind of popularity? Who knows? Probably it is his personification of Everyman's idea of what a conductor should look like.

He is extremely active. He makes all those motions on the podium one has learned to expect from a movie version of the heroic conductor.

Choreographed Conducting

His arms flail and punch and sweep. His fists draw thunderbolts, and his pointing fingers shoot lightning. He crouches and hunches and swings and dances and stands with feet wide. He leaps far into the air. His head throws back to his shoulder blades and hangs down on his chest in despair.

Grins of joy, sweet smiles of ecstasy, and twisted grimaces of anguish cross his face.

All the time he is demonstrating choreographically how he would like to have the orchestra make the music sound (occasionally inserting semi-secret smiles or nods to the musicians indicating approval) and simultaneously responding personally and physically to how the music sounds in his mind's ear.

Tremendous Performance

His mannerisms have been derided, but he is a success with his musicians and his audiences. They respond. They responded beautifully Sunday. The performance was tremendous.

Most impressive dramatically, of course, were the moments of sudden dynamic contrast, but highly pleasing over somewhat longer periods were the second movement (12 minutes), which was nice and light and full of grace, and the fourth movement simple song was sung with and the fourth movement (about six minutes), whose simple song was sung with a voice of pure gold by the contralto, Christa Ludwig.

The chorus too was impressive as was the soprano, Lorna Haywood, although she had little to do.

Mahler's music is most impressive cumulatively; the total effect is what really counts, and the listener who just sits patiently and waits for it is the one most rewarded.

The weekend's gate counts were 4373 Friday night, 2640 for the open rehearsal Saturday morning, 6354 Saturday night and 9122 Sunday afternoon for a total of 22,489.

* * *

This week's programs will bring rock music Tuesday at 6 (The Who, Jethro Tull, It's a Beautiful Day); the St. John's College Choir of Cambridge, England, Friday at 7; Rafael Fruhbeck DeBurgos to conduct a concert performance of Mozart's big singspiel, "Cosi Fan Tutte" Saturday at 8.30 with six soloists and chorus; and Ozawa to lead the orchestra Saturday at 2.30 with Peter Serkin as piano soloist and Corky Siegel's Happy Year Band to join the orchestra for a new work called "Three Pieces for Blues Band and Orchestra."

UNION
SPRINGFIELD, MASS.
(M) 77,427
JUL 6 1970
New England Newsclip

AT TANGLEWOOD

Familiar Music Played Warmly

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REPUBLICAN
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JUL 5 1970
New England Newsclip

VATICAN CITY (UPI) — An Italian Roman Catholic bishop receives a yearly salary of $4,307 minus social security deductions, the Vatican press spokesman said Saturday.

of bishops

Ozawa Baton Pairs Familiar Composers

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Tanglewood Review

Opening Weekend At 33rd Festival

by Martha deB. Beaver

There was little doubt that the opening weekend of the 33rd Berkshire Festival at Tanglewood in Lenox, was dominated, through his enormous popularity, by the current advisor, famed Leonard Bernstein, who conducted Sunday's concert only. Although Friday's program was in the hands of Seiki Ozawa the youthful, artistic director, the evening began with Bernstein's Chichester Psalms. These elicited such prolonged and abandoned applause for the composer that 15 minutes elapsed before the program could proceed.

Ozawa impulsively ran down into the Shed, and persuaded Bernstein, who had acknowledged applause from his box, to come onstage. It did seem a bit too much. But the people love Lenny, and love to show their affection, and who would stop them? He is a unique (and deserving) personality, whose inspiration (which he passes on to his students) continues to stem from another beloved individual, Serge Koussevitsky, and without whose cufflinks, it is said, Bernstein never conducts a concert.

Simply Conceived

The Chichester Psalms is a simply conceived, unprepossessing work, having a clean texture, in which folklike melodies, spiritual and jazz idioms interchange with the mood of each of the seven psalms.

Sweetly evocative was boy alto Robert Puleo, suggesting David the shepherd, accompanied only by solo harp, expressing the 23rd psalm. We thought the melody a little syrupy, but liked the dramatic contrasts when the men's choir interrupts with the ferocious outburst "Who do the heathen rage," Psalm 2 vv. 1-4, and the movement continues quietly but always with a subdued, savagely menacing undercurrent.

Totally different in sound and texture was Hungarian composer Gyorgy Ligeti's "Atmospheres," the next offering by Ozawa and the orchestra, scored without percussion except for the piano, of which only the strings were whisked and plucked at intervals. In this, Ligeti notes "I have attempted to supersede the structural approach to music, which once superseded the motivic-thematic approach, to establish a new textural concept of music...an uninhabited, imaginary musical space...tone color is liberated from form to become an independent musical entity."

Partial Tones

To achieve this sensationally complex and sonorous texture, the composer assigned individual parts to each instrument, consisting of a number of "partial" tones, each sound in itself a "partial" of a still more intricate acoustical structure.

The effect would be likened to a fast-moving display of sample cloths woven from completely foreign yet fascinating materials, at once aurally startling and esthetically acceptable. Those who saw the movie "2001" would have heard some sections of "Atmospheres," which we were told, were badly misused.

In spite of his constant conductorial movements, Ozawa didn't quite bring off Berlioz' Fantastic Symphony. Perhaps we expected too much, being partial to Munch's magnificent interpretation, which probed the heights and depths equally and characteristically. We admit that conductor and orchestra produced a silken waltz in the second movement, that swayed and flowed, and over and over left one in breathless suspension on the high point of a phrase, then to drop with soft abandon and repeated expectancy. It was almost too much.

Pastoral Vein

We could still appreciate the Adagio's introductory and delightful dialogue between English horn and oboe, set in a pastoral vein but with a hint of sadness. The length of this movement engenders its atmosphere of lonely vastness, inherent in Berlioz' own preferred solitude, expressing to perfection despondence and weariness of spirit, but also having moments of happiness, or perhaps tranquillity.

Ozawa and the orchestra finished this imaginatively conceived symphony with the flourish and fantasy it deserves. Somehow the music can still speak for itself, whether the conductor delves deeply enough or not. We felt the whole more of a flirtation than an interpretation. Ozawa was given a standing ovation, and again on Saturday evening.

Mozart and Stravinsky comprised this program, opening with the former's Overture to "The Marriage of Figaro," lacking in bubbling excitement, and his "Linz" Symphony No. 36 in C, neatly packaged, but uneven rhythmically at times, tempo uncertain, the conductor seemingly without profound musical assurance.

An entirely different feeling prevaded the second half, starting with Stravinsky's Violin Concerto in D, exquisitely played by Joseph Silverstein, concertmaster, a perfect vehicle for his inimitable style, introspective, contained, with a delightful discourse between flutes, brass and winds, in the third section.

The Firebird

The eclectic Suite from the ballet "The Firebird" was beautifully handled by Ozawa and the orchestra, its many-hued web of orchestral enchantment holding the audience enthralled throughout the choreographically attuned musical tale.

Attendance at the weekend's performances totaled 22,489, increasing as the weekend progressed, climaxed by 9122 for the Sunday concert, the unpromising weather a deterrent perhaps, but not for Bernstein devotees. His electric and kinetic conduction of Mahler's Second Symphony, "The Resurrection," was superbly interpreted; the coordination of solo and choral voices in the triumphant last movement unparalleled.

We attended Saturday morning's open rehearsal of this movement work, during which Berstein was more off the ground than on in his zeal to elicit the most finished and sensitive musical interpretation from the performers. At one point he had to inform the noisy onlookers that absolute quiet was a must ..."we're working here;" but a final "Raus" was necessary before silence ensued. A "trust me" to concertmaster Silverstein concerning rhythm, an encouraging "there, you're not so cold," to oboeist Ralph Gomberg after a particularly moving phrase, and repetitions with contralto Christa Ludwig for more articulate consonants. Exhausted just listening to the intricacies of the symphony, we wondered if the emotional exhilaration carries Bernstein through such strenuous mental and physical dedication.

Rehearsal time paid off in Sunday's polished performance, during which Bernstein's calisthenics seemed restrained in comparison to Saturday's. "A symphony conveying a religious message," Mahlers' close friend Bruno Walter calls it; "born out of a mood of sorrow it became a symphonic masterpiece."

Dramatic Intensity

Each movement is developed with dramatic intensity, full of sudden contrasts in dynamics and mood, beautifully apparent throughout...the brass and woodwinds in stunning tonal control...the second movement taken at a lingeringly slow but savory tempo (shades of Koussevitsky)...the third playfully brisk with an almost anguished climax of sound before the pianissimo close...without a break the fourth following. Christa Ludwig intoning the supremely inspired music of the solemn text, a visionary mood expressing a simple belief in salvation...a soft moment setting the stage for the Finale ushered in with startling crescendo rolls of the drums after which the horns predominate before a relentless march theme develops.

Trumpet fanfares offstage and on, mingled with bird calls established a completely different mood, pastoral and sweet yet awesome... a scarcely perceptible pause and the chorus, barely audible at first, enters as one delicate instrument, unaccompanied, the lovely soprano voice of soloist Lorna Haywood rising above the rest. (The Harvard Glee Club and Radcliffe Choral Society were excellently trained by Elliot Forbes, director, while the Tanglewood Festival Chorus, also participating, rehearsed for the performance with their very competent director John Oliver).

In ecstatic involvement Berstein looked heavenward as he brought the full orchestra, organ and chimes included, to a jubilant climax. The audience, as one, responded in the same uplifted mood.

More Capable

Mahler maintained that music was "far more capable of expression and illumination than words."...and abhorred program notes which he said narrow the esthetic and emotional scope of the music. He envisioned the verses of his Finale (from Klopstock's ode "Resurrection" and Mahler's own pen) as a summons to faith...nothing is in vain... loving, struggling, suffering. "Opinions gained through life's feverish struggle the soul will soar to the Light that no eye has ever beheld."

This weekend's concerts will feature Rafael Fruhbeck de Burgos conducting Falla's El amor brujo. Two suites from "The Three-cornered Hat" and Stravinsky's Le Sacre du Printemps, Friday at 9:00. Saturday Seiji Ozawa will direct a concert version of Mozart's Cosi Fan tutte, beginning at 8:30. Sunday starting at 2:30 he will conduct Prokofiev's "Music from Romeo and Juliet," Schoenberg's Piano Concerto with Peter Serkin, and Russo's Three pieces for blues band with Corky Siegel's Happy Year Band

HAMPSHIRE GAZETTE
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JUL 10 1970 New England Newsclip

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JUL 4 1970 New England Newsclip

33d Music Festival Opens at Tanglewood

By R. C. HAMMERICH

LENOX — The Boston symphony orchestra began its 33rd music festival at Tanglewood without fanfare Friday night. The music was bright and brassy, though.

The full orchestra was on stage a departure from the years of presenting half the orchestra to play Mozart and Bach during the festival first two weekends.

The first note was a resounding cymbal crash which started the 'Chichester psalms' by Leonard Bernstein, who subsequently bounded up on the stage in response to a summons from the conductor, Seiji Ozawa. He took a bow and was given an accolade for his music.

He deserved it. The piece is a substantial work even though only 20 minutes long. Its three movements use a chorus (about 120 Friday) and a boy soprano to voice excerpts from Psalms 2, 23, 108, 131, and 133.

The first is volatile and pulsing, the second a liquid melody and the third a statement of calm optimism.

Ligeti's "Atmospheres," which followed, is a 1961 work using contemporary atonal and rhythmless techniques to establish a static rather than linear, acoustic experience whence the title.

It was academically fascinating and emotionally remote, but certainly not barren. The tonal textures included (Among those more familiar) shrieking, rustling, whispering, fluttering, rumbling.

In spite of Ligeti there was a sequential element in it; and probably to his enjoyment, it brought a lonely, but a loud Bronx cheer from somewhere in the audience during the long pause before the applause broke out.

After intermission there was more orchestral brilliance, but of a more familiar color, i.e., Berlioz's very popular, five-movement suite "Symphonie Fantastique."

The 7 o'clock prelude program attracted about 1000 early arrivals to hear 11 of Mahler's art songs from "Des Knaben Wunderhorn" plus encores).

They were sung by Richard Taylor and his wife, Rose, who were fellows of the Berkshire Music Center last summer. They were accompanied by Dennis Helmrich vocal coach at the center.

She, a mezzosoprano sang four of the songs; he, a baritone, sang four.

Together they sang three.

She sang with icy clarity and emotional strength; he with a light flexibility. Both indicated sure control and a rejection of melodramatics.

They were best in duet.

Tonight at 8.30, a new starting time, (for many years the Saturday concert had begun at 8), Ozawa will conduct a Mozart overture and symphony (Linz) and Stravinsky's Violin Concerto in D and a suite from "The Firebird" ballet.

Tomorrow at 2.30, Leonard Bernstein will conduct Mahler's "Resurrection" symphony for orchestra, chorus and soprano and contralto soloists.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 6 1970 New England Newsclip

Music—Concerts At Tanglewood

By HARRY NEVILLE
HT Music Critc

LONOX — The first of this season's weekend concerts at Tanglewood took place Friday, Saturday and yesterday and although the weather was dismal enough to affect the size of the turnouts, it's good to be able to report that it had no effect whatever on the customary enthusiasm of Berkshire Festival audiences.

Seiji Dzawa and Leonard Bernstein, two of the Festival's new guiding artistic triumvirate, were present on the podium and, in the case of the latter, on the program. Aside from that, the most striking difference between this and previous years is the new seats and seating arrangement.

THERE ARE NOW 5,088 chairs in the shed and because they are wider than before, more comfortably designed and more widely separated from adjoining rows, listening is now an altogether more pleasurable physical experience than in former years. According to the Tanglewood news release, the old seats followed the arc of the shed and were focused at a point at the back of the shed, whereas the new seats are focused at the conductor. Needless to say, that is pretty much where one's attention focuses with Messrs. Bernstein and Ozawa.

Things got under way Friday night with Ozawa leading the BSO, Tanglewood Festival Orchestra, Harvard Glee Club and Radcliffe Choral Society in Bernstein's "Chichester Psalms' (1965), the composer's only major work since the "Kaddish" Symphony of 1963. "Psalms" is a singularly unprepossessing work — singularly so because the composer seems to have made a special effort to write direct and simple music of immediate appeal, and yet he has failed on nearly all counts.

Harmonically the work makes overmuch use of "wrong note" chords, while rhythmically the fast sections tend to be bumptious in the manner of Broadway musicals. Melodically too the work is reminscent of Broadway, although the melodies don't really have the distinctiveness of good show tunes.

ONE COULD POINT to several composers who appear to have influenced the writing but Bernstein, who seems to have developed no style of his own, would not be among them. Ultimately the most interesting thing about "Psalms' is the vast gap it reveals between Bernstein the composer and Bernstein the conductor.

On this same program was Berlioz' "Symphonie Fantastique," of which Ozawa gave a vivid, driving reading, one that was at times quite electrifying and yet always controlled and mindful of the work's structure. Much the same was true too of Stravinsky's "Firebird Suite," which Ozawa led the following evening.

The highpoint, however, of the first two concerts was Joseph Silverstein's beautifully poised cooly elegant performance of Stravinsky's Violin Concerto in D. Silverstein's refined musical temperament seems ideally suited to the requirements of this work and while he has given many fine performances in the past, he outdid himself in this instance.

YESTERDAY afternoon was devoted entirely to a performance of Hahler's monumental Symphony No. 2 ("Resurrection"), with the choruses previously mentioned and with soloist Lorna Haywood, soprano, and Christa Ludwig, contralto. Leonard Bernstein conducted and he elicited from the combined forces playing and singing that was, in a word, magnificent. Bernstein's grasp of this music is brilliant and profound, and the event was one of those unique experiences the listener treasures for years afterwards.

WELCH

AMUSE TANGLE HTC TODAY NE

By Louis Snyder

Lenox, Mass.

During the opening week of the Berkshire Festival here, Leonard Bernstein, serving for the first time as "adviser to Tanglewood," dominated the proceedings by name and in person. He offered wise counsel on "the principle of hope" at the convocation of young musicians chosen to study at the Berkshire Music Center, and later led their five-day-old orchestra in an extraordinary evocation of Bruckner's Ninth Symphony. His own "Chichester Psalms" had a first performance by the Boston Symphony at the festival's opening concert under Seiji Ozawa's direction, and on Sunday afternoon, before a throng of more than 9,000, Mr. Bernstein conducted Mahler's Second Symphony in a manner which, for sheer excitement and epic grandeur, could only recall to those who could remember, the palmy Tanglewood days of Serge Koussevitzky.

Mr. Bernstein is now free of entangling administrative alliances with any musical organization, and back on the very spot where "30 years ago . . . in a state of wild excitement and anticipation," on the first day of the first session of the music center, he received the word from Koussevitzky on "the central line . . . the line leading to perpetual discovery, a mystical line to truth as revealed in the musical art."

GEO. PARKER

In telling today's students about his feelings then, and relaying to them, through the demanding Bruckner readings, the fruits of following "the central line," Mr. Bernstein has actually demonstrated his deep concern, combined with reassuring optimist, for the "instant generation's" musical future.

Personal involvement

Sunday afternoon's performance of Mahler's "Resurrection" Symphony — his only appearance with the BSO this summer — offered a public view of a new unfettered Bernstein. Directing orchestra, soloists (mezzo Christa Ludwig and soprano Lorna Haywood in their BSO debuts) and a large choral group (the Harvard Glee Club, Radcliffe Choral Society, and Tanglewood Festival Chorus), he confirmed the ecstatic reactions that have been emanating from Vienna, that stronghold of Beethoven, Bruckner, and Mahler, with breathtaking, musicianly brillance.

GRACE

For Mr. Bernstein, from the foreboding beginning to the smashing finale of the Mahler, conveyed unmistakably to everyone within eyeshot and earshot a complete personal involvement with this music. It was not long before those who came to "see Bernstein" instead became absorbed with what they were hearing. For calculated leaps and showy gestures do not produce the kind of sound and emotional response that Mr. Bernstein generated in his musicians and his audiences on Sunday. The wonderful, inexplicable Mahler score, invisible in Mr. Bernstein's head on this occasion, indeed flowed out to his interpreters in a "central line,"' which was passed on to listeners in the form of unvarnished tonal truth.

Every nuance was definitively explored—the lilting second and third movements floated with disembodied grace—and the haunting "Urlicht" passage, lushly and feelingly sung by Miss Ludwig, was conceived with heartbreaking simplicity. The tremendous finale, composed of so many elements, each strongly defined, was distinguished also by the delicately balanced work of the chorus, and beautiful sounds by Miss Haywood and Miss Ludwig (again). The complicated apparatus of offstage horns, bells, and even unscheduled, complimentary bird sounds in and outside the Shed, contributed to the tremendous climax with which Mr. Bernstein brought the afternoon to a stunning end. The audience responded with a rising shout which released emotions and enthusiasm in equal measure. It was a performance that belongs in the top echelon of Tanglewood triumphs.

TANGLEWOOD OPENS

The Old Place Is Looking Younger

By Peter M. Knapp

LENOX — There are major changes at Tanglewood this year, with the passing of the Boston Symphony Baton from Erich Leinsdorf to the new co-directorship of Seiji Ozawa and Gunther Schuller, and with Leonard Bernstein serving as adviser.

It's a younger, swinging musical generation, and the re-arranging extends even to the furniture. The Shed this year has wider wooden seating, replacing the a narrow metal chairs, and there is more leg room. Shed seating capacity has been reduced by about 1,000, but as a thrift note consider that the Boston Symphony purchased the former metal hairs for about $3,000 in 1938, used them until last year and sold them for twice the purchase price.

Programming has changed too. In the past, the first two weeks have been generally reserved for predominantly Mozart-Bach works for reduced orchestra. This year, Bach has been scrubbed and Mozart de-emphasized for concerts built around Romantic and 20th-Century composers.

Overpowering Resurrection

The major work of the first weekend was Sunday afternoon's over-powering performance of Gustav Mahler's massive "Resurrection" Symphony, no. 2 in c minor. Bernstein conducted the Boston Symphony with the massed voices of the Harvard Glee Club and Radcliffe Choral Society and the Tanglewood Festival Chorus. Contralto Christa Ludwig and Soprano Lorna Haywood were the soloists.

Mahler's Second is a work of epic dimensions in scale, length, and musical imagination. There are pages of demonic force, chilling anticipation and sardonic surprises, cloaked in Mahler's exotic orchestration. What begins as a violent funeral march ends in an apocalyptic vision of the Last Judgment, capped by the triumphant proclamation of the Resurrection.

Bernstein, clad in a white Nehru jacket, led the hour-and-a-half symphony from memory in a performance of ecstatic grandeur that left the 9,122 listeners emotionally drained — to say nothing of the musicians. There was an 11-minute ovation, and the conductor was mobbed by audience members who leaped on the stage.

Talk of the Town

Mahler, to tell the truth, rarely gets this kind of reception. But already before the performance the Saturday morning rehearsal was the talk of the town. The work itself with its intensity and theatrical qualities, is ready-made for a conductor of Bernstein's bounding temperament. Along with the brass-laden sonority he drew from the orchestra and the cataclysmic climaxes, Bernstein also found room for occasions of quivering schmaltz, and the tempi of the first two movements were quite deliberate. In all, it was an exciting reading, despite these lapses, and both soloists — especially Miss Ludwig with her warm, creamy voice, sang with distinction.

The rest of the weekend was Seiji Ozawa's. The flop-haired Japanese dynamo opened the Berkshire Festival's eight-week season on a damp Friday Evening before 4,373 with Bernstein's "Chichester Psalms", Georgy Ligeti's "Atmospheres" and Hector Berlioz' "Symphonie Fantastique".

The Psalms, using the same choral forces as in Sunday's Mahler, made a boisterous "joyful noise unto the Lord," and boy alto Robert Puleo sang his solo in the middle movement with confident purity. Bernstein's work, diatonic and rhythmic, has an easy directness and flamboyance befitting its composer, who touched off an affectionate demonstration when he sprinted onstage for a bow.

Less Than Ideal

The Ligeti is sterner material: an extraordinary experiment in the use of apparently stationary sound. "Atmospheres" has no rhythmical scheme, no real harmony, no melody — just clouds of shimmering sound and gradual metamorphoses of sound and texture. Each individual part is in motion; but the total effect of such motions is to cancel out overt movement.

Ozawa's performance fell short of the ideal, with some of the events being rather hurriedly developed and not all of the sensitive balance problems solved. In the first ruge orchestral cluster, for example, the violin highs were faint. "Atmospheres" came to an unanticipated end when an explosive, stifled sneeze from the audience punctuated the silence of the last event.

LORNA HAYWOOD: Mahler's 'Resurrection'

Berlioz was up and down — impetuous and occasionally adrift in the early movements, wildly energetic at the end when Ozawa whipped up the witches' sabbath. The audience loved it.

Cheers and Control

They also cheered Ozawa for Saturday night's "Firebird" 1919 suite, concluding a Mozart-Stravinsky pairing which Stravinsky clearly won. A gathering of 6,354 heard Mozart's "Marriage of Figaro" Overture and "Linz" Symphony as well as Stravinsky's Violin Concerto in D and "Firebird."

Ozawa's control over the piquant accompaniment of the Violin Concerto is not thoroughly polished, but Joseph Silverstein's playing of the solo part is a superb conception. As in his Symphony Hall performance this winter, Silverstein demonstrated mastery of the technical demands, as well as the style and spicy wit of the piece. And his playing of the two arias was unfailingly lovely.

The "Linz" Symphony was deadly, heavy and uninteresting: an example of proficient note-playing without a spark.

RUSSELL

Ozawa at the helm

"Berkshire weather," which smiled on the Sunday afternoon concert, had been less kind to the Friday opening and Saturday evenings conducted by Mr. Ozawa, artistic codirector with Gunther Schuller of the festival.

At the first, Mr. Bernstein's "Chichester Psalms" proved eminently listenable, particularly as sung by the resident choruses, and in the case of Psalm 23, by the clear-voiced and professionally projected alto of 14-year-old Robert Puleo. Gyorgy Ligeti's venture into "imaginary musical space"—"Atmospheres"—which Mr. Ozawa had played at a previous festival, received a suitably shimmery performance, abetted by the recollections of those who recalled its use in the film, "2001." Mr. Ozawa's conception of the Berlioz "Symphonie Fantastique" turned out to be chilling in a spidery sort of way, with a dark skeletal quality substituted for the rich romanticism recalled from other eras in these surroundings. Bony Berlioz, but exciting.

G PARKER

Mr. Ozawa's persuasive way with Mozart was evidenced by his trim reading of the Symphony No. 36 in C ("The Linz"), as nice a house present as could be imagined, confected and performed by Mozart during a five-day stay with his wife at Count Thun's. (How many Berkshire hosts did as well?) Saturday also featured the most brilliant performance to date by Joseph Silverstein as soloist in Stravinsky's Violin Concerto in D, the work's first performance at the festival. A colorful, richly pictorial interpretation by Mr. Ozawa of the 1919 suite from Stravinsky's "Firebird" concluded the second concert to great enthusiasm.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 7 1970

New England Newsclip

Music

Bernstein, Ozawa & Shapiro at Tanglewood

By Laura Shapiro

Choral singing is a disease, and a fine one. You get all the excitement and ego-thrills of performing on stage with a whole orchestra at your feet, and none of the responsibility of stage-fright or years of tireless dedication. It's one of the few things done by more than four people that appeals to me. I'd much rather sing than listen. Most choral music strikes me as just a big messy blur when I hear it; and up on stage with my fellow altos (what a great part, the very life-blood of music) I love to throw myself in and drown in the general glory. You do get rather a distorted impression of most pieces: what seems to be a moving theme in the alto line turns out to be buried in some obscure corner of the harmony when you hear the record. Most composers, in fact, will throw the altos an old carcass of B flats to chew on for bars at a time, but every now and then there's something like Brahm's Requiem and someone like Brahms, who really knew what altos were all about.

My latest opportunity to indulge in choralizing came last weekend at the opening of the Berkshire Music Festival at Tanglewood. The Festival people had decided to drop the traditional chamber music opening weekends for a razzle-dazzle curtain raiser involving Leonard Bernstein, Seiji Ozawa, Robert Puleo, Joseph Silverstein, Lorna Haywood, Christa Ludwig, the Boston Symphony Orchestra, the Tanglewood Festival Chorus, the Harvard Glee Club and the Radcliffe Choral Society (I played a fraction of the last-named organization.) Even that star-studded marquee attracted only 1600 more people than did a very esoteric three days of chamber music last July, but the weather this year, as everyone pointed out, was lousy. The two choral numbers were Bernstein's Chichester Psalms, with Ozawax conducting, and Mahler's Second Symphony, with Bernstein, on Friday night and Sunday afternoon respectively.

After rehearsing in Boston, the two choruses traveled up to Tanglewood in time for a Wednesday night rehearsal of the Chichester Psalms. With us in the Shed was a crew of men putting the finishing touches—with electric saws, drills and hammers—on the new seats; they were going to stay through the whole rehearsal but finally agreed to take a limited break. The chorus spent its first half hour at Tanglewood getting into a very idealistic line-up. Most choruses stand Soprano/Alto/Tenor/Bass, with all the members of one part together; it's much more fun to sing in a solo quartet but you have to know the music a lot better and it may be more difficult for the conductor. The solution here was octets: SS/TT/AA/BB, meaning you have a good mixed sound but there is always another alto there for moral (or direct) support.

I call this idealistic because it was done by parts and not by height, so that after a half hour of managerial finesse, at least a quarter of the chorus couldn't see Ozawa. Eventually the whole thing was reworked into octets-by-height and turned into a good idea, but meanwhile the rehearsal was hellish. Every few bars I had written "Watch! Watch!" in my music., and all I could see was the back of a giant tenor.

Chichester Psalms was written for the 1965 choral festival of the Chichester, Winchester and Salisbury Cathedrals; it is scored for mixed chorus, boy's choir and boy alto but Bernstein agrees in a preface to let the mixed women sing the boys' part. It's a setting for all or part of psalms no. 108, 100, 23, 2, and 131, in three movements, all in Hebrew. Bernstein wrote in very specific markings, such as ". . . (blissfully unaware of threat)," playing up the dramatic elements of dialogue, emotion, movement, and climax. Ozawa played them up too. He wore a long, loose, white cotton shirt, a string of beads, and bellbottoms; he trotted around the stage with all that thick black hair in his eyes and he was absolutely endearing, there's no other word and I'll use it again and again. His beat is entirely legible; in fact you can read everything he wants in his body. The introduction to the first movement is a phrase ending with a little yelp (I'm sure there's a musical term for that) which Ozawa wanted "ahhhh" (body tensed, ready for leap) ". . .uh "(with a sudden lunge into the harp.)" He acted it out several times: "Ahhhh—uh! Ahhhh—uh!" The whole piece was conducted like that, not necessarily with gymnastics but with total attention to every entrance, every bend and turn; the lowliest voice was made to feel a vital part of the music. Seiji cared. And endearing, my God, you could fall off the riser. "I think this is very physical music here. You will feel the quarter-notes, please. Is more." Sometimes he brushed his hair back and beacame a stern old Japanese courtier and then it would all tumble forward with the first downbeat and he would become just little and dear and blind and keep pushing away.

We had been told at the beginning of the rehearsal that Bernstein was expected to show up, and every five minutes some manager or aide would rush into the Shed and whisper to someone, "He just drove in!" Then everybody would scan the dark rows of seats, peering at the scattered faces. At the end of the rehearsal he really did appear, looking tired but hale, and embraced Ozawa, John Oliver (conductor of the Tanglewood Festival Chorus), El Forbes (conductor of Harvard-Radcliffe), assorted friends and hangers—on, and then looked longingly at the chorus as if he wanted to throw arms around us too. Everybody called him Lennie. Everybody knew him at Harvard. Everybody knew him when he was Koussevitsky's prodigy at Tanglewood. Everybody was in New York when Bruno Walter became sick suddenly and young Lennie sprang to the podium. Fellowship and nostalgia trickled over the stage. "I was just going to stand in the back and listen," Bernstein protested.

Ozawa took us through the piece once more and Bernstein stood close by, conducting quietly to himself. He looked utterly in love with his music and this performance, or do all composers look that way when they hear their own work? For the boy alto's solo he came up on stage to gaze adoringly at the youth, fourteen year old Robert Puleo, who remained unfazed. "Fantastic," he told the chorus afterwords. "Terrific. You're great." Which is a nice thing to hear from Leonard Bernstein. When the rehearsal was over, people crowded around him; he seems to invite it. He's a hero all right, but an approachable one. You would never crowd around Ozawa, although you would be more likely to hold him adoringly in your secret heart.

Thursday morning we had another rehearsal with Ozawa, this time with full orchestra. Full orchestra in the Psalms means strings, three trumpets, three trombones, two harps and a very neat percussion section including rasps, whip and bongos. John Oliver became vehement about vowels and urged Seiji to do the same, which he did grinning. Oliver is one of the best choral directors I've known, he understands the music, he knows vocal technique, he can feel the personality of a particular chorus as well as its emotional level at a given time; he's patient and down to earth and very articulate; and he's demanding but always encouraging. He praised Ozawa with enthusiasm and appreciation, "And isn't he wonderful to care so much about the chorus, and keep the orchestra down like that? So many conductors wouldn't bother." He also told the altos they needed more balls.

In the afternoon we rehearsed the choral part of Mahler's Second with Bernstein, in the West Barn rehearsal studio, which is off in the woods across the street. He came in with a blue pullover and no voice, explaining that when he conducts he sings everything in his throat, and he had come straight from the Bruckner ninth symphony. "If you don't have the low B flat," he said to the basses, "I do." The choral section comes at the end of the hour and a half symphony and lasts about seven minutes. Bernstein told us that we would probably flat wildly in the opening phrase because he was going to take it as pianissimo and as slowly as he possibly could. Moreover we would be sitting down, since the chorus is supposed to enter almost imperceptibly after the off-stage trumpets and vogelstimme, like a voice from some unknown, unearthly source. "Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh!" ("You will rise again, my dust, after a short repose!"). It's a neat effect, which we flatted wildly.

Our entrance came when his baton stopped a very slow descent from shoulder to mid chest, during which we were to breathe and think "H" so that we would just slip very quietly into "(h)Auf." That took a while. Bernstein stinted neither praise nor criticism, and he seemed to be working with the chorus, not outside and trying to pull something from it. It would have been a terrible personal loss for everyone, was the idea, if we hadn't finally landed on pitch. He was happy when we did, and loved us. Then he took a cigarette and 125 voices hissed him gently but reprovingly. "I know," he said ruefully. The contralto soloist was not at rehearsal and her part was sung by a student.

"What a beautiful voice," Bernstein cried after her first three notes. "What did you say her name was?" "Rose Taylor," she said, very distinctly.

Friday morning Bernstein led a full rehearsal of the Mahler, kindly beginning with the fifth movement. Christa Ludwig and Lorna Hayword were the contralto and soprano soloists; they were good and we were good but Lennie was unhappy with the orchestra. It was skimpy, for one thing: the off-stage musicians had to run back and forth steathily and a percussion player was lacking. He remonstrated with everyone on a first-name basis and they assured him," Lennie, we'll take care of it. It won't happen tomorrow." John Oliver stood out in the audience and waved two signals at us: arms straight up in the air meant sing high, and hands on the hips meant breathe low.

That night Rose Taylor and her baritone husband Richard sang songs from Mahler's "Des Knaben Wunderhorn" as the week end prelude, and then the chorus gathered under the rehearsal tent just outside the Shed for a warm-up. Vowels were widely stressed. It was getting dark when Seiji appeared, enveloped in a huge long coat. "I leave my evening jacket, so I am late," he apologized. "Beginning." Bits of audience were standing outside the tent watching curiously, we could hardly see him, and the music not at all. We began, straining through the dark to see the small, draped figure with the bent head who was even at that last minute concentrating totally on what he was hearing. He nodded when we had finished the first movement. "Very good. Ah. . .composer says no sentiment here but—I think—is sentimental music." Seiji! We sang our very hearts out for you and Lennie loved it, he said so; but Michael Steinberg in the "Globe" said it was "messy". Sniff. During the ovation Ozawa leaped nimbly down from the stage with Robert Puleo, ran around to the side backstage entrance, re-entered with Bernstein and the two chorus directors, and then trotted off, grinning all the way.

Saturday morning Bernstein led the traditional open rehearsal of Sunday's program, this time beginning at the beginning. Two hours later the orchestra had stumbled through the first two movements and he was on his second shirt. A snappy neckerchief had been discarded early in the game. He had begun by telling the orchestra very quietly how disappointed he had been the day before and that he sensed a lack of commitment. As the symphony progressed he made painful faces at the wrong notes and poor tuning but when something pleased him he called out, "Beautiful! Lovely!" The audience seemed to have a limited attention span, to put it kindly, talking and clapping and roaming about at random intervals. After one thunderous chord followed by an impassioned silence, the crowd predictably burst into applause; Bernstein stood absolutely rigid, arms flung out, and mouthed "Oh, my God," in agony waiting for them to stop. Members of the audience under two years of age cried a lot, this was also predictable and their culture-minded mothers should have predicted it before leaving home. To one very young and vocal listener Bernstein finally turned in exasperation and shouted "Raus!" for which the audience clapped agreeably.

The last three movements went much better. John Oliver had added another sign, placing his forefinger behind his front teeth to indicate that we should place our voices up and forward. He also instructed us to watch Christa breathe, but that potentially educational lady had surrounded herself in a large beige shawl, hiding every rib and muscle.

Lennie filled the house the next day, and brought it promptly down. As in the rehearsal the first two movements were weak, but everyone woke up for the rest of the symphony and tore the place apart. The chorus was spellbinding, if I may take the role of music critic for a moment, and Lennie beamed upon us. The ovation was huge, he clung to Christa's hand for several moments (she was magnificent and in a fitted dress was seen to breathe in splendor), he embraced several orchestra members, he embraced John and El, he embraced the soprano, he embraced Michael Tilson Thomas who looked a little surprised; and the fans went mad. That's not always what it's like, singing in choruses, but it can't hardly ever be better. ■

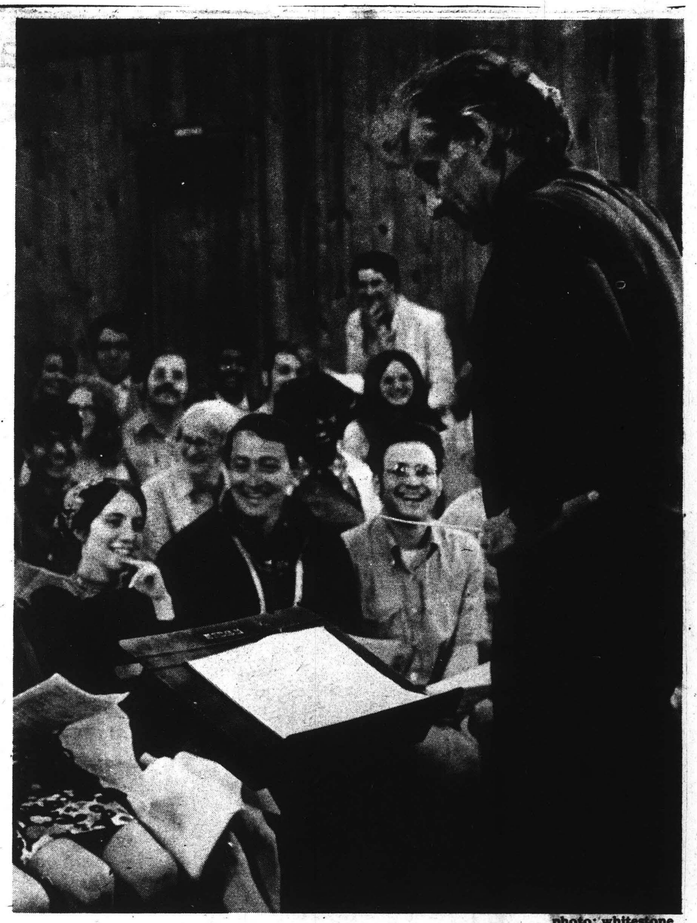


photo: whitestone

ABCs of Tanglewood

By ROBERT FORT

It is easy to confuse the term concert with the definitively different social event that is the festival. A concert is basically one musical event which has featured artists who perform selections from their repertoires and then leave amid accolades of applause. A festival is constant; it has not silence, no boring moments. It is a gigantic spark which, once ignited, refuses to be snuffed out, refuses to accede to its own demise. Tanglewood and the Berkshire Festival are the quintessence of just such a festival.

Every wheel has its hub, every festival its central attraction,and at Tanglewood the hub is the Boston Symphony Orchestra. The BSO plays three regular concerts plus one open rehearsal each weekend to the huge festival audiences. But there is more, much more. On the festival grounds is the unique Berkshire Music Center, where the BSO trains top young musicians in the final performing sophistication of their respective instruments. The center has its own top quality orchestra, plus many chamber ensembles. There is also a series entitled Contemporary Trends which brings rock, folk, jazz, and pop music to the Tanglewood shed on Tuesday evenings. Also on the grounds are artists from Boston University and other institutions. There is a special Art Barn where these aspiring young artists display their talents.

The BSO performs under the direction of some of the worlds' finest conductors. For the opening weekend's concerts, July 3-5, Seiji Ozawa and Leonard Bernstein performed the conducting honors. Ozawa, whose first appearance at Tanglewood was in 1964, conducted the BSO's opening Tanglewood concert of Bernstein's impressive new piece, *Chichester Psalms*, Ligeti's hypnotic *Atmospheres*, and Berlioz' timeless *Symphonie Fantastique*. The first and last of these pieces are extremely wide-ranging and complex. The Berlioz work is intricately scored and a masterpiece of subtlety and innuendo. Conducting this program Friday night, Ozawa was outstanding, able to command legions of musicians with a grace and precision that are almost sylphlike. It is Ozawa's ability to conduct such pieces of music with clean and crisp control while retaining a high emotional pitch which gives him his considerable charisma.

Saturday evening's performance was not the equal of Friday's, the material performed being the most obvious cause. The only genuinely first-rate piece was Stravinsky's ballet, *The Firebird Suite*. Another selection from Stravinsky, his *Violin Concerto*, was an unwise choice for a hall as mammoth as the Tanglewood Shed. The work itself is far from powerful, and violinist Joseph Silverstein was often drowned out by the orchestra. The Shed's sound system and acoustics have never been kind to string soloists. This was probably the most unfortunate performance of the entire weekend, despite Ozawa's masterful conducting.

On Saturday afternoon Bernstein led the discussion in a Berkshire Music Center conducting seminar involving about fourteen students.

These apprentice conductors, like all the Fellows of the BMC, are more than competent in the basic skills of their profession. They attend the BMC to become proficient in actual performance situations. The BMC has its own full orchestra conducted by these students.

This seminar made use of recorded performances conducted by the students. Bernstein would listen to the tape, halting it to discuss specific problems. He handled the seminar as if the students were profesional working in his own orchestra, and devoted particular attention to difficulties of tempo and approaches to *pianissimo*. At times he would use the piano at which he was seated to show how a particular section could have been improved. While the tapes were being played he would listen closely, leading with his hands and reserving in his mind the advice he would afterwards proffer.

More should be said at this point about the music that Bernstein writes, and conducts. Bernstein's *Chichester Psalms*, which Ozawa conducted on Friday evening, is scored for full orchestra (with some extra percussion instruments), a giant choir, and a boy soprano soloist. Bernstein wrote the work in Hebrew. The crazy instrumentation includes bongo drums, a glockenspiel, chimes, cymbals, blocks, and a whip. Ozawa was splendid in his massive direction Friday night. It was the first time the piece had been performed at Tanglewood, and it received a marvelous reception from the audience.

Bernstein the conductor was equally successful when on Sunday, July 5, he conducted Mahlers' "Resurrection" Symphony. This was Bernstein's only scheduled appearance in front of the BSO for the season and he made the best of it. The monumental work was performed without interruption for intermission. Bernstein at fifty-two has a phenomenal store of energy. He was the embodiment of the Mahler work. Lorna Haywood and Christa Ludwig sang the soprano and contralto soli, respectively. Miss Ludwig's powerful contralto was especially effective. She managed to project splendidly above the large orchestra and choir without any noticeable depreciation of quality. Bernstein's performance was a fitting grand finale to the opening weekend's concert performances.

The Berkshire Music Center, whose funding is completely underwritten by the BSO, sponsors many worthwhile functions and projects during the summer. It is in charge of the Contemporary Trends concerts which bring people like The Who, Jethro Tull, and Joe Cocker to Tanglewood, and also sponsors a program known as "Days in the Arts." DART (the official abbreviation) brings busloads of "culturally deprived" children from the Boston ghettos to Tanglewood. These kids are given the freedom of the grounds and admittance to all musical functions and events. For many of these youngsters it is the first time they have ever seen orchestral instruments. The young people involved at the BMC are tremendously nice to the kids. The Music Center Fellows practice on the lawns of the Tanglewood estates, and many of them allow the kids to touch their instruments and try to make sounds with them. DART has become one of the most rewarding programs that Tanglewood maintains.

The BSO is comprised of many of the world's most skilled musicians. These men give of themselves whole-heartedly at the Berkshire Music Center. They work with the Fellows and offer these young musicians great amounts of help and guidance. There is no other place in the States quite like this very important BMC. Because of the quality of the BSO tutelage, almost one-quarter of the Boston, New York and Philadelphia orchestras are "graduates" of the Berkshire Music Center. About one-tenth of the members of all of the major orchestras in America are people who have attended the Music Center.

Sometimes a blooper is the highlight of an event and cannot be overlooked. On Friday evening, July 3rd, Ozawa did a phenomenal job conducting Ligeti's *Atmosphere*. The work is a representation of the fullness of empty space. The ending looms unannounced to the audience. It finishes with an extended pianissimo which subsides in the quietest sort of still silence. imaginable. Ozawa was standing on his podium, arms extended for the final soft notes, when someone in the front of the Shed decided to blow his nose. The noise that he made sounded like a fog horn at four in the morning. The audience, shocked, started to chuckle nervously. It is extremely sad that one little boor could have disrupted the audience so measurably. Fortunately, there will be few like him while the rest of the people go to Tanglewood to hear some of the finest music in the world.

LEONARD BERNSTEIN ARRIVES (photo by Robert Fort)

WHERE MAGAZINE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.

JUN 27 1970

At the Garden Arts Center, Pearl Bailey and Cab Calloway star in "Hello Dolly!" from June 22 to 27. The popular musical will be followed by Tom Jones, appearing from June 29 to July 4.

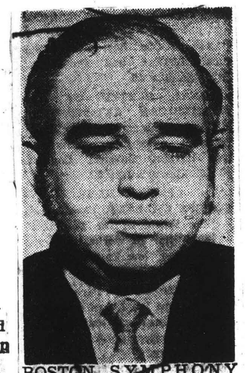
The Boston Symphony opens the Berkshire Music Festival at Tanglewood July 3. The "Weekend Prelude" program at 7 p.m. features compositions by Mahler. At 9 p.m., the festival opens officially with Leonard Bernstein conducting the Chichester Psalms with the Tanglewood Festival Chorus, Ligeti's Atmospheres and Berloiz's Symphonic Fantastique. At the open rehearsal July 4, at 10:30 a.m., the program includes Mozart's The Marriage of Figaro Overture and Stravinsky's Firebird Suite.

Rock fans can see The Who, the British rock group that wrote the opera "Tommy," on June 24 at Tanglewood, and the Temptations play their soul music on June 27.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUN 28 1970

New England Newsclip



BOSTON SYMPHONY concert master Joseph Silverstein will be soloist with the orchestra in the Stravinsky Violin Concerto at Saturday evening's Berkshire Festival concert at Tanglewood. Silverstein is chairman of the orchestra's school, the Berkshire Music Center, now in its 30th year.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 28 1970

New England Newsclip

Bernstein Opening Tanglewood

Leonard Bernstein, alumnus of the Berkshire Music Center at Tanglewood and newly appointed advisor there, will deliver the principle address opening the 30th Tanglewood season this afternoon at 2:30 in the Theater-Concert Hall.

The Boston Symphony will give its first Berkshire Festival concert Friday at 9 p. m. under the direction of Seiji Ozawa, who is artistic director of Tanglewood with Gunther Schuller.

The program will open with Bernstein's "Chichester Psalms" with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Ligeti's "Atmospheres" will follow and Berlioz' "Symphonie Fantastique" will close the program.

Seiji Ozawa Director Of Boston Group

LENOX, MASS.-The Boston Symphony Orchestra will give its first Berkshire festival concert Friday at 9 p.m. under the direction of Seiji Ozawa.

The program opens with Bernstein's "Chichester Psalms," with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Ligeti's "Atmospheres" follows, and the program closes with Berlioz' "Symphonie Fantastique."

Bernstein will conduct Sunday at 2:30 p.m. Mahlee's Symphont No.2 with sopranos Lorna Haywood and Christa Ludwig, the Tanglewood Festival Chorus, Harvard Glee Club and Radcliff Choral Society.

Weekend Programs in the Music Shed start Friday at 7 p.m. with Richard and Rose Taylor in a program of Mahler songs.

These concerts of guest artists and members of the orchestra in short recitals continue each Friday night at 7 at no extra charge to Friday evening ticket holders.

The first of the open rehearsals will take place Saturday at 10:30 a.m. in the shed. Seats for open rehearsals are unreserved and go on sale the morning of the rehearsal.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUN 24 1970

New England Newsclip

At Tanglewood on Saturday, July 4 at 8:30 p.m., Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, will perform Stravinsky's violin concerto under the baton of Seiji Ozawa.

HUDSON, N. Y.
REGISTER STAR
(ALBANY MARKET AREA)
D. 10,500

JUN 29 1970

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Leonard Bernstein, an alumnus of the Berkshire Music Center and newly appointed Advisor to Tanglewood, will deliver the principle address.

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CITIZEN
BELMONT, MASS.
WEEKLY 4,200

JUN 25 1970

New England Newsclip

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

JUL 14 1970

New England Newsclip

SPOTLIGHTED. Joseph Silverstein, concertmaster of the Boston Symphony will perform Stravinsky's Violin Concerto with the orchestra under the baton of Seiji Ozawa Saturday at 8:30 p.m. in the music shed at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

Herald American
SYRACUSE, N. Y.
S. 251,094

JUN 28 1970

ABCs of Tanglewood

By ROBERT FORT

It is easy to confuse the term concert with the definitively different social event that is the festival. A concert is basically one musical event which has featured artists who perform selections from their repertoires and then leave amid accolades of applause. A festival is constant; it has not silence, no boring moments. It is a gigantic spark which, once ignited, refuses to be snuffed out, refuses to accede to its own demise. Tanglewood and the Berkshire Festival are the quintessence of just such a festival.

Every wheel has its hub, every festival its central attraction,and at Tanglewood the hub is the Boston Symphony Orchestra. The BSO plays three regular concerts plus one open rehearsal each weekend to the huge festival audiences. But there is more, much more. On the festival grounds is the unique Berkshire Music Center, where the BSO trains top young musicians in the final performing sophistication of their respective instruments. The center has its own top quality orchestra, plus many chamber ensembles. There is also a series entitled Contemporary Trends which brings rock, folk, jazz, and pop music to the Tanglewood shed on Tuesday evenings. Also on the grounds are artists from Boston University and other institutions. There is a special Art Barn where these aspiring young artists display their talents.

The BSO performs under the direction of some of the worlds' finest conductors. For the opening weekend's concerts, July 3-5, Seiji Ozawa and Leonard Bernstein performed the conducting honors. Ozawa, whose first appearance at Tanglewood was in 1964, conducted the BSO's opening Tanglewood concert of Bernstein's impressive new piece, *Chichester Psalms*, Ligeti's hypnotic *Atmospheres*, and Berlioz' timeless *Symphonie Fantastique*. The first and last of these pieces are extremely wide-ranging and complex. The Berlioz work is intricately scored and a masterpiece of subtlety and innuendo. Conducting this program Friday night, Ozawa was outstanding, able to command legions of musicians with a grace and precision that are almost sylphlike. It is Ozawa's ability to conduct such pieces of music with clean and crisp control while retaining a high emotional pitch which gives him his considerable charisma.

Saturday evening's performance was not the equal of Friday's, the material performed being the most obvious cause. The only genuinely first-rate piece was Stravinsky's ballet, *The Firebird Suite*. Another selection from Stravinsky, his *Violin Concerto*, was an unwise choice for a hall as mammoth as the Tanglewood Shed. The work itself is far from powerful, and violinist Joseph Silverstein was often drowned out by the orchestra. The Shed's sound system and acoustics have never been kind to string soloists. This was probably the most unfortunate performance of the entire weekend, despite Ozawa's masterful conducting.

On Saturday afternoon Bernstein led the discussion in a Berkshire Music Center conducting seminar involving about fourteen students.

These apprentice conductors, like all the Fellows of the BMC, are more than competent in the basic skills of their profession. They attend the BMC to become proficient in actual performance situations. The BMC has its own full orchestra conducted by these students.

This seminar made use of recorded performances conducted by the students. Bernstein would listen to the tape, halting it to discuss specific problems. He handled the seminar as if the students were profesional working in his own orchestra, and devoted particular attention to difficulties of tempo and approaches to *pianissimo*. At times he would use the piano at which he was seated to show how a particular section could have been improved. While the tapes were being played he would listen closely, leading with his hands and reserving in his mind the advice he would afterwards proffer.

More should be said at this point about the music that Bernstein writes, and conducts. Bernstein's *Chichester Psalms*, which Ozawa conducted on Friday evening, is scored for full orchestra (with some extra percussion instruments), a giant choir, and a boy soprano soloist. Bernstein wrote the work in Hebrew. The crazy instrumentation includes bongo drums, a glockenspiel, chimes, cymbals, blocks, and a whip. Ozawa was splendid in his massive direction Friday night. It was the first time the piece had been performed at Tanglewood, and it received a marvelous reception from the audience.

Bernstein the conductor was equally successful when on Sunday, July 5, he conducted Mahlers' "Resurrection" Symphony. This was Bernstein's only scheduled appearance in front of the BSO for the season and he made the best of it. The monumental work was performed without interruption for intermission. Bernstein at fifty-two has a phenomenal store of energy. He was the embodiment of the Mahler work. Lorna Haywood and Christa Ludwig sang the soprano and contralto soli, respectively. Miss Ludwig's powerful contralto was especially effective. She managed to project splendidly above the large orchestra and choir without any noticeable depreciation of quality. Bernstein's performance was a fitting grand finale to the opening weekend's concert performances.

The Berkshire Music Center, whose funding is completely underwritten by the BSO, sponsors many worthwhile functions and projects during the summer. It is in charge of the Contemporary Trends concerts which bring people like The Who, Jethro Tull, and Joe Cocker to Tanglewood, and also sponsors a program known as "Days in the Arts." DART (the official abbreviation) brings busloads of "culturally deprived" children from the Boston ghettos to Tanglewood. These kids are given the freedom of the grounds and admittance to all musical functions and events. For many of these youngsters it is the first time they have ever seen orchestral instruments. The young people involved at the BMC are tremendously nice to the kids. The Music Center Fellows practice on the lawns of the Tanglewood estates, and many of them allow the kids to touch their instruments and try to make sounds with them. DART has become one of the most rewarding programs that Tanglewood maintains.

The BSO is comprised of many of the world's most skilled musicians. These men give of themselves whole-heartedly at the Berkshire Music Center. They work with the Fellows and offer these young musicians great amounts of help and guidance. There is no other place in the States quite like this very important BMC. Because of the quality of the BSO tutelage, almost one-quarter of the Boston, New York and Philadelphia orchestras are "graduates" of the Berkshire Music Center. About one-tenth of the members of all of the major orchestras in America are people who have attended the Music Center.

Sometimes a blooper is the highlight of an event and cannot be overlooked. On Friday evening, July 3rd, Ozawa did a phenomenal job conducting Ligeti's *Atmosphere*. The work is a representation of the fullness of empty space. The ending looms unannounced to the audience. It finishes with an extended pianissimo which subsides in the quietest sort of still silence. imaginable. Ozawa was standing on his podium, arms extended for the final soft notes, when someone in the front of the Shed decided to blow his nose. The noise that he made sounded like a fog horn at four in the morning. The audience, shocked, started to chuckle nervously. It is extremely sad that one little boor could have disrupted the audience so measurably. Fortunately, there will be few like him while the rest of the people go to Tanglewood to hear some of the finest music in the world.

LEONARD BERNSTEIN ARRIVES (photo by Robert Fort)

Seiji Ozawa Director Of Boston Group

LENOX, MASS.-The Boston Symphony Orchestra will give its first Berkshire festival concert Friday at 9 p.m. under the direction of Seiji Ozawa.

The program opens with Bernstein's "Chichester Psalms," with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Ligeti's "Atmospheres" follows, and the program closes with Berlioz' "Symphonie Fantastique."

Bernstein will conduct Sunday at 2:30 p.m. Mahlee's Symphont No.2, with sopranos Lorna Haywood and Christa Ludwig, the Tanglewood Festival Chorus, Harvard Glee Club and Radcliff Choral Society.

Weekend Programs in the Music Shed start Friday at 7 p.m. with Richard and Rose Taylor in a program of Mahler songs.

These concerts of guest artists and members of the orchestra in short recitals continue each Friday night at 7 at no extra charge to Friday evening ticket holders.

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JUN 24 1970
New England Newsclip

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HUDSON, N. Y.
REGISTER STAR
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D. 10,500
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CITIZEN
BELMONT, MASS.
WEEKLY 4,200
JUN 25 1970
New England Newsclip

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500
JUL 14 1970
New England Newsclip

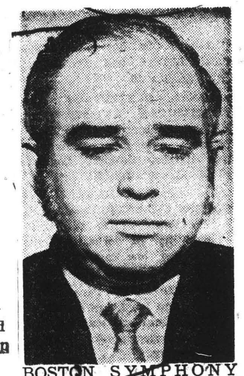
At the Garden Arts Center, Pearl Bailey and Cab Calloway star in "Hello Dolly!" from June 22 to 27. The popular musical will be followed by Tom Jones, appearing from June 29 to July 4.

The Boston Symphony opens the Berkshire Music Festival at Tanglewood July 3. The "Weekend Prelude" program at 7 p.m. features compositions by Mahler. At 9 p.m., the festival opens officially with Leonard Bernstein conducting the Chichester Psalms with the Tanglewood Festival Chorus, Ligeti's Atmospheres and Berloiz's Symphonic Fantastique. At the open rehearsal July 4, at 10:30 a.m., the program includes Mozart's The Marriage of Figaro Overture and Stravinsky's Firebird Suite.

Rock fans can see The Who, the British rock group that wrote the opera "Tommy," on June 24 at Tanglewood, and the Temptations play their soul music on June 27.

WHERE MAGAZINE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.
JUN 27 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 28 1970
New England Newsclip



BOSTON SYMPHONY concert master Joseph Silverstein will be soloist with the orchestra in the Stravinsky Violin Concerto at Saturday evening's Berkshire Festival concert at Tanglewood. Silverstein is chairman of the orchestra's school, the Berkshire Music Center, now in its 30th year.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
JUN 28 1970
New England Newsclip

Bernstein Opening Tanglewood

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Herald American
SYRACUSE, N. Y.
S. 251,094
JUN 28 1970

34

Tanglewood Season opens June 28

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On July 2 Bernstein will conduct the BMC Orchestra and vocal soloists performing the first act of Wagner's Die Walkyrie.

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Also in the Berkshires:

Jacob's Pillow Dance Festival launches its 38th year on June 25, 26 and 27 with world-famous ballet dancer Edward Villella presenting four performances in the Ted Shawn Theater, located nine miles east of Lee. Sharing the initial program with Villella will be the North Carolina Dance Theater, which will be held over for the second weekend, July 2, 3 and 4, when Pauline Koner also will appear.

Both leading Summer theaters in the Berkshires are offering a varied bill of fare for the season. The Williamstown Summer Theater on the beautiful Williams College campus, now in its 16th year, opens July 2 with a schedule of six plays and one musical, and ends the season Aug. 29. Under consideration are "Rosencrantz and Guildenstern Are Dead," "The Price" by Miller, "The Inspector General," Chekhov's "The Three Sisters," "Sweet Bird of Youth," by Tennessee Williams, and a musical to be selected later.

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RELAX to good music at Tanglewood

HOUSE
BOSTON, MASS.
(M) 237,967
(S) 563,377
JUN 14 1970
New England Newsclip

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349
JUN 28 1970
New England Newsclip

FRIDAY

LENOX (Berkshire Music Festival) — Seiji Ozawa will conduct the first concert of the Berkshire Music Festival at Tanglewood. Curtain: 9:00 p.m.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUL 2 1970
New England Newsclip

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
JUL 2 1970
New England Newsclip

In Berkshires

Big summer opening expected on weekend

"The biggest summer-season-opening weekend ever" is forecast for Friday, Saturday and Sunday in Berkshire County by John V. Geary, executive director of the Berkshire Hills Conference in Pittsfield, and Miss Emma Blizzard, executive director of the Mohawk Trail Assn., headquartered in Charlemont.

With Tanglewood opening Friday night and Leonard Bernstein conducting there Sunday, Mr. Geary said, "I think everybody from New York is coming up. Miss Blizzard agreed that Tanglewood this weekend will be a big drawing card for Boston area residents as well and predicted the Mohawk Trail into North Adams and Williamstown will be visited by many tourists.

The summer bulge in the Berkshires began last weekend with the arrival of the first of about 4,500 summer campers into the 30 camps in the county and 1,500 staff members of those camps who arrived earlier last week.

In Pittsfield Mr. Geary said most commercial rooms and many rooms in private homes already have been reserved for the weekends of July 24-25 and July 31-Aug. 1 — the weekends when most of the camps will have parents visiting the youngsters.

"But it's possible this first weekend may even be the busiest of the season," he said.

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
JUL 5 1970

TRAVEL IN CIRCLES

BY JOEL SLEED

Greyhound Bus Lines has planned two escorted weekend tours this summer to Marble Island Resort on Lake Champlain, near Burlington, Vt., as part of their "Amazing America Vacations."

Departures, scheduled July 17 and August 14, leave from the Biltmore Hotel at Madison Ave. and 43rd St., Manhattan, at 5 p.m. The trip takes 6 hours by air-conditioned coach. Return bus leaves Marble Island, 4 p.m. Sunday.

* * *

Quality Courts Motels, Inc. reports it is now honoring some 22 million BankAmericards at more than 400 franchised motels in the United States.

Other cards honored at Quality Motels include Master Charge, American Express, Diners Club, Phillips 66, American Oil, Imperial Oil Limited (in Canada), and National Car Rental.

* * *

Art Kahn, entertainment director at the Nevele C.C. in Ellenville, reports Morty Gunty, Dick Capri, Ronnie Martin, Corbett Monica, Jerry Shane, Londen Lee, Vic Arnell, Cavril Payne, Prentice Minner, Jack Haskell, Matteo and Los Trovadores de Espana have been signed to appear at the resort this summer.

* * *

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* * *

According to National Airlines, vacationers may now savor the best of two worlds on a "Fiesta Miami Beach" summer holiday.

The package offers the glitter, glamor, and the New World excitement of Miami — or Miami, plus the Old World charm of Nassau or Freeport in the Bahamas.

In Miami, 30 oceanfront hotels and motels have special rates starting at $76.35 per person, double occupancy, for a one week stay.

Breakfast and dinner are included in the rate in most instances. The package also encompasses free round-trip transportation between hotel and airport; an evening — "on the house" — at the Fontainebleu Hotel's Boom Boom Room, and reduced rates on rental cars.

Travelers with the wander lust may also extend their vacation to Nassau or Freeport. Should they so desire, they may cut their Miami visit short and spend the last three days of their holiday in the Bahamas.

Three-day cruises to the Bahamas, aboard the T.S. Flavia, start at $38 per person, double occupancy. On the other hand, "if the place is the thing," the vacationer may jet directly to Nassau or Freeport.

* * *

Vacation-bound Mets fans are getting the message to keep America Beautiful from Rheingold, prime broadcast sponsor of the team's games. The beer company is using part of its commercial time to wage an anti-litter campaign. The thousands of Mets fans, who'll soon be hitting the roads on their summer holidays, are reminded several times during every game to: "Prevent litter and help keep America beautiful."

Bernstein Opens Berkshire Season

24 JUN 70

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
JUN 30 1970
New England Newsclip

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RELAX to good music at Tanglewood

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

JUN 28 1970 New England Newsclip

FRIDAY

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JUL 2 1970 New England Newsclip

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WEEKLY 3,813

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[illegible] MASS.
[illegible]
JUL 14 1970 New England Newsclip

Long Island Press
JAMAICA, N. Y.
D. 441,061 SUN. 423,790

JUL 5 1970

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The package offers the glitter, glamor, and the New World excitement of Miami — or Miami, plus the Old World charm of Nassau or Freeport in the Bahamas.

In Miami, 30 oceanfront hotels and motels have special rates starting at $76.35 per person, double occupancy, for a one week stay.

Breakfast and dinner are included in the rate in most instances. The package also encompasses free round-trip transportation between hotel and airport; an evening — "on the house" — at the Fontainebleu Hotel's Boom Boom Room, and reduced rates on rental cars.

Travelers with the wander lust may also extend their vacation to Nassau or Freeport. Should they so desire, they may cut their Miami visit short and spend the last three days of their holiday in the Bahamas.

Three-day cruises to the Bahamas, aboard the T.S. Flavia, start at $38 per person, double occupancy. On the other hand, "if the place is the thing," the vacationer may jet directly to Nassau or Freeport.

* * *

Vacation-bound Mets fans are getting the message to keep America Beautiful from Rheingold, prime broadcast sponsor of the team's games. The beer company is using part of its commercial time to wage an anti-litter campaign. The thousands of Mets fans, who'll soon be hitting the roads on their summer holidays, are reminded several times during every game to: "Prevent litter and help keep America beautiful."

Bernstein Opens Berkshire Season

Leonard Bernstein, alumnus of the Berkshire Music Center at Tanglewood and newly appointed adviser there, delivered the principal address opening the 30th Tanglewood season Sunday afternoon at the Theater-Concert Hall.

The Boston Symphony will give its first Berkshire Festival concert Friday at 9 p. m. under the direction of Seiji Ozawa, who is artistic director of Tanglewood with Gunther Schuller.

The program wil open with Bernstein's "Chichester Psalms" with boy soprano Robert Puleo, the Harvord Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. Liget's "Atmospheres" will follow and Berlioz' "Symphonie Fantastique" will close the program.

24
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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 30 1970 New England Newsclip

Tanglewood
Season opens June 28

The Tanglewood season opens June 28, the Sunday before the Berkshire Festival opening when Leonard Bernstein delivers the opening address (2:30 p.m.) on the 30th anniversary of the Berkshire Music Center.

On July 2 Bernstein will conduct the BMC Orchestra and vocal soloists performing the first act of Wagner's Die Walkyrie.

Concerts in the famous Shed at Tanglewood will be given July 3-Aug. 23. William Steinberg, music director of the Boston Symphony, will conduct six all-Beethoven concerts in honor of the 200th anniversary of the composer's birth. Final program Aug. 23 will be the Berlioz "Requiem" in memory of the late Charles Munch, Boston Symphony Orchestra director 1949-1962.

Also in the Berkshires:

Jacob's Pillow Dance Festival launches its 38th year on June 25, 26 and 27 with world-famous ballet dancer Edward Villella presenting four performances in the Ted Shawn Theater, located nine miles east of Lee. Sharing the initial program with Villella will be the North Carolina Dance Theater, which will be held over for the second weekend, July 2, 3 and 4, when Pauline Koner also will appear.

Both leading Summer theaters in the Berkshires are offering a varied bill of fare for the season. The Williamstown Summer Theater on the beautiful Williams College campus, now in its 16th year, opens July 2 with a schedule of six plays and one musical, and ends the season Aug. 29. Under consideration are "Rosencrantz and Guildenstern Are Dead," "The Price" by Miller, "The Inspector General," Chekhov's "The Three Sisters," "Sweet Bird of Youth" by Tennessee Williams, and a musical to be selected later.

In Stockbridge the Berkshire Theater Festival opens July 1 in the handsome old Berkshire Playhouse, and runs through Aug. 26. Highlight of the Summer will be Anne Bancroft in a gala performance July 12 in "An Evening With Anne Bancroft," to be followed by a champagne reception. In addition there will be three main plays, and a one-week festival, Aug. 19 to 26, which will include workshops in the big barn and coach house on the festival grounds.

RELAX to good music at Tanglewood

GLOBE
BOSTON, MASS.
(M) 237,957 (D) 194,[illegible]
(S) 566,[illegible]
JUN 17 1970
New England Newsclip

AT TANLEWOOD — Christa Ludwig, left, and soprano Lorna Haywood will perform in Mahler's Second Symphony ("Resurrection") at 2:30 p.m. Sunday at Tanglewood in Lenox, Mass. Leonard Bernstein will conduct the Boston Symphony in the performance with choral groups from Harvard, Radcliffe and Tanglewood.

MONITOR
BOSTON, MASS.
(M) 210,850
JUL 2 1970
New England Newsclip

Lorna Haywood

The British soprano will be a soloist in Mahler's Second Symphony, "Resurrection," with the Boston Symphony Orchestra under Leonard Bernstein's direction on Sunday afternoon, July 5, at Tanglewood, Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Wednesday, July 1, 1970

At Tanglewood

At Tanglewood on Sunday, July 5 at 2:30 p.m., the young English soprano, Lorna Haywood, will perform Mahler's Second Symphony, "Resurrection" under the baton of Leonard Bernstein. Miss Haywood was a student of the Royal College of Music and Juilliard School of Music.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,600
JUN 24 1970
New England Newsclip

Mozart mezzo

Rosalind Elias will be among the Metropolitan Opera singers to be heard in a concert performance of "Cosi Fan Tutte," with the Boston Symphony under Seiji Ozawa's direction, on Saturday evening, July 11, at the Berkshire Festival, Tanglewood, Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Wednesday, July 1, 1970

SYMPHONIC SOLOISTS. Christa Ludwig, left, and English soprano Lorna Haywood have been selected by Leonard Bernstein as the feminine soloists for the presentation of Mahler's "Resurrection," his second symphony, Sunday at 2:30 p.m. with the Boston Symphony at the Berkshire Music Center. The concert will be in the music shed at Tanglewood, Lenox, Mass.

INFORMATION OBSCURED

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JUL 9 1970 New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
DUNKIRK OBSERVER
Thursday, July 9, 1970

New York Post
D. 7[illegible] SUN. [illegible]
JUL 10 1970

RECORDER-GAZETTE
GREENFIELD, MASS.
(E) 13,822
JUL 10 1970 New England

Bernstein's Orbital Thrust

MARYVILLE, TENN.
ALCOA TIMES
D. 14,000
JUL 13 1970

BILLINGS, MONT.
GAZETTE
D. 42,500 S. 54,000
JUL 10 1970

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Watertown Daily Times
Wednesday, July 8, 1970

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741
JUL 8 1970

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350
JUL 9 1970

TIMES REPORTER
BELLOWS FALLS, VERMONT
4,768
JUL 11 1970 New England Newsclip

Second Symphony is conductor Leo-
uest conductor of the Boston Symph-
(AP)

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 217,494 SAT. 169,405
JUL 9 1970

UPI Photo

tor Leonard Bernstein really
the Boston Symphony Orchestra
on" symphony at Tanglewood
recently.

READING, PA.
EAGLE
D. 48,500 S. 85,500
JUL 9 1970

ie Music

t the climax of Mahler's "Resurrection" Sym-
of the Boston Symphony an 11-minute ovation.

UPI Telephoto

ony Orchestra to a crescendo at the
nglewood in Lenox, Mass.

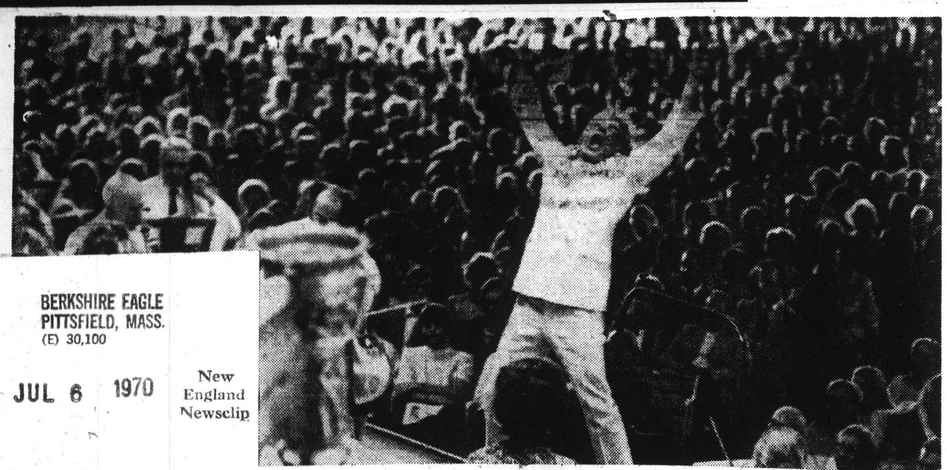
All

Conductor Leonard
at the finale of Ma
during a recent Tan
ance. The audience
of the Boston Sym
tion.—Photofax.

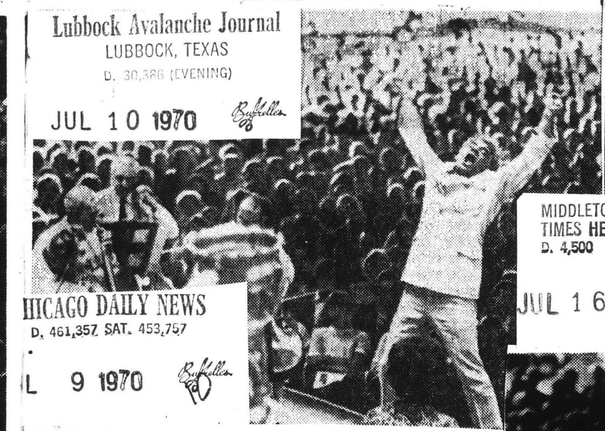
UPI Telephoto

END OF THE LINE, CONDUCTOR — Leonard Bernstein gives it all he has as he puts the finishing touches to Mahler's "Resurrection Symphony" at Tanglewood in Lenox, Mass., with Boston Symphony. Sellout audience enjoyed his performance enough to provide an 11-minute ovation.

INFORMATION OBSCURED

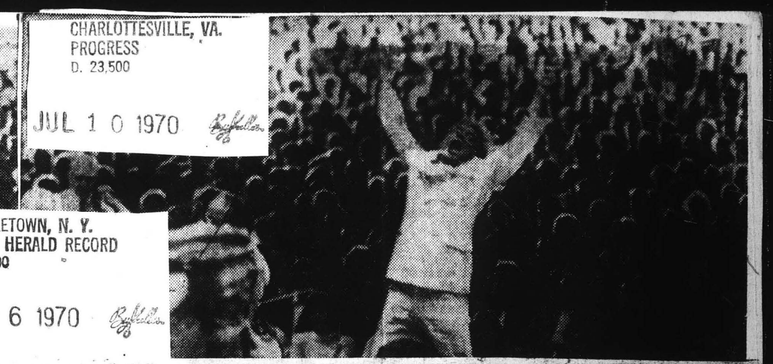


BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 6 1970
New England Newsclip



Lubbock Avalanche Journal
LUBBOCK, TEXAS
D. 30,386 (EVENING)
JUL 10 1970

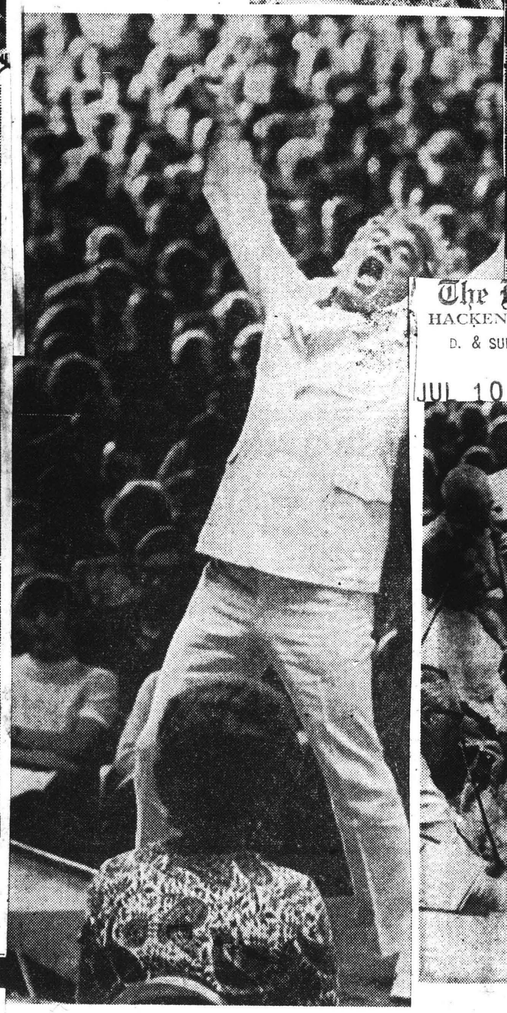
CHICAGO DAILY NEWS
D. 461,357 SAT. 453,757
JUL 9 1970

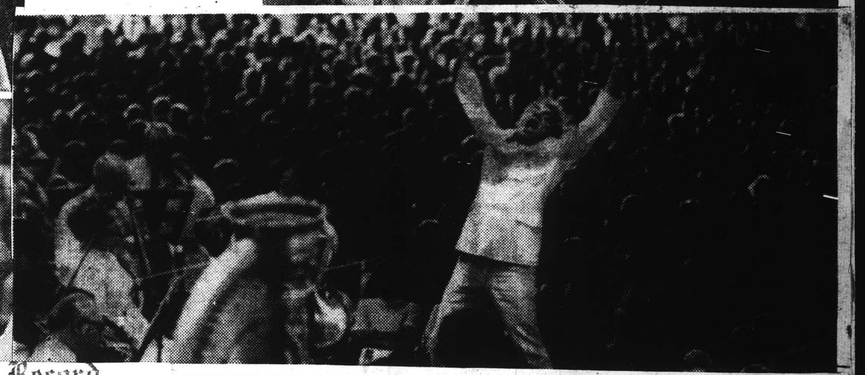


CHARLOTTESVILLE, VA.
PROGRESS
D. 23,500
JUL 10 1970

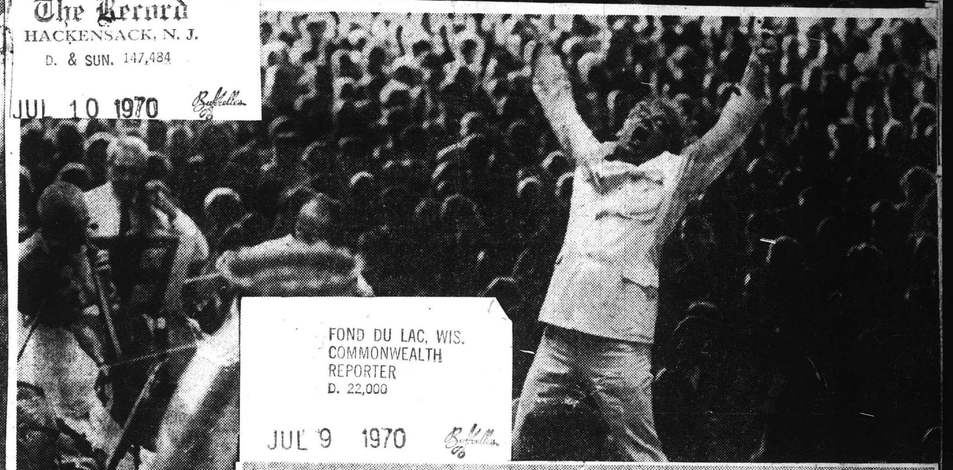
MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 4,500
JUL 16 1970

CHEYENNE, WYO.
WYOMING STATE TRIBUNE
D. 10,500
JUL 8 1970



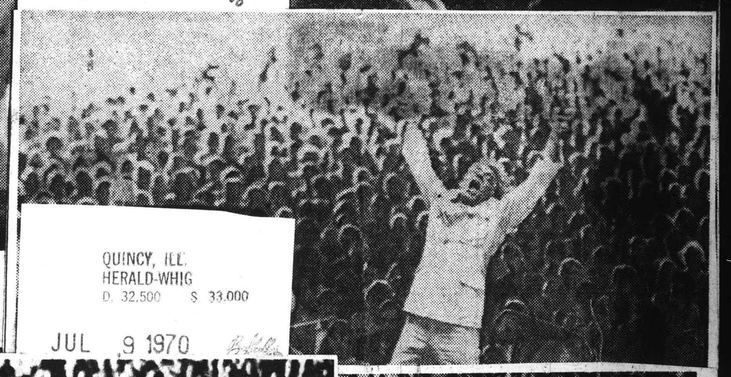


The Record
HACKENSACK, N. J.
D. & SUN. 147,484
JUL 10 1970



FOND DU LAC, WIS.
COMMONWEALTH REPORTER
D. 22,000
JUL 9 1970

BRISTOL, VA.
HERALD COURIER
D. 23,500 S. 30,000
JUL 9 1970



QUINCY, ILL.
HERALD-WHIG
D. 32,500 S. 33,000
JUL 9 1970

BERNSTEIN ACCLAIMED — Orbital thrust was achieved by conductor L
Bernstein at the climax of Mahler's "Resurrection" Symphony yester
Tanglewood, Lenox, Mass. A sell-out audience gave the guest conductor of the
Symphony an 11-minute ovation. (UPI Telephoto)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NO. TONAWANDA NEWS
Thursday, July 9, 1970

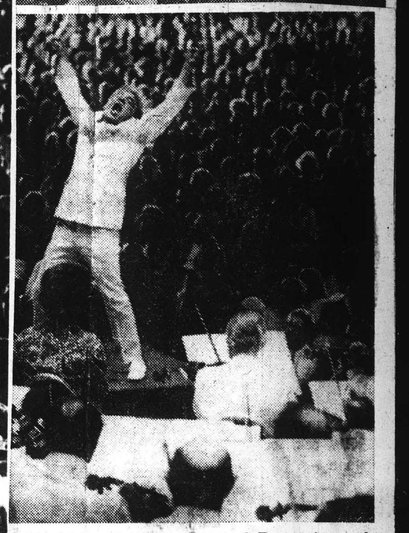
Orbital Thrust Is Achieved By Conductor

Orbital thrust was achieved by conductor Leonard Bernstein at the climax of Mahler's "Resurrection" Symphony at Tanglewood in Lenox, Mass. A sell-out audience gave the guest conductor of the Boston Symphony an 11-minute ovation. (UPI)

Orbital windup'

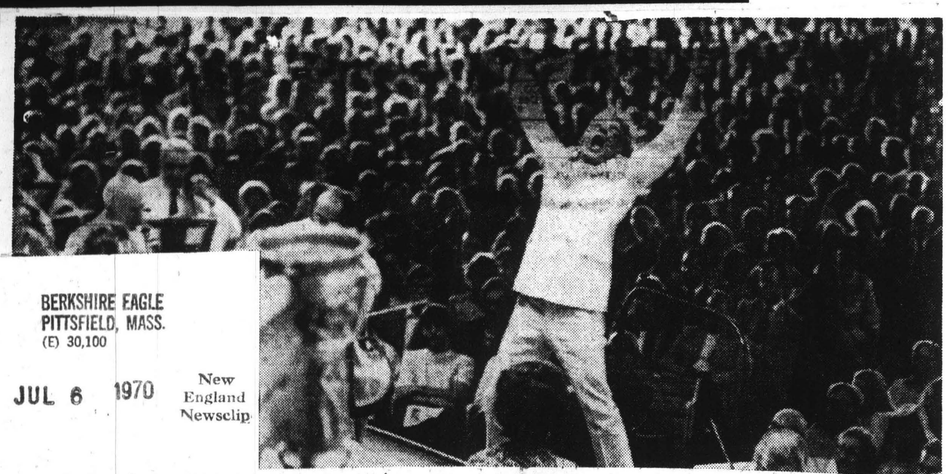
onard Bernstein, guest conductor of the Boston symph

Giving his all at climax of conductor Leonard Bernstein,



achieved by conductor Leonard Bernstein at the
ny Sunday at Tanglewood near Lenox, Mass. A
of the Boston Symphony an 11-minues ovation.

INFORMATION OBSCURED

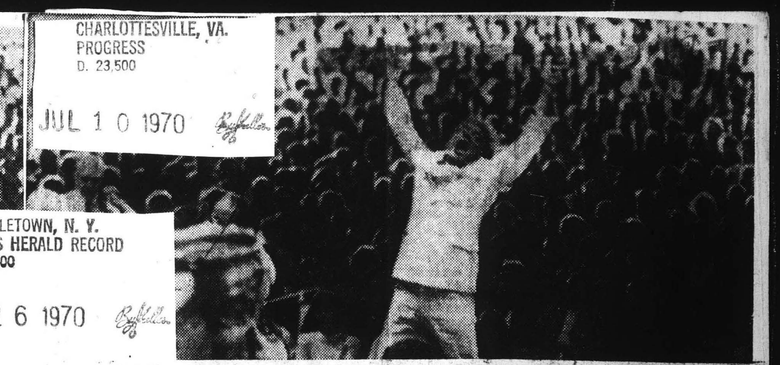


BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 6 1970
New England Newsclip

Lubbock Avalanche Journal
LUBBOCK, TEXAS
D. 30,386 (EVENING)
JUL 10 1970

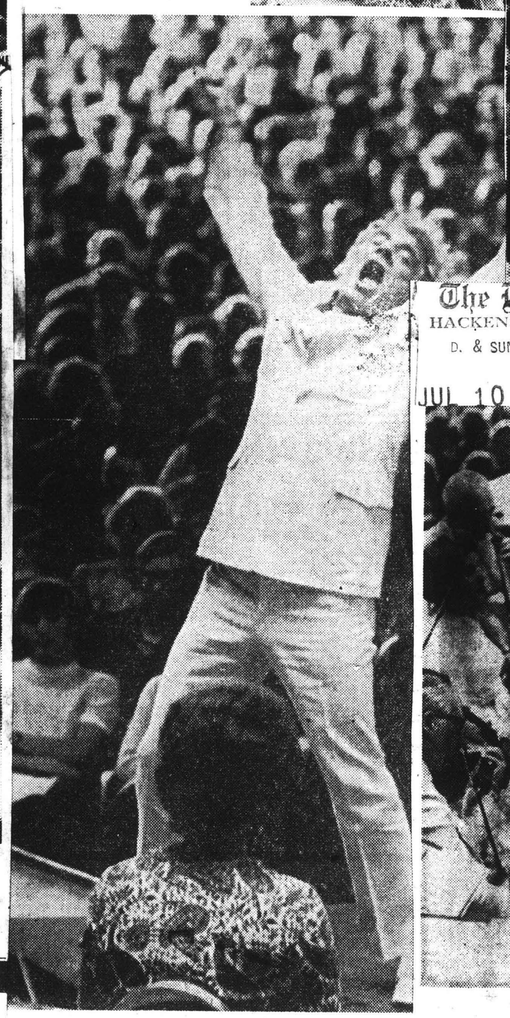
CHICAGO DAILY NEWS
D. 461,357 SAT. 453,757
JUL 9 1970

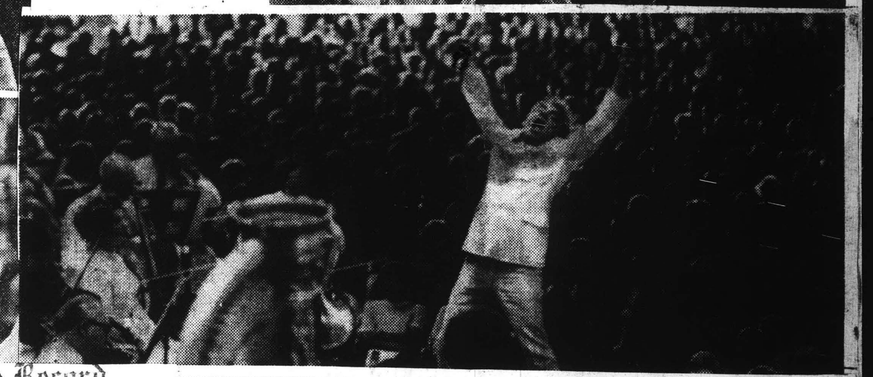
CHARLOTTESVILLE, VA.
PROGRESS
D. 23,500
JUL 10 1970



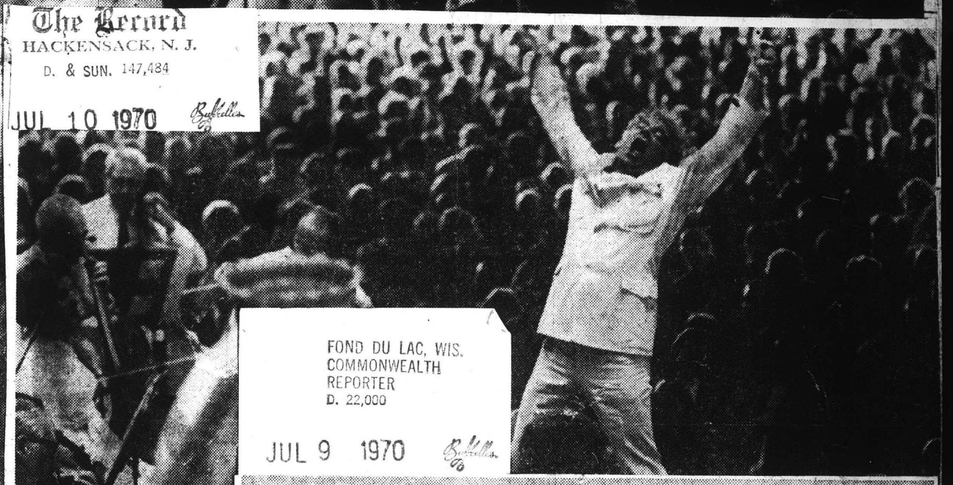
MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 4,500
JUL 16 1970

CHEYENNE, WYO.
WYOMING STATE TRIBUNE
D. 10,500
JUL 8 1970



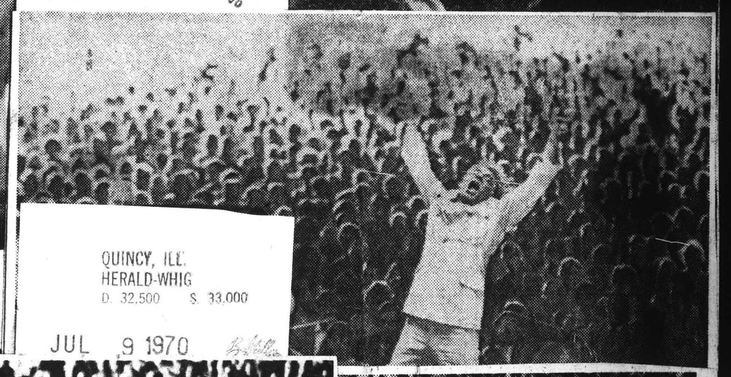


The Record
HACKENSACK, N. J.
D. & SUN. 147,484
JUL 10 1970



FOND DU LAC, WIS.
COMMONWEALTH REPORTER
D. 22,000
JUL 9 1970

BRISTOL, VA.
HERALD COURIER
D. 23,500 S. 30,000
JUL 9 1970



QUINCY, ILL.
HERALD-WHIG
D. 32,500 S. 33,000
JUL 9 1970

BERNSTEIN ACCLAIMED — Orbital thrust was achieved by conductor Leonard Bernstein at the climax of Mahler's "Resurrection" Symphony yesterday at Tanglewood, Lenox, Mass. A sell-out audience gave the guest conductor of the Boston Symphony an 11-minute ovation. (UPI Telephoto)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NO. TONAWANDA NEWS
Thursday, July 9, 1970

Orbital Thrust Is Achieved By Conductor

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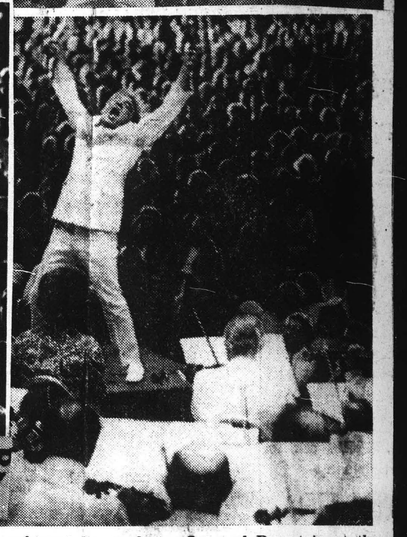
Orbital windup'

onnard Bernstein, guest conductor of the Boston symph

Giving his all at climax of conductor Leonard Bernstein.

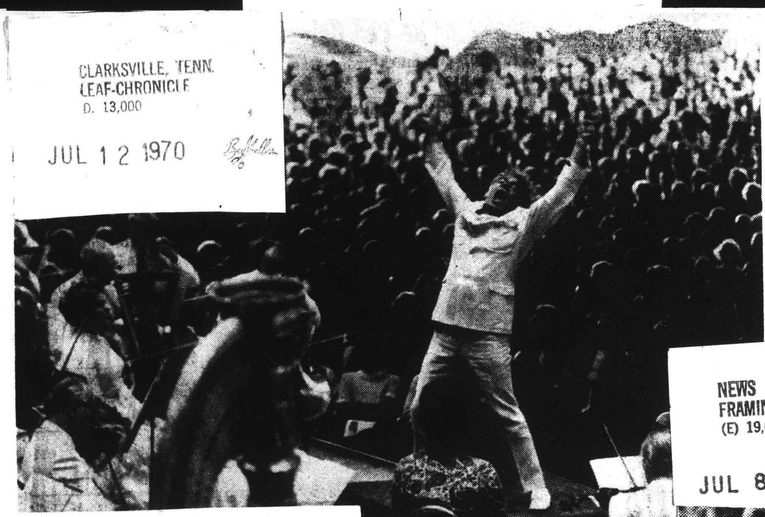


REACHING OUT—Orbital thrust was achieved by conductor Leonard Bernstein at the climax of Mahler's "Resurrection" Symphony Sunday at Tanglewood near Lenox, Mass. A sell-out audience gave the guest conductor of the Boston Symphony an 11-minues ovation. (UPI).

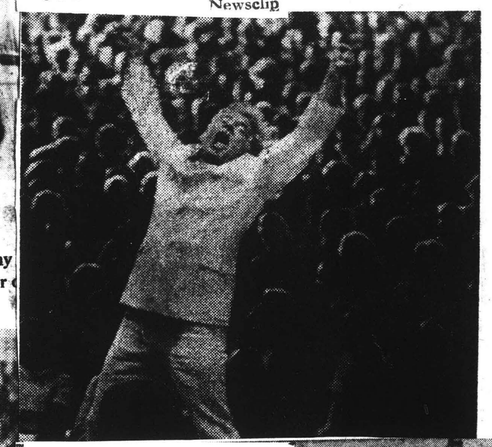
INFORMATION OBSCURED

38

CLARKSVILLE, TENN.
LEAF-CHRONICLE
D. 13,000
JUL 12 1970



NEWS
FRAMINGHAM, MASS.
(E) 19,654
JUL 8 1970
New England Newsclip

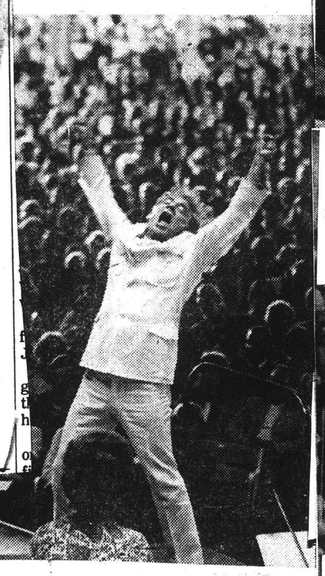


HARRISONBURG, VA.
NEWS-RECORD
D.20,500
JUL 10 1970

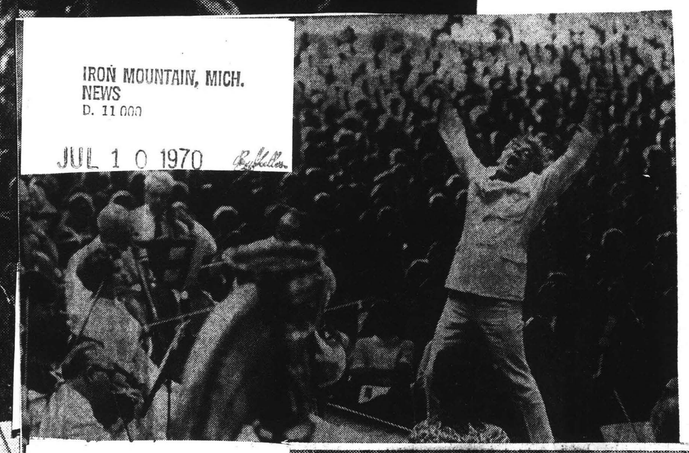
al Thrust

climax of Mahler's Second Symphony
'he audience gave the guest conductor

The Ann Arbor News
ANN ARBOR, MICH.
D. 38,589
JUL 9 1970



IRON MOUNTAIN, MICH.
NEWS
D. 11,000
JUL 10 1970



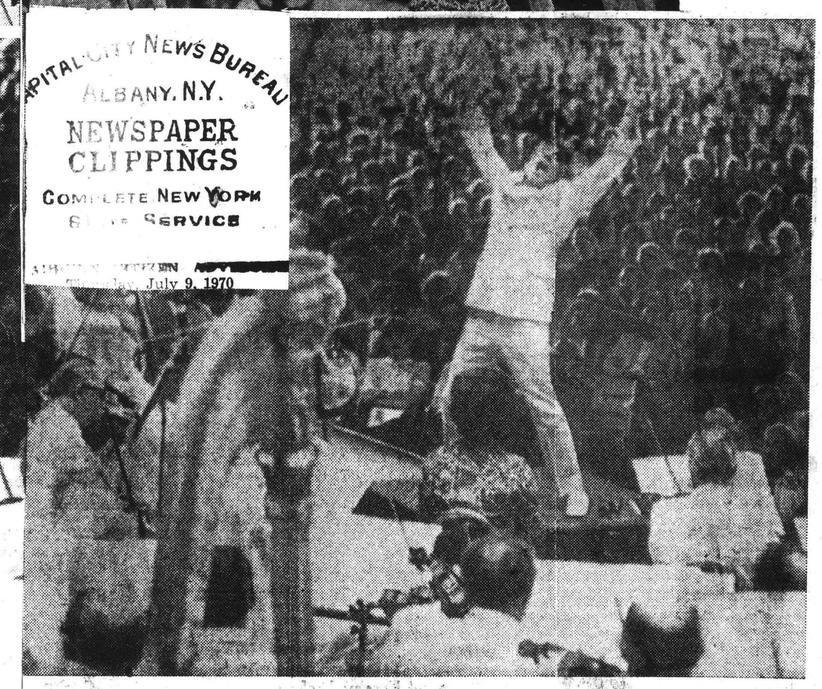
ORBITAL THRUST — Giving it his all at the climax of Mahler's Second Symphony is conductor Leonard Bernstein at Tanglewood, Lenox, Mass., recently. The audience gave the guest conductor of the Boston Symphony an 11-minute ovation. (AP Wirephoto)

audience
e ovation.

Orbital Thrust

Tanglewood Sunday,
ence gave him and
n after his energetic
Mozart's "Cosi fan
tutte" will be offered at 8:30 p.m. t
Sunday, pianist Peter Serkin will pe
concerto.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
ALBANY CITIZEN
Thursday, July 9, 1970



AP Wirephoto

Orbital thrust

Giving it his all at the climax of Mahler's Second Symphony is conductor Leonard Bernstein at Tanglewood. The audience gave the guest conductor of the Boston Symphony an 11-minute ovation.

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
JUL 9 1970

A Moving Moment

AP Wirephoto

Giving it his all

At a soaring passage in Mahler's Second Symphony, Leonard Bernstein flings his arms skyward while guest conducting the Boston Symphony at famed Tanglewood in Lenox, Mass.

a climactic moment,
mance. The Boston
hler's "Resurrection"
tly at Lenox, Mass.
AP Photo

NEW CASTLE, PA.
NEWS
D. 23,500
JUL 10 1970

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 166,056 SUN. 181,755
JUL 9 1970

Bernstein Takes Off

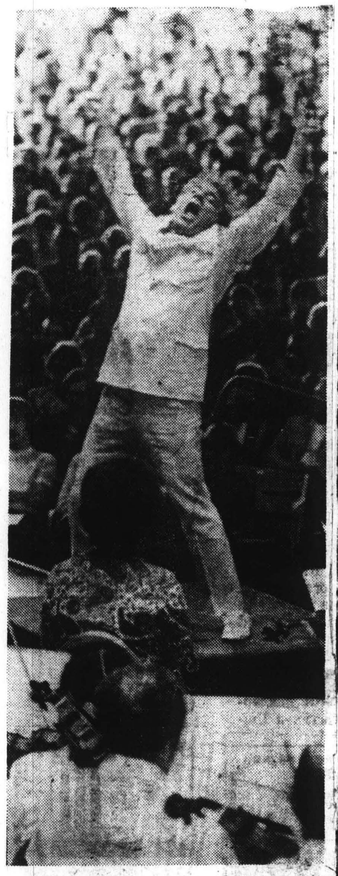
Leonard Bernstein achieved orbital thrust at the close of his concert at Tanglewood, Mass., Sunday. The sell-out crowd gave him an 11-minute standing ovation. He was guest conductor of the Boston Symphony.

ST. LOUIS POST-DISPATCH
D. 387,180 SUN. 610,016
JUL 19 1970

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
JUL 9 1970

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 166,696 SUN. 181,755
JUL 9 1970

A Moving Moment



AP Wirephoto

Giving it his all

At a soaring passage in Mahler's Second Symphony, Leonard Bernstein flings his arms skyward while guest conducting the Boston Symphony at famed Tanglewood in Lenox, Mass.

Bernstein Takes Off

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AP Photo

NEW CASTLE, PA.
NEWS
D. 23,500
JUL 10 1970

ST. LOUIS POST-DISPATCH
D. 387,180 SUN. 610,016
JUL 19 1970

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40

Boston Symphony Bridges Generation Gap Over Weekend

By MILTON ZAPOLSKY

Michael Tilson Thomas, the Boston Symphony's assistant conductor and the man on whom fell the burdens of the winter concert season, found himself in the familiar role of pinch hitter Friday night at Tanglewood. Scheduled conductor Rafael Frubeck de Burgos could not appear and Thomas was asked to subistitute. The program had to be revised a bit, with a pair of Russian works replacing the two Spanish pieces originally slated for the first half. It was quite a surprise to see Thomas coming out in the first place; still more of a surprise to hear Glinka's Russlan and Ludmilla overture instead of de Falla's El Amor Brujo!

The Glinka was crisply executed, more a credit to the orchestra's familiarity with the work than to Thomas' leadership. The brass and timpani had themselves a grand old time, and the cellos contributed a glowing, singing tone in the second subject based on the "O Ludmilla" aria.

Tchaikovsky's Winter Dreams symphony was featured next, and if memory serves, Thomas conducted this piece in Boston a few months ago. The symphony, Tchaikovsky's first, is graced by lovely tunes that go nowhere; the developmental sections merely shift the tunes to different instruments rather than expand and clarify their content. Nevertheless, this is Tchaikovsky's most refreshing of the early symphonies and one can be satisfied with such ravishing melodies even as he serenely disdains their tedious presentation.

Relaxed Sound

Thomas got a warm, relaxed sound from the players. He was quite good with the wind parts, easily Tchaikovsky's best part-writing. Perhaps best of all was the performance of the slow movement with its sentimental introduction on muted strings and "climactic" massed horn passage. Still, the B minor clarinet tune of the first movement, the scherzo's counterpoint, and the boisterous finale made similarly good impressions.

For the second half Thomas conducted a third Russian work, Stravinsky's Rite of Spring. I don't believe Thomas conducted this work earlier in the season, but he has recorded it in a duo-piano version.

Friday's performance was very fine. Thomas' approach was subtle and understated, with encouragement to play in a somewhat yielding manner. The result was a genuinely melodic Rite, one of great delicacy, even beauty. No one could fault the lyricism (so rarely brought out) of the long introduction to the second part, and the many "conventional" dances of the first part assumed a new freshness. Moreover, Thomas' restrained approach assured a gradual build-up throughout, leading to a violent culmination that was all the more barbaric and shocking. The extreme frenzy he worked up could be ascertained by observing the percussion, whose members ever more savagely attacked their instruments, delivering assault after vicious assault until the coup de gras.

Sunday Concert

Sunday's concert was under the direction of Seiji Ozawa. Peter Serkin was on hand as soloist in Schoenberg's Piano Concerto, a work which deserves far more attention than it receives. One of Schoenberg's more accessible scores, it employs the 12-tone or serial principles he made famous 30 years earlier.

Suffice it to say Sunday's performance was close to ideal. To be sure, the orchestral laendler rhythms could have been much freer and tempi were on the slow side, but the aesthetic commitment was rare and inspiring. Serkin's pianism evinced fantastic shadings, great musical depth, and a keen awareness at all times of where the music was going. His pedal work was marvelous, with great restraint on the sustaining pedal so as not to blur unnecessarily the textures or merely to sound loud, and the organic growth his musical ideas revealed bespeak an eloquent philosophy unusual for his age. Ozawa and the orchestra contributed an accompaniment that complemented Serkin's approach in a highly convincing way.

New Effort

The second half was devoted to William Russo's Three Pieces for Blues Band and Orchestra, a work new to the BSO and virtually everyone in the audience, myself included. In the recent past some modern composers have tried to incorporate symphonic and jazz elements (the so-called third stream school), but to the best of my knowledge, this is the first time a modern rock group has appeared on stage in a concertante capacity. Judging from the program notes, the Blues Band part is written out, which means the piece will always be substantially the same, albeit for any improvisation. This is a very new innovation, for in the past improvisation was the only procedure employed in writing for non-symphony groups.

Corky Siegel's Happy Year Band joined the orchestra, providing fabulous riffs and pointed blues sounds that caused many to become transfixed with delight and fascination. There was an opening harmonica recitative that wailed and generated lonely feelings within that no orchestra in the world possibly could; there was lead guitar work that outdid Mike Bloomfield; piano and bass work that was just plain together, and a drummer who could mix and act as a foil with all of them.

The orchestra part was no mere accompaniment, but a collage against which the band could play and which itself commanded attention. There was even a bluesy violin part (there are many jazz and a few rock violinists) for the concertmaster, which Joe Silverstein so beautifully and idiomatically played it earned him a shuffle from the orchestra (the orchestra's compliment to a part extremely well-played) and grinning encouragement from the band.

Something Worthwhile

Judging from the audience response, many of the older members found something worthwile for the first time in rock music, and will never hear it with the same condemning, flinching ears. They even asked for an encore, which the band provided. There was even some musical humor going on: Jim Schwall, lead guitar, bridged the generation and musical gap by improvising around the opening of Mozart's Hafner Symphony, causing the orchestral cellists great amusement.

Considering the way the program was organized, was it important, do you think, that the concert opened with a suite of music from Prokofiev's Romeo and Juliet? After all, the performers Sunday were all young, "hippie-looking," if you will: the band long-haired, Peter Serkin looking similarly freaked-out with his long hair and wire-rimmed glasses, even Ozawa with shoulder-length hair and bell-bottoms. In the music, as in Shakespeare's play, the young lovers are kept from personal and social fulfillment by parental will and "establishment" preconceptions regarding youth's allegiances and destiny; do you think Ozawa in his programming was trying to tell us something? Judging from the overwhelming audience response at the end, I, for one, still feel there is hope.

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JUL 15 1970

Thomas Subs in The Shed

By GEORGE W. STOWE

Rafael Fruhbeck de Burgos came down with a virus at the last mintue and had to be replaced by Michael Tilson Thomas at Friday night's concert by the Boston Symphony in the Shed at Tanglewood.

And Thomas, the young assistant conductor of the Boston Orchestra, did a very creditable job, considering the circumtsances. Of course, he came to the rescue of the orchestra's regular conductor, William Steinberg, earlier in the Boston season when Steinberg was sick. He has been doing yeoman service this year.

The program itself was changed but Stravinsky's "Le Sacre du Printemps," the most challenging piece on the musical agenda, was retained. It was, of course, a disappointment not to hear Fruhbeck de Burgos in the music of his countryman, Manuel de Falla.

However, Tilson Thomas started things off in lively fashion with a spirited reading of Glinka's "Russlan and Ludmilla" Overture. The Boston strings played with verve and effervescence throughout and everything got off to an admirable start.

Tchaikowsky's Symphony No. 1 ("Winter Daydreams") was another excellent choice, a work that is heard far too infrequently.

In the opening movement of this lyric work the strings lacked the precision that is the trademark of the Boston orchestra and there were some spots where attacks were not all they should have been, considering the caliber of the orchestra.

Nevertheless, the conductor's tempos were well-chosen and the second movement demonstrated a marked improvement in the precision of the ensemble sound. The scherzo came off beautifully and the finale, if somewhat overblown, at least brought the work to an exhilarating conclusion.

The Stravinsky, once the most avant-garde of pieces and now a solid repertory item, was considerably more exciting than the one I heard under Leinsdorf with the same orchestra a season or two ago.

Although the percussion was somewhat overpowering in the climaxes, which covered the rest of the orchestra unduly, the young conductor of the Bostonians seemed to have the rhythmic scheme under tight rein. He is an extroverted, energetic figure on the podium and his cues were always clearcut.

The weather was hardly ideal but no rain fell during the concert. This was not one of the larger crowds (4,200 people) at the Berkshire Festival and nothing to compare with the 18,000 people who gathered to hear the contemporary sound of "The Who."

Second Weekend Of The Berkshire Festival

Tanglewood Review

The second weekend of the Berkshire Festival at Tanglewood in Lenox started auspiciously Friday evening with the bonus Prelude at 7:00, presenting the young Choir of St. John's College, Cambridge, directed with stylistic sensitivity by Welshman George Guest. Guest was first director of the Berkshire Boy Choir in 1967, and is again in charge this summer. He holds many titles at St. John's and other colleges, including lecturer in music and director of studies in music.

The religiously oriented program ranged from 16th and 17th century works by Orlando Gibbons, Andrea Gabrieli, Philips Peter, Tomas Luis de Victoria (rather uncoordinated) in three and four-part voices, to late 19th and early 20th century, including an impressive "O sacrum convivium" by Messiaen, Three Motets by Bruckner, each fascinating in counterpuntal and harmonic structure, and the lovely "Set me a seal upon thy heart" from The Song of Solomon. It was a delight to hear this unique choir, and see those appealing blond boys (one couldn't have been more than seven), their soprano voices sweet and clear, even though at times one heard them well above the others so that good balance was not always realized.

At the 9:00 concert, it wasn't until intermission that we learned that the Spanish conductor (ill with the flu) Rafael Fruhbeck de Burgos, was not on the podium. We had decided that the music couldn't be de Falla, which, with de Burgos, we had looked forward to hearing. But the unusual vigor and command of the rugged-looking (he could pass for Spanish) 25-year old Michael Tilson Thomas, associate conductor, eschewed any disappointment. We had never seen him either, and were extremely delighted at the privilege.

The revised program started with a stirring reading of Glinka's Overture to "Russla and Ludmilla", and served to introduce the dedicated musicality of Thomas, his emphatic and visible directions, and confident rapport with the musicians. The seldom heard first symphony in Gminor Op.13 of Tschaikovsky, known as "Winter Daydreams" was heard in its premiere performance at Tanglewood. All its youthfully conceived material, the introductory folk-song, dramatic pauses (the total silence achieved was astounding) and brass fanfare (to become almost a mannerism later), were controlled and turned by Thomas into a beautifully comprehensive and esthetically satsifying experience.

Spring followed winter, with Stravinsky's exciting "Rite of Spring," each mood graphically exact, the juxtaposition of wind and brass as always achieving the most intriguing textural effects today surpassed in more complex fashion by younger composers, the marvelously inventive orchestration which precipitated increasingly active and angry demonstrations at the Ballet's Paris premiere in 1913, and 39 years later, when repeated under Monteux' direction, was accorded wild acclaim. Thomas and the orchestra more than deserved their ovation.

We'd like to report that Saturday's performance of Mozart's elegant and witty "Cosi fan Tutte" (ossia la scuola degli amanti) also was outstanding. But such was not the case. Conducted by Seijii Ozawa at a much too brisk tempo, starting with the overture and continuing through the first act, (the second was more relaxed and quiet) the clarity and charm of the music was clouded; the ability of the singers to articulate and dramatize hampered by almost breathless speed. And from their elevated position at stage rear, they were often enveloped in the orchestral score. Andrew Raeburn devised the staging, using scant but most suitable scenery.

From the beginning the male voices were more effective than female, with dramatization handled more or less equal among individual characterizations, including Teresa Stratas as Despina, the sisters' maid, beguiling and very audible in her triple roles. Phyllis Curtin (Fiordiligi) and Rosalind Elias (Dorabella) in their first duet, "Guarda, sorella" were surpassed by their respective lovers Guglielmo (Tom Krause) and Ferrando (George Shirley), and the old cynic Don Alfonso (Ezio Flagello), in the trio following the admirable quintet "Sento a Dio." For some reason, (prompting or unfamiliarity with the opera) Flagello carried a score throughout. It didn't take away from his solo's amusing sentiments ... "to put one's trust in a woman is as futile as wrapping up the ocean, planting seeds in sand ..."

The story concerns two sisters, their lovers, maid and the cynical Don Alfonso, who conceives a plot to prove his contention that all women are unfaithful. The young men apparently go off to war, and with the don's and maid's contrivance, reappear as Albanians to woo the sisters, but changing the original pairing-off. Fiordiligi almost remains constant, but finally gives in, thus upsetting the lovers' belief in their ladies' enduring and implacable love. The third scene of the second act ends with the don singing that "women are women and in matters of love are unpredictable ... Cosi fan tutte!" (All are like that), with Ferrnado and Guglielmo unhappily repeating the too true phrase.

Elias, whose intonation was not always secure, presented a lovely aria in the third scene of the first act, "Smanie implacabili" denoting her enduring love, while Curtin experienced difficulty with her low tones in the demanding vocal range of the brilliant passages in "Come Scoglio" (my love anchored on a rock), some of the more ardent music in Cosi.

In the same scene, Guglielmo's aria "Non siate ritrosi," imploring the ladies to suggest whatever would make them (the strangers) more acceptable as lovers, and Ferrando's "Un aura amorosa," a discourse on the sustaining powers of love, received extended applause, as did all the solos. An impressively brilliant ensemble closed the hilarious fourth scene and first act. Again Curtin displayed the rich quality of her voice in the dramatic recitative "E parte! ... Senti! Ah no!" expressing mingled agitation and uncertainty, (the second act's second scene) and the following aria "Per pieta, ben mio perdona," torn by passions and desires, remorse and self reproach, as she finally gives in to her lover's entreaties. These alone would tax any singer's talents, but Miss Curtin responded splendidly.

There is some excellent ensemble writing in the fourth and final scene, in canon form, as the sisters prepare for marriage to the strangers, and the singers, including the Tanglewood Chorus Festival prepared by John Oliver, made it a joy. After the sisters' duplicity (and their lovers') is uncovered and finally forgiven, all ends on a note of happy optimism, the six principals joining in the joyous "Fortunato l'uom," (happy is the man who does not allow himself to be distracted by his troubles, but seeks peace within himself, laughing at things that make others weep). The audience, as is customary at Tanglewood, responded with unrestrained enthusiasm.

Sunday's afternoon program began with Prokofiev's "Romeo and Juliet" Suite, directed by Seijii Ozawa with perhaps too much vigor and not enough elan. Using a Baldwin piano, Peter Serkin gave an introspective reading of Schoenberg's Piano Concerto, op 42, but it was lacking in crispness and transparency, which could be due to the instrument's inherent qualities. This was a first performance at Tanglewood, but not for Serkin.

A premiere by the Boston Symphony Orchestra was the closing composition by William Russo, "Three pieces for blues band and symphony orchestra," using Corky Siegel's Happy Year Band, in an oddly effective blending of improvisatory (by the soloists, electric piano and guitar, harmonica, bass guitar and drums) and written music. Again the listeners approved.

The third weekend concerts start with Friday's prelude at 7:00 of piano music by Mozart and Messaien, played by Yuji Takahashi, who will be soloist, for the 9:00 program, in Mozart's piano concerto in A, K. 488, and including Haydn's Symphony no. 86 in D., Britten's Serenade for tenor, horn and strings op. 31 with John Alexander and James Stagliano, Ibert's Divertissement. Saturday's concert, also conducted by Ozawa, features Lili Kraus in Mozart's piano concerto in D minor K. 466, and his Serenade no. 10 in B flat for 13 wind instruments K. 361. Sunday Michael Tilson Thomas will conduct Haydn's Symphony no. 98 in B flat, Bach's Cantata no. 51, Krenek's Concert aria Die Nachtigall with Bethany Beardslee, and Stravinsky's Suite from "Pulcinella."

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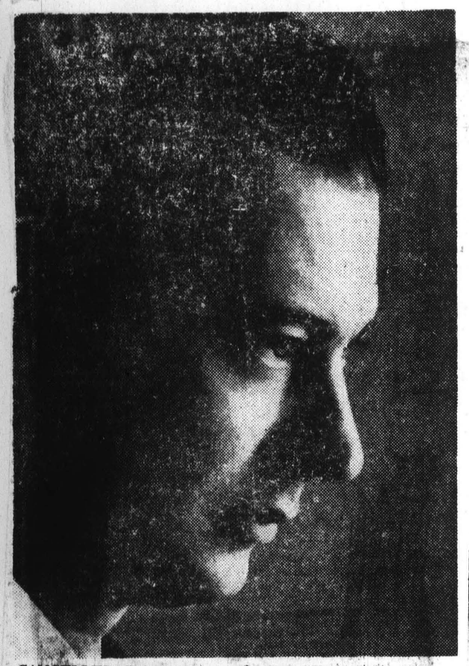
A Mystery Is Solved at Tanglewood



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Whatever it was it was not "El Amor Brujo.' It was an overture, so completely familiar that it was hard to identify. Rossini? Bizet? Verdi: Finally we pinned it down. It was the Overture to "Russlan and Ludmila." Well played, everything was proper, but what happened to de Falla?

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A VISIT to the press office explained everything. De Burgos was sick and on very short notice indeed Michael Tillson Thomas, the assistant conductor of the Boston Symphony was filling in and had changed the program. An insert had been provided but my program did not have it.

This was the first time that the Boston had played Tchaikowsky's First at the Festival and there is really no reason why they should. Although all the hallmarks of his particular musical vision were present, it is, to these ears essentially a bland piece. Because it was Tchaikowsky it was in the minor and had moments of real emotion. But the grea singing melodies that this man could and did write were not quite achieved.

The program closed with Stravinsky's "Le Sacre du Printemps," and Thomas and the orchestra did the job. The orchestra was obviously sympathetic to Mr. Thomas' predicament, his last moment substitution, and they did everything they could to help. It all came out very well, and, of course, the work itself is as exciting as anything written in this century or any century.

THOMAS is to be commended on his performance and so is the orchestra who, to a man, closed ranks to bail the young man out. Thomas tried no tricks, the reading was forthright and competent. He kept things moving although the players didn't seem to be watching him very much.

The audience, also sympathetic, gave Thomas an ovation at the end and well they might.

The crowd in the shed was skimpy, whether due to the weather or to some privileged manner in which they knew about De Burgos' absence is hard to determine. At any rate we have yet to see De Burgos in action which is a shame. However he is still scheduled to appear at Saratoga in August and we will look forward to it.

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AT TANGLEWOOD

Fine Cast Makes Mozart Opera Lively Fun

By R. C. HAMMERICH

LENOX — One of the great virtues of opera is its ability to be enjoyed without knowing or caring about the story.

Abstract Enjoyment

This is especially true of concert versions such as that presented at Tanglewood Saturday night. The music can be enjoyed abstractly, and if the listener knows the details of the story, so much the better.

The opera at Tanglewood Saturday was Mozart's "Cosi Fan Tutte," a foolish singspiel with a comic-strip plot about female inconstancy and male trickery enhanced by music of sublime wit.

There are six characters: two couples who get mixed up, a coniving friend and a sly maid. They were portrayed with professional polish as follows: Fiordiligi by Phyllis Curtin, Dorabella by Rosalind Elias, Guglielmo by Tom Krause, Ferrando by George Shirley, Despina by Teresa Stratas and Don Alfonso by Ezio Flagello.

Orchestra Reduced

The Boston Symphony Orchestra was reduced to half strength as befits Mozart's music, and the Tanglewood Festival Chorus numbered 22. Conductor was Seiji Ozawa. The first act ran 90 minutes, the second 75, plus interruptilons for applause.

There are always a great many things to be said about an opera performance, many points to check, and it is easy to run on too far; so let us tick off a few observations without details.

It took the orchestra a while to warm to its work; there were signs of an imprecision with Mozart's crystaline craftsmanship that were not evident in Boston's orchestra a year ago.

Ozawa's best work is not with Mozart.

The opening scene with Krause, Shirley and Flagello got the opera off to a rousing, robust start. It was full of manly high spirits and braggadocio.

Duets Set High Standard

The soprano duet by Curtin and Elias in the second scene also set a high standard for its followers.

The cast members are all highly experienced, first-class opera stars well schooled in the niceties of ensemble singing, which is the key to the success of any Cosi performance.

The opera is packed with ensembles; the solo work is almost entirely confined to passages sandwiched by duets, trios, quartets, quintets and sextets.

Five of the six soloists sang, and acted, from memory and the sixth carried the score only as an occasional reminder, a circumstance which gave them all an exuberant freedom of movement.

The ensembles ran off like clockwork — smooth, easy, neatly balanced, and nicely tailored and funny, melodramatic, pompous, burlesqued or simply beautiful as the occasion demanded.

Acting Accurate

The acting was confined to platforms above and behind the orchestra, modified, of course, because of limited circumstances, but apt and accurate enough to enlist the imagination of the audience which contributed much laughter at the antics. especially those of little Despina, a clever gamin.

"Cosi" is not usually taken seriously because it is such fluffy stuff, but it is one of the best examples of its style, and is pure, frivolous entertainment.

Off hand, it doesn't seem as if a better cast could be assembled — equally good, yes, and different, but not better. It was a good evening.

★ ★ ★

SCHOENBERG was approaching 70 when he wrote his "Piano Concerto, Op. 42," in 1942 (for lovers of musical trivia, all of this composer's concerti share their opus number with their year of completion). The work rather neatly refutes two often heard criticisms of twelve-tone music: That it is merely academic number games and-or that it is incapable of expressing any emotion other than anguish.

Although the concerto is in the traditional three movements and the soloist is allowed two cadenzas for technical display, the music is generally of an intimate nature.

Yesterday's soloist was Peter Serkin, the son and pupil of the great Rudolf Serkin. Although the younger Serkin is a more poetic, less angular performer than his father, both display the same intense involvement with the music they are playing and othe are splendid technicians.

The afternoon's last (and by all means least) offering was William Russo's "Three Pieces for Blues Band and Symphony Orchestra, Op. 50," which received its premiere just two years ago under Mr. Ozawa's baton.

★ ★ ★

NO ONE KNOWS how many Prokofiev or Schoenberg converts were made yesterday, but Mr. Russo's efforts at lifesaving made euthanasia seem at least worthy of consideration.

Corky Siegel's Happy Year Band was shown to much better effect on their own when they concluded the concert with an encore.

LONG RIVER

PORT CREDIT, Ont. (AP) — When Helen Louisa Leavers celebrated her 107th birthday last week she was asked the standard question about longevity. "My husband died 35 years ago—that's why I've lived so long," she replied.

The Knickerbocker News
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At the Concert

Tanglewood Concert 'Particularly Novel'

By MICHAEL WIENER

LENOX, Mass. — Seiji Ozawa has been coming up with some interesting programs at Tanglewood this summer, but yesterday's all 20th century concert proved to be particularly novel.

The program opened with five excerpts from Prokofiev's ballet "Romeo and Juliet." Although spiced with the composer's typical irony, the score is so filled with romantic lyricism that it almost seems like Tchaikovsky brought up to date, with the elder composer's self-pity replaced by true dramatic force.

Mr. Ozawa and this music were made for each other, and he led the Boston Symphony in a trully inspired performance.

Music has always tightroped its compulsive way between the polarities of immediacy of experience and generalized images for the larger moments of realization. The Russo pieces, especially at the moments of extravagant improvisation, recall the oriental-cantorial chants, demonic but sacred with affirmation, heated to incandescence. The boys-of-the-band tumble at the star of life like a jongleur of Notre Dame.

At Tanglewood

Symphonic Works and Cosi Fan Tutte

By HAROLD C. SPROUL

Michael Tilson Thomas took over from ailing de Burgos last Friday and, as usual, did a good job. Dropping the de Falla works for Glinka: Overture to Russlan and Ludmila, and Tchaikovsky's Symphony No. 1, followed by the expected Stravinsky "Rite of Spring," afforded an all-Russian program on the light side. At a fast clip, well-played, with the 'cellos singing sonorously on the one expansive melody, Glinka made a good Pops opening. The early Tchaikovsky would also be appropriate for a Pops concert with its verbal program ("Daydreams on a wintry road," "Land of gloom, land of mists"), it is obvious music but melody-rich and dramatically skillful, remembering Mozart twice removed—some climax-building (and centainly the grand ending) really tedious. The Scherzo is charming with infectious rhythm, and throughout there are moments anticipating the future: woodwind-string counterpoint, darkly glowing passages for the low strings, the mixture of brooding and drama.

The Rite, with or without Thomas, is always stirring as played by the Boston Symphony—properly raucous in its inspired, sophisticated primitivism.

Saturday night Seiji Ozawa conducted, without score, a Cosi Fan Tutte that Mozart would have envied for its near-perfection, vocal and instrumental, and its witty humanity. Metropolitan singers performing included Phyllis Curtin, Rosalind Elias, Tom Krause, George Shirley, Teresa Statos and Ezio Flagello. The women were vocally distinctive, each in her own character-style, the men equally so. The sextet of the two pairs of lovers, the lovely clown of a maid, and the cynical Don who masterminds the plot comprised concerted moments of well-matched resonance. The plot, of course, is good Minsky in 18th century dress — the two men tempted to try their ladies' faithfulness by the Iago-Don, their fake departure to the wars and sly return as Albanian noblemen, moments of sentiment and of broad satire, and finally the inamoratas' sexual weakness resolved by marriage.

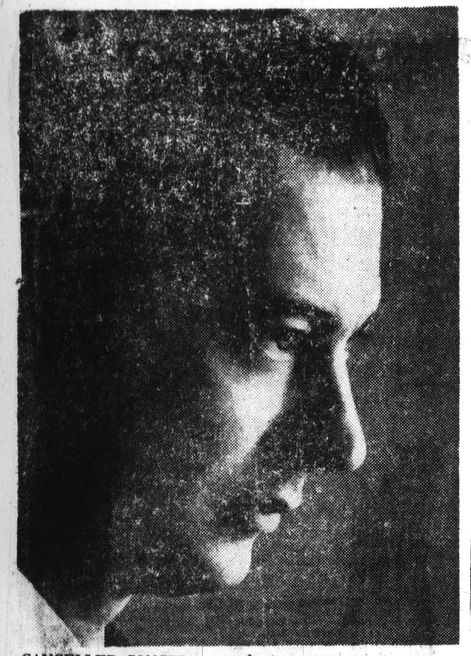
The, amazing score which precedes the Magic Flute by a year is so well-knit and dramatic in continuity that audience applause after arias is a curse by inevitable. As sung last Saturday it would take severe control not to respond and fortunately the linkage sometimes forstalled the fracture of applause. The acting, on a raised stage behind the orchestra, was just enough to flesh-out the da Ponte—Mozart text and the costuming minimal for disguise. A high point of disguise was the maid Strata's weaselly voice as the doctor. Her comedy, vocally convincing, too, was a complete success in her first appearance with the B.S.O. Finally we must return to Ozawa, who kept singers and orchestra in effective balance with no repression, anticipated every change with economical gesture and paced the whole drama so justly that there was always a feeling of Mozartean naturalness.

Sunday afternoon proved Mr. Ozawa equally apt as middleman in a concerto, Schoenberg's Piano Concerto, Op. 42, with Peter Serkin as pianist. It is one of the few great modern concerto's and, as expressively understood by both Serkin and Ozawa, should grow in acceptance. Schoenberg, himself, decried the twelve-tone mongering for listeners and only asked for direct response to expressive sound. The modern level of dissonance is relative to the momentary pattern of evolution (more and less, as in the shaping of all "classic" works). The basic innards are contrapuntally alive; and the degree of frenetic change should seem natural to anyone now aware of the world. Moreover there are quietly introspective moments when the music dreams (the piano opening of the first movement, the cadenza of the Adagio). The last phase (the movements are continuous) is labeled Giocoso. It's sometimes hard to tell when Schoenberg is joking, but here there was a clue in the heavy bounce and moments of wandering — like elephants dancing and then forgetting the steps. The ensemble of piano and orchestra was effective, one or the other dominating without overbearing and often merging as equals.

The Concerto was preceded by Prokofiev's Suite from Romeo and Juliet, Op. 64. Of the two suites the composer arranged, when ballet performance was intolerably delayed, Ozawa made a canny choice of four movements from the second and one from the first. Prokofiev's return to Russia after Paris exile must have meant a psychological conversion to direct communication without need for the heavy hand of Soviet conservatism. In "Romeo and Juliet" certainly the music is always alive with the dissonant clash of Montague-Capulet feud.

After intermission all bets were off; Corky Siegal's Harry Year Band was to do three pieces by Russo for blues band and symphony. It is fresh from 1967-68 commissioned for the Chicago Symphony and its impact was immediate, its concentrated blues idiom contagious. Russo is one of the new breed of musicians who's training and experience spans all modern music with no disregard for either jazz or symphonic. In these pieces the orchestra does an important job of supporting rhythms, melodic range and dramatic brassy climax as a sort of punctuation for the improvisatory intensities of the little band. The passages for electrified harmonica were indeed electrifying, startling often with a high wail that cascaded down in intricate figuration against the sometime boogy-woogie bass figures of the orchestra.

A Mystery Is Solved at Tanglewood



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The mystery deepened. The downbeat produced a vintage Tchaikowsky chord and sequence. It wasn't the symphonies 4, 5, or 6 so it had to be 1, 2, or 3. We chose number 1 and were eventually proven correct.

A VISIT to the press office explained everything. De Burgos was sick and on very short notice indeed Michael Tillson Thomas, the assistant conductor of the Boston Symphony was filling in and had changed the program. An insert had been provided but my program did not have it.

This was the first time that the Boston had played Tchaikowsky's First at the Festival and there is really no reason why they should. Although all the hallmarks of his particular musical vision were present, it is, to these ears essentially a bland piece. Because it was Tchaikowsky it was in the minor and had moments of real emotion. But the grea singing melodies that this man could and did write were not quite achieved.

The program closed with Stravinsky's "Le Sacre du Printemps," and Thomas and the orchestra did the job. The orchestra was obviously sympathetic to Mr. Thomas' predicament, his last moment substitution, and they did everything they could to help. It all came out very well, and, of course, the work itself is as exciting as anything written in this century or any century.

THOMAS is to be commended on his performance and so is the orchestra who, to a man, closed ranks to bail the young man out. Thomas tried no tricks, the reading was forthright and competent. He kept things moving although the players didn't seem to be watching him very much.

The audience, also sympathetic, gave Thomas an ovation at the end and well they might.

The crowd in the shed was skimpy, whether due to the weather or to some privileged manner in which they knew about De Burgos' absence is hard to determine. At any rate we have yet to see De Burgos in action which is a shame. However he is still scheduled to appear at Saratoga in August and we will look forward to it.

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At Tanglewood

Symphonic Works and Cosi Fan Tutte

By HAROLD C. SPROUL

Michael Tilson Thomas took over from ailing de Burgos last Friday and, as usual, did a good job. Dropping the de Falla works for Glinka: Overture to Russlan and Ludmila, and Tchaikovsky's Symphony No. 1, followed by the expected Stravinsky "Rite of Spring," afforded an all-Russian program on the light side. At a fast clip, well-played, with the 'cellos singing sonorously on the one expansive melody, Glinka made a good Pops opening. The early Tchaikovsky would also be appropriate for a Pops concert with its verbal program ("Daydreams on a wintry road," "Land of gloom, land of mists"), it is obvious music but melody-rich and dramatically skillful, remembering Mozart twice removed—some climax-building (and centainly the grand ending) really tedious. The Scherzo is charming with infectious rhythm, and throughout there are moments anticipating the future: woodwind-string counterpoint, darkly glowing passages for the low strings, the mixture of brooding and drama.

The Rite, with or without Thomas, is always stirring as played by the Boston Symphony—properly raucous in its inspired, sophisticated primitivism.

Saturday night Seiji Ozawa conducted, without score, a Cosi Fan Tutte that Mozart would have envied for its near-perfection, vocal and instrumental, and its witty humanity. Metropolitan singers performing included Phyllis Curtin, Rosalind Elias, Tom Krause, George Shirley, Teresa Statos and Ezio Flagello. The women were vocally distinctive, each in her own character-style, the men equally so. The sextet of the two pairs of lovers, the lovely clown of a maid, and the cynical Don who masterminds the plot comprised concerted moments of well-matched resonance. The plot, of course, is good Minsky in 18th century dress — the two men tempted to try their ladies' faithfulness by the Iago-Don, their fake departure to the wars and sly return as Albanian noblemen, moments of sentiment and of broad satire, and finally the inamoratas' sexual weakness resolved by marriage.

The amazing score which precedes the Magic Flute by a year is so well-knit and dramatic in continuity that audience applause after arias is a curse by inevitable. As sung last Saturday it would take severe control not to respond and fortunately the linkage sometimes forstalled the fracture of applause. The acting, on a raised stage behind the orchestra, was just enough to flesh-out the da Ponte—Mozart text and the costuming minimal for disguise. A high point of disguise was the maid Strata's weaselly voice as the doctor. Her comedy, vocally convincing, too, was a complete success in her first appearance with the B.S.O. Finally we must return to Ozawa, who kept singers and orchestra in effective balance with no repression, anticipated every change with economical gesture and paced the whole drama so justly that there was always a feeling of Mozartean naturalness.

Sunday afternoon proved Mr. Ozawa equally apt as middleman in a concerto, Schoenberg's Piano Concerto, Op. 42, with Peter Serkin as pianist. It is one of the few great modern concerto's and, as expressively understood by both Serkin and Ozawa, should grow in acceptance. Schoenberg, himself, decried the twelve-tone mongering for listeners and only asked for direct response to expressive sound. The modern level of dissonance is relative to the momentary pattern of evolution (more and less, as in the shaping of all "classic" works). The basic innards are contrapuntally alive; and the degree of frenetic change should seem natural to anyone now aware of the world. Moreover there are quietly introspective moments when the music dreams (the piano opening of the first movement, the cadenza of the Adagio). The last phase (the movements are continuous) is labeled Giocoso. It's sometimes hard to tell when Schoenberg is joking, but here there was a clue in the heavy bounce and moments of wandering — like elephants dancing and then forgetting the steps. The ensemble of piano and orchestra was effective, one or the other dominating without overbearing and often merging as equals.

The Concerto was preceded by Prokofiev's Suite from Romeo and Juliet, Op. 64. Of the two suites the composer arranged, when ballet performance was intolerably delayed, Ozawa made a canny choice of four movements from the second and one from the first. Prokofiev's return to Russia after Paris exile must have meant a psychological conversion to direct communication without need for the heavy hand of Soviet conservatism. In "Romeo and Juliet" certainly the music is always alive with the dissonant clash of Montague-Capulet feud.

After intermission all bets were off; Corky Siegal's Harry Year Band was to do three pieces by Russo for blues band and symphony. It is fresh from 1967-68 commissioned for the Chicago Symphony and its impact was immediate, its concentrated blues idiom contagious. Russo is one of the new breed of musicians who's training and experience spans all modern music with no disregard for either jazz or symphonic. In these pieces the orchestra does an important job of supporting rhythms, melodic range and dramatic brassy climax as a sort of punctuation for the improvisatory intensities of the little band. The passages for electrified harmonica were indeed electrifying, startling often with a high wail that cascaded down in intricate figuration against the sometime boogy-woogie bass figures of the orchestra.

Music has always tightroped its compulsive way between the polarities of immediacy of experience and generalized images for the larger moments of realization. The Russo pieces, especially at the moments of extravagant improvisation, recall the oriental-cantorial chants, demonic but sacred with affirmation, heated to incandescence. The boys-of-the-band tumble at the star of life like a jongleur of Notre Dame.

AT TANGLEWOOD

Fine Cast Makes Mozart Opera Lively Fun

By R. C. HAMMERICH

LENOX — One of the great virtues of opera is its ability to be enjoyed without knowing or caring about the story.

Abstract Enjoyment

This is especially true of concert versions such as that presented at Tanglewood Saturday night. The music can be enjoyed abstractly, and if the listener knows the details of the story, so much the better.

The opera at Tanglewood Saturday was Mozart's "Cosi Fan Tutte," a foolish singspiel with a comic-strip plot about female inconstancy and male trickery enhanced by music of sublime wit.

There are six characters: two couples who get mixed up, a coniving friend and a sly maid. They were portrayed with professional polish as follows: Fiordiligi by Phyllis Curtin, Dorabella by Rosalind Elias, Guglielmo by Tom Krause, Ferrando by George Shirley, Despina by Teresa Stratas and Don Alfonso by Ezio Flagello.

Orchestra Reduced

The Boston Symphony Orchestra was reduced to half strength as befits Mozart's music, and the Tanglewood Festival Chorus numbered 22. Conductor was Seiji Ozawa. The first act ran 90 minutes, the second 75, plus interruptilons for applause.

There are always a great many things to be said about an opera performance, many points to check, and it is easy to run on too far; so let us tick off a few observations without details.

It took the orchestra a while to warm to its work; there were signs of an imprecision with Mozart's crystaline craftsmanship that were not evident in Boston's orchestra a year ago.

Ozawa's best work is not with Mozart.

The opening scene with Krause, Shirley and Flagello got the opera off to a rousing, robust start. It was full of manly high spirits and braggadocio.

Duets Set High Standard

The soprano duet by Curtin and Elias in the second scene also set a high standard for its followers.

The cast members are all highly experienced, first-class opera stars well schooled in the niceties of ensemble singing, which is the key to the success of any Cosi performance.

The opera is packed with ensembles; the solo work is almost entirely confined to passages sandwiched by duets, trios, quartets, quintets and sextets.

Five of the six soloists sang, and acted, from memory and the sixth carried the score only as an occasional reminder, a circumstance which gave them all an exuberant freedom of movement.

The ensembles ran off like clockwork — smooth, easy, neatly balanced, and nicely tailored and funny, melodramatic, pompous, burlesqued or simply beautiful as the occasion demanded.

Acting Accurate

The acting was confined to platforms above and behind the orchestra, modified, of course, because of limited circumstances, but apt and accurate enough to enlist the imagination of the audience which contributed much laughter at the antics, especially those of little Despina, a clever gamin.

"Cosi" is not usually taken seriously because it is such fluffy stuff, but it is one of the best examples of its style, and is pure, frivolous entertainment.

Off hand, it doesn't seem as if a better cast could be assembled — equally good, yes, and different, but not better. It was a good evening.

LONG RIVER

PORT CREDIT, Ont. (AP) — When Helen Louisa Leavers celebrated her 107th birthday last week she was asked the standard question about longevity. "My husband died 35 years ago —that's why I've lived so long," she replied.

The Knickerbocker News
ALBANY, N. Y.
JUL 13 1970

At the Concert

Tanglewood Concert 'Particularly Novel'

By MICHAEL WIENER

LENOX, Mass. — Seiji Ozawa has been coming up with some interesting programs at Tanglewood this summer, but yesterday's all 20th century concert proved to be particularly novel.

The program opened with five excerpts from Prokofiev's ballet "Romeo and Juliet." Although spiced with the composer's typical irony, the score is so filled with romantic lyricism that it almost seems like Tchaikovsky brought up to date, with the elder composer's self-pity replaced by true dramatic force.

Mr. Ozawa and this music were made for each other, and he led the Boston Symphony in a truly inspired performance.

★ ★ ★

SCHOENBERG was approaching 70 when he wrote his "Piano Concerto, Op. 42," in 1942 (for lovers of musical trivia, all of this composer's concerti share their opus number with their year of completion). The work rather neatly refutes two often heard criticisms of twelve-tone music: That it is merely academic number games and-or that it is incapable of expressing any emotion other than anguish.

Although the concerto is in the traditional three movements and the soloist is allowed two cadenzas for technical display, the music is generally of an intimate nature.

Yesterday's soloist was Peter Serkin, the son and pupil of the great Rudolf Serkin. Although the younger Serkin is a more poetic, less angular performer than his father, both display the same intense involvement with the music they are playing and othe are splendid technicians.

The afternoon's last (and by all means least) offering was William Russo's "Three Pieces for Blues Band and Symphony Orchestra, Op. 50," which received its premiere just two years ago under Mr. Ozawa's baton.

★ ★ ★

NO ONE KNOWS how many Prokofiev or Schoenberg converts were made yesterday, but Mr. Russo's efforts at lifesaving made euthanasia seem at least worthy of consideration.

Corky Siegel's Happy Year Band was shown to much better effect on their own when they concluded the concert with an encore.

The Sound of Music

Fast-Paced 'Cosi Fan Tutte'

By Peter M. Knapp

LENOX — A concert version of Mozart's comic opera, "Cosi Fan Tutte," was the major offering of the second weekend at Tanglewood, Saturday night's presentation before 4,622 being the only program this summer exclusively Mozart's.

Seiji Ozawa led the Boston Symphony on yet another misty evening, unkind to vocal chords and orchestral strings, reeds and skins. In what has become Tanglewood performing style, the singers appeared on a raised platform behind the orchestra and made entrances from screens.

"Cosi" was the most fully-staged concert opera of the last several years here — no real costumes or sets (though the ladies appeared in a series of delicious gowns and the men had feathered turbans for their diguise), but basic stage movements. "Cosi" is adaptable to a simplicity of style, and Andrew Raeburn's staging was appropriate and amusing.

Subtleties Missed

Though Ozawa has done "Cosi" in Salzburg, he is not a compelling Mozart conductor at this stage in his career. He led a brisk performance, but speed is not everything, and one often missed the suppleness, the nuance, the lightness and artful profile Mozart requires.

There were several instances in which delightful turns of phrase were whisked over, or where singers had little room for the flexibility that breathes life into the music (Ferrando's beautiful aria, "Un'aura amorosa," one outstanding example), and the recitatives of the first act were mercilessly rushed. Over-all, the pacing was too fast for comfort. And Ozawa should rid himself of the habit of snorting and chuffing while conducting.

Among the singers, the men held the edge — the exception being Teresa Stratas' pert, funny and show-stealing Despina. Miss Stratas sang well, and reinforced her audience appeal with skillful acting.

Some of the most inflected and best enunciated vocalism came from the sturdy Ezio Flagello (the only one to use a score), a sonorous and pointed Don Alfonso. Tom Krause furnished an affable Guglielmo in his resonant baritone, while George Shirley was a superb Ferrando. The tenor took some time to clear up initial huskiness, but by the middle of Act 2 was singing freely and stylishly in the way that has made him one of the most appealing and reliable of Mozart singers.

The two sisters — Rosalind Elias as Dorabella and Phyllis Curtin as Fiordiligi — had their vocal difficulties at the beginning. But Miss Elias improved while Miss Curtin continued to struggle. Both were best in the many sparkling ensembles among "Cosi's" delectable assets. Miss Curtin, sadly, doesn't have the range or flexibility for either of Fiordiligi's big arias. Though she professionally covered some of her difficulties, there was no disguising her difficulties in the lower register or her lack of force.

"Cosi" is always a fun piece and Saturday night's production had its moments of enjoyment. But it was musically off and on, and one had hoped for better from this cast of established singers.

For The Mods

For his Sunday afternoon program, Ozawa turned the clock ahead two centuries for a concert of 20th century music, heard by 7,019. This is his fortissimo, and he had a good afternoon on the podium.

It was also a program apparently calculated to appeal to the mod generation: selections from Prokofiev's "Romeo and Juliet" ballet; the Schoenberg Piano Concerto with Peter Serkin as soloist, and William Russo's Three Pieces for Blues Band and Symphony Orchestra, with Corky Siegel's Happy Year Band.

The Prokofiev was well enough done, colorful, crisp and with a good dose of tension, though without the terrifying sense of drama that Erich Leinsdorf evoked. Ozawa made his own selections from the two suites, and curiously chose to place the theatrical Death of Tybalt section last and the emotional peak of the ballet, "Romeo at Juliet's Tomb," third among the five episodes.

For all its reputed technical mastery, much of the Schoenberg Concerto leaves me with the sense of more construction than composition, exceptions being the variations of the first section (there are four movements played without pause) and the adagio. It is obviously not a crowd-pleaser (though the other two works on the program are), and Ozawa thus deserves some credit for programming it, as well as directing a basically well-knit performance.

SEIJI OZAWA — fast with Mozart, better with moderns

Glenn Gould used to be a champion of the Schoenberg, and Peter Serkin, Rudolf's son, has some of the twitchy characteristics of Gould at the keyboard, as well as a gift for color and placement of sound. Gould sometimes wore a maxi-coat that seemed left over from the Bolshevik Revolution and an abstract expression, as if he either wondered where he was, or wished he were not.

Serkin appeared in a long white collarless coat that looked like a hospital johnny — or grandpa's nightshirt. Opinions were mixed on this. He has long hair down his back, fastened with a barette, and an abstract expression, as if . . . etc. He plays expressively and introspectively with sweeping arm motions — not like Gould, certainly not Serkin pere. The Schoenberg is not a piece of overt virtuosity, though the writing is technically excruciating enough, and Serkin never blew it out of proportion in his lyrical, thoughtful performance.

Long hair and colored shirts are the uniforms for Corky Siegel's four-man group (two guitars, drums and Corky on harmonic and electric piano). But this is contemporary not eccentric, and the audience was at first startled, then delighted, by the blues band beat. The composer, William Russo, may be recalled as the Bill Russo with the driving trombone in Stan Kenton's band of the 1950s. Like many young musicians, he has had wide training and experience and his compositions tend to be in the "third stream" mixture of jazz, pop and symphonic.

Blues and Fun

The blues band piece is fun — particularly with the soul-felt harmonica and guitar improvisations the score allows — as a kind of modern-day concerto grosso. But the blues band material clearly wins out over the blander orchestral part, and Russo — like many before him — is not really persuasive in reconciling the two musical worlds or styles. The orchestra, at last, becomes mainly an irrelevant backdrop for the more exciting blues band flights — just as visually the involved, swaying, head-bobbing Corky Siegel group clearly stood apart from the serious white-clad men of the BSO.

The audience relished the incongruity, Ozawa's enthusiastic conducting, and certainly Corky Siegel's men, who played an encore.

Friday evening's scheduled conductor was Rafael Fruehbeck de Burgos, the Spanish conductor who would have made his first appearance with the Boston Symphony. But he caught the flu and Michael Tilson Thomas, the BSO's associate conductor, took over. And the mostly Spanish program became all-Russian.

On a damp evening before a small audience of 4,277, Thomas led Glinka's Overture to "Russlan and Ludmila", Tschaikovsky's Symphony No. 1 in g minor, and Stravinsky's "Rite of Spring." Lithe, dynamic and precise in beat, he directed the "Rite" with extraordinary clarity and beauty of sound — qualities which often become sacrificed to Stravinsky's pagan rhythms. It is rare to hear the "Rite" performed with such detail and control, and with such chamber-music lucidity.

Ravishing Sound

The orchestra, too, put forth ravishing sound and there were many fine individual details — the woodwinds in the Introduction, the trumpet interjections, the beauty of the cello sound (also noteworthy in the Glinka and the Tschaikovsky). Rhythms were precisely defined and the pacing carefully controlled, slower than customary; there were vibrant climaxes, but no showy effects. In all, a very beautiful and often exciting conception without the frenetic quality of many readings.

Thomas evidently likes the Tschaikovsky "Winter Daydreams" symphony, a piece of gentle melody reminiscent of the ballet scores. Thomas shaped the melodic contours of the piece well and struck a fine balance between tension and relaxation. It is not a virtuoso piece as the late Tschaikovsky symphonies (though it winds up with the usual peroration prefaced by an embarrassingly academic fughetto), but predominantly gentle and reflective.

The Glinka started out with a whoosh, was taken at a dashing tempo and had some moments of garbled woodwinds.

At the Concert

'Cosi Fan Tutti' Given Splendid Presentation

By EDWARD FRENCH

LENOX, Mass. — For several years one of the highlights of the Berkshire Festival has been the presentation of an opera in semi-concert form. We say "semi" because there is some indication of the dramatic action although the singers are in concert attire rather than costumes and the space available on the stage precludes any use of props. The lack of a real stage production is compensated for some of us by the superb quality of the orchestral playing and the general over-all musical excellence of the performance.

We felt that Saturday evening's presentation of Mozart's "Cosi Fan Tutti" ("Thus do all Women") came off better as a whole than last year's offering of that composer's "The Abduction from the Seraglio" from the standpoint of well-placed musical flow as well as the admitted superiority of the score itself.

★ ★ ★

"COSI FAN TUTTI," composed after "The marriage of Figaro" and "Don Giovanni" had the same librettist, Lorenzo Da Ponte, and is considered the most perfectly constructed of all Mozart's operas. The music is Mozart at his best with elegance, sparkling vitality and some of his most beautiful and moving ensembles whether duets, trios, quintets or sectets.

The splendid group of artists assembled for this performance included Phyllis Curtin, soprano, no stranger to the Tanglewood scene, mezzo Rosalind Elias, Teresa Startas, soprano, George Shirley, tenor, Tom Krause, baritone, and Ezio Flagello, baritone. There was also the Tanglewood Festival Chorus, The Boston Symphony Orchestra reduced in size to Mozartian proportions, and last but far from least, the conductor, Seiji Ozawa.

Mr. Ozawa conducted with a paritcular feeling for the elegance in this music. The melodic line was always apparent and there was due regard for the ornamentation inherent in this music.

PHYLLIS CURTIN

All of the singers were at home in this difficult music, Miss Curtin displaying the same aristocratic command of vocal style she has shown in her recital appearances. Rosalind Elias as Dorabella had a warmth that was well suited to the character of her music.

★ ★ ★

THE SHOW-STEALER of the evening, however, was diminutive Teresa Stratas, who milked the last ounce of effectiveness from the music assigned to Despina. The men were all in good voice, George Shirley showing why he is considered one of the better Mozart singers of the day, and Tom Krause and Ezio Flagello singing with the authority and style expected from world renowned opera stars.

It was a splendid musical presentation of a Mozart masterwork.

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Met Visits Tanglewood

By GEORGE W. STOWE

Mozart's "Cosi Fan Tutte" was the attraction Saturday night at Tanglewood when several Metropolitan Opera stars appeared there in a concert version of this famous comic masterpiece.

With the wonderful ensembles that Mozart wrote for this delightful work Seiji Ozawa was particularly fortunate in his cast, for everyone (except Ezio Flagello, who kept his music in front of him) was apparently very familiar with his role.

Ozawa did not strike me as an outstanding Mozartean, for he had a tendency to drive the music a little too hard and in the First Act the Boston Symphony (which had been somewhat reduced) tended to overpower the singers, notably in the concerted ensembles.

Phyllis Curtin was the Fiordiligi on this occasion and her cultured approach was commendable, although she no longer has the tonal richness for "Come scoglio." However, her ensemble work was first-rate.

As Dorabella Rosalind Elias had pitch difficulties with "Smanie implacabili." However, she handled the recitatives with more authority and her ensemble also was excellent. She made a very attractive figure onstage.

Tom Krause, as Guglielmo, and George Shirley, as Ferrando, were outstanding members of the cast Saturday night. While "Un aura amorosa" lacked some of the suavity that George Shirley usually brings to this famous aria, the tenor settled down to give a stylish account of the role.

Certainly the duets between the baritone and tenor were highlights of this performance. And the two singers interjected a great deal of comic byplay into the opera to make it more than ordinarily amusing.

In all honesty, perhaps the most successful Mozartean on the stage was Teresa Stratas, as the comic Despina. She's a great comedienne and her imitation to end all imitations of comprimario tenors was delightful. And she was in excellent voice all evening.

Ezio Flagello brought his huge voice to the role of Don Alfonso but, as mentioned earlier, he read from the score and was not as much at ease as the rest of his colleagues.

A small chorus, under the direction of John Oliver, took part in the production and had obviously been well-prepared for the assignment. And I am happy to say that this performance dispensed with the unctuous type of narrator that often mars operas in concert form.

Although there was no official count of the crowd, the Shed held a great many listeners and there was the usual assemblage on the lawn. Fortunately, the rain held off until the end of the performance.

Stratas' Performance Tanglewood Highlight

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The highlight of the Berkshire Music Festival's second weekend at Tanglewood was Teresa Stratas' performance Saturday night of Despina, a secondary role in Mozart's opera, "Cosi Fan Tutte."

What makes it additionally impressive is that the five featured roles also were sung by members of the Metropolitan Opera.

Not lagging far behind in audience appeal was Corky Siegel's Happy Year Band leading the Boston Symphony down the jazz path yesterday afternoon with William Russo's Pieces for Blues Band and Symphony Orchestra, Opus 50.

Corky blew a mighty electric harmonica that must have been heard in nearby Pittsfield and doubled on electric piano. Jim Schwall and Al Radford were on electric and bass guitars. Shelly Plotkin was the drummer.

Weekend attendance was 17,900, a few hundred less than The Who brought to Tanglewood last Tuesday night.

Ozawa Conducts

Seiji Ozawa conducted the Boston Symphony in the Mozart opera and yesterday's orchestral program at which 23-year-old pianist Peter Serkin was also a soloist.

Once Ozawa had rushed the orchestra through Mozart's "Cosi" overture and the opening trio for male principals, he gave participants their freedom.

Presented in concert form, the roles were sung from an elevated platform behind the orchestra with a chorus of 25 mixed voices to the right.

Action and situations in this farce about female infidelity are so obvious that the Italian language was scarcely a drawback.

Miss Stratas did the role of the maid and impersonations with infectious flair. Her arias brought salvos and her cackling in the doctor's part was a howl.

Rosalind Elias sparkled vocally and dramatically as one of the love-smitten sisters. Dorabella. Tom Krause and George Shirley was equally dashing as the swains who put the sisters' purity of purpose to a test.

Ezio Flagello sang well enough as Don Alfonso, the old plotster, but he was the only one who used his music. and his head was buried in the score.

Phyllis Curtin was limitedly effective as the other sister, Fiordiligi.

Enter Serkin

Tanglewood's serious platform has rarely seen such a sight as Serkin engaging himself with the Schoenberg Piano Concerto. He wore a knee length white blouse. His little beard was balanced with long hair drawn tightly back and fastened with a clasp. On the other end were sandals.

When not playing, he did a bit of choreography during orchestral interludes. Most of his keyboard contributions was pummeled exclamations and nonmelodic caresses.

The orchestra seemed to go along for the ride and Ozawa gave willingly of his effort.

The work itself is an intellectual bore. But one could hardly deny the earnestness with which it was attacked or the fringe benefit of a fashion show.

Russo's Blues Band Pieces is a real ear stimulant. Although completed just two years ago, it helps itself to big jazz servings of the 50's. Some is square and a little bit is corny.

Count Basie's piano creeps into the score, along with traces of Gershwin and a second movement that tacks a "Mission Impossible" rhythm to pizzicato cellos.

The explosive encore was identified to us as a Schubert Variation.

Ozawa conducted a highly emotional performance of Prokofieff's "Romeo and Juliet" Suite. It was a masterful piece of work, exerting instantaneous changes of style from equally prompt cueing.

TELEGRAM
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JUL 13 1970 New England Newsclip

'Cosi fan Tutte' sung by Tanglewood cast

By Michael Steinberg
Globe Staff

LENOX — Seiji Ozawa had decided to continue the pleasing tradition of having the Boston Symphony's programs at Tanglewood include a semi-staged concert performance of an opera. The work he chose was Mozart's "Cosi fan tutte," and the performance was given Saturday evening with Phyllis Curtin (Fiordiligi), Rosalind Elias (Dorabella), Teresa Stratas (Despina), George Shirley (Ferrando), Tom Krause (Guglielmo), and Ezio Flagello (Don Alfonso), in the cast.

Reactions to Osawa's first "Cosi" at Salzburg last summer were mixed, as one politely says: I found, though, that what he did Saturday was purposeful, authoritative, and in most respects understanding. The performance, that is to say, was unfailingly lively, it was for the most part elegantly played, and it established sufficient, if not profound, distinctions between the comic and the serious moments of a work in which the blurring of the two is exceedingly subtle.

It all seemed a little breathless. The tempi were unusually quick, but that is not what I mean — in fact, they were often right and stylish where the Austrian and German Mozart specialist drag. At the very same speeds that Osawa chose could be used to more effect in the performance with more inner repose; one, that is, in which they seem to be less anxiety to push ahead, and a correspondingly greater willingness to allow some breathing spaces between phrases, paragraphs, and even entire numbers. For example, the impulse to move swiftly from aria to recitative and back to aria is right; it was only the execution that had something hectic about it, and that slightly fevered quality, like the occasional ensemble lapses between singers and orchestra, is surely in part to be put down to the fact that the performance had, in a manner of speaking, to be thrown together with little rehearsal.

My one serious complaint about Ozawa concerns cuts: certainly not those in the recitatives, nor even the customary, if regrettable, omissions of both of Ferrando's second-act arias, but the ugly, damaging abbreviations, also in Act II, of Dorabella's aria. the Fiordiligi - Ferrando duet, and especially the finale.

The singers were rather a mixed lot. Phyllis Curtin, for all her good voice, good looks, and good intentions, was quite wrong for Fiordiligi, technically inadequate in a famously taxing part, cold and humorless. Rosalind Elias was also vocally erratic, but at least she was spirited, even if in a manner that came closer to Carmen and Annie Oakley than to giddy but elegant Dorabella. Teresa Stratas, however, actually stopped the show with her first aria, "In uomini, in soldati," and, with superb musicianship and voice, firecracker diction, and consuming temperament, she gave a performance that was a joy from beginning to end.

The three men, George Shirley, Tom Krause, and Ezio Flagello, were gifted, intelligent, and sensitive dealing with Mozartean high comedy, and their work was musically and vocally attractive. Andrew Raeburn devised appropriate and charming activity for the singers who were on the platform behind the orchestra.

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Berkshire Festival

OPERA: 'Cosi fan Tutte'

By HARRY NEVILLE
HT Music Critic

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Tanglewood/Marlboro

Ozawa's 'Cosi'/Casals' Bach

By Louis Snyder

Lenox, Mass., and Marlboro, Vt.

Quite a musical weekend to be two places or more at once, especially in western New England. On Friday night, Michael Tilson Thomas, associate conductor of the Boston Symphony, who has experienced a busy season being on hand when others suddenly can't be, took over at Tanglewood for an indisposed Raphael Frühbeck de Burgos, and among other things, conducted his first "Sacre du Printemps" with the BSO.

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Meanwhile, back at Tanglewood, Seiji Ozawa was giving the first demonstration here of his prowess as an operatic conductor in a concert version of Mozart's "Così fan tutte," which he will soon be doing for the second season at the Salzburg Festival. Of the Berkshire cast, three — Rosalind Elias (Dorabella), Teresa Stratas (Despina), and Tom Krause (Guglielmo) — will be in the staged performances abroad. Phyllis Curtin (Fiordiligi), George Shirley (Ferrando), and Ezio Flagello (Don Alfonso) completed the BSO's sextet of principals.

What seemed quite apparent from this rather unsatisfactory quasi-opera arrangement was Mr. Ozawa's ready rapport with his singers, on their elevated shelf above and beyond the orchestra onstage, and his responsiveness to the quicksilver shifts of mood that course through this continuously enchanting score. For unless you've been brought up with "Così" live, or done your homework well and used your imagination, the acting feints and the "funny" props (Albanian headdresses, Mesmer's magnet, Despina "disguised" vocally and optically) hardly add up to a first-rate realization of the subtle charm and gentle satire intended by Mozart-da Ponte.

Mr. Flagello, with score in hand, despite in-character winks and congenially misanthropic sounds, scarcely helped his five practiced colleagues further a comic illusion that, under these circumstances, is tenuous at best. And all the singers, well known Mozartians, occasionally encountered difficulties of projection or pitch to which a fully staged or a straight-out-in-front-of-the-orchestra performance would never have subjected them.

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On Sunday afternoon, there was another demonstration at the Marlboro Music Festival of the concept, almost unique in contemporary musical history, which permits music-loving musicians (yes, Virginia, there are others) to convert their noncommercial performing hopes and ideas into thoroughly rehearsed reality.

A Beethoven Trio, in B-flat major, Op. 11, for clarinet (Richard Stoltzman), piano (Mieczyslaw Horszowski), and cello (Miklos Perenyi) represented a vigorously conceived approach in which the veteran pianist and his two youthful musicianly colleagues combined forces to strong effect. Another Beethoven Trio (G major, Op. 9, No. 1) brought an energetic reading from Isidore Cohen (violin) and two talented young string players, Nobuko Imai (viola) and Nathaniel Rosen (cello).

The appearances of Casals, although associated for 10 years with the festival, are invariably events deriving not only from the respect in which he is held but from the evergreen vigor of his performances. On Sunday, he led the festival orchestra in Bach's Brandenburg Concerto No. 6 (B-flat major) replete with the kind of insistent tonal stimuli that animated the tips of one's fingers and toes. Two batteries of violas, 12 strong, poured their richness into a mixture that listed four violas da gamba (played instead by cellos), two cellos, bass, and continuo (piano, in this case). Casals, directing with an electric precision, marshaled his forces into total involvement, and gave a contented audience something strikingly unlike it had ever heard before, a lovely way to end a Sunday afternoon.

Stratas' Performance Tanglewood Highlight

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The highlight of the Berkshire Music Festival's second weekend at Tanglewood was Teresa Stratas' performance Saturday night of Despina, a secondary role in Mozart's opera, "Cosi Fan Tutte."

What makes it additionally impressive is that the five featured roles also were sung by members of the Metropolitan Opera.

Not lagging far behind in audience appeal was Corky Siegel's Happy Year Band leading the Boston Symphony down the jazz path yesterday afternoon with William Russo's Pieces for Blues Band and Symphony Orchestra, Opus 50.

Corky blew a mighty electric harmonica that must have been heard in nearby Pittsfield and doubled on electric piano. Jim Schwall and Al Radford were on electric and bass guitars. Shelly Plotkin was the drummer.

Weekend attendance was 17,956, a few hundred less than The Who brought to Tanglewood last Tuesday night.

Ozawa Conducts

Seiji Ozawa conducted the Boston Symphony in the Mozart opera and yesterday's orchestral program at which 23-year-old pianist Peter Serkin was also a soloist.

Once Ozawa had rushed the orchestra through Mozart's "Cosi" overture and the opening trio for male principals, he gave participants their freedom.

Presented in concert form, the roles were sung from an elevated platform behind the orchestra with a chorus of 25 mixed voices to the right.

Action and situations in this farce about female infidelity are so obvious that the Italian language was scarcely a drawback.

Miss Stratas did the role of the maid and impersonations with infectious flair. Her arias brought salvos and her cackling in the doctor's part was a howl.

Rosalind Elias sparkled vocally and dramatically as one of the love-smitten sisters, Dorabella. Tom Krause and George Shirley was equally dashing as the swains who put the sisters' purity of purpose to a test.

Ezio Flagello sang well enough as Don Alfonso, the old plotster, but he was the only one who used his music, and his head was buried in the score.

Phyllis Curtin was limitedly effective as the other sister, Fiordiligi.

Enter Serkin

Tanglewood's serious platform has rarely seen such a sight as Serkin engaging himself with the Schoenberg Piano Concerto. He wore a knee length white blouse. His little beard was balanced with long hair drawn tightly back and fastened with a clasp. On the other end were sandals.

When not playing, he did a bit of choreography during orchestral interludes. Most of his keyboard contributions was pummeled exclamations and nonmelodic caresses.

The orchestra seemed to go along for the ride and Ozawa gave willingly of his effort.

The work itself is an intellectual bore. But one could hardly deny the earnestness with which it was attacked or the fringe benefit of a fashion show.

Russo's Blues Band Pieces is a real ear stimulant. Although completed just two years ago, it helps itself to big jazz servings of the 50's. Some is square and a little bit is corny.

Count Basie's piano creeps into the score, along with traces of Gershwin and a second movement that tacks a "Mission Impossible" rhythm to pizzicato cellos.

The explosive encore was identified to us as a Schubert Variation.

Ozawa conducted a highly emotional performance of Prokofieff's "Romeo and Juliet" Suite. It was a masterful piece of work, exerting instantaneous changes of style from equally prompt cueing.

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'Cosi fan Tutte' sung by Tanglewood cast

By Michael Steinberg
Globe Staff

LENOX — Seiji Ozawa had decided to continue the pleasing tradition of having the Boston Symphony's programs at Tanglewood include a semi-staged concert performance of an opera. The work he chose was Mozart's "Cosi fan tutte," and the performance was given Saturday evening with Phyllis Curtin (Fiordiligi), Rosalind Elias (Dorabella), Teresa Stratas (Despina), George Shirley (Ferrando), Tom Krause (Guglielmo), and Ezio Flagello (Don Alfonso), in the cast.

Reactions to Osawa's first "Cosi" at Salzburg last summer were mixed, as one politely says: I found, though, that what he did Saturday was purposeful, authoritative, and in most respects understanding. The performance, that is to say, was unfailingly lively, it was for the most part elegantly played, and it established sufficient, if not profound, distinctions between the comic and the serious moments of a work in which the blurring of the two is exceedingly subtle.

It all seemed a little breathless. The tempi were unusually quick, but that is not what I mean — in fact, they were often right and stylish where the Austrian and German Mozart specialist drag. At the very same speeds that Osawa chose could be used to more effect in the performance with more inner repose; one, that is, in which they seem to be less anxiety to push ahead, and a correspondingly greater willingness to allow some breathing spaces between phrases, paragraphs, and even entire numbers. For example, the impulse to move swiftly from aria to recitative and back to aria is right; it was only the execution that had something hectic about it, and that slightly fevered quality, like the occasional ensemble lapses between singers and orchestra, is surely in part to be put down to the fact that the performance had, in a manner of speaking, to be thrown together with little rehearsal.

My one serious complaint about Ozawa concerns cuts: certainly not those in the recitatives, nor even the customary, if regrettable, omissions of both of Ferrando's second-act arias, but the ugly, damaging abbreviations, also in Act II, of Dorabella's aria, the Fiordiligi - Ferrando duet, and especially the finale.

The singers were rather a mixed lot. Phyllis Curtin, for all her good voice, good looks, and good intentions, was quite wrong for Fiordiligi, technically inadequate in a famously taxing part, cold and humorless. Rosalind Elias was also vocally erratic, but at least she was spirited, even if in a manner that came closer to Carmen and Annie Oakley than to giddy but elegant Dorabella. Teresa Stratas, however, actually stopped the show with her first aria, "In uomini, in soldati," and, with superb musicianship and voice, firecracker diction, and consuming temperament, she gave a performance that was a joy from beginning to end.

The three men, George Shirley, Tom Krause, and Ezio Flagello, were gifted, intelligent, and sensitive dealing with Mozartean high comedy, and their work was musically and vocally attractive. Andrew Raeburn devised appropriate and charming activity for the singers who were on the platform behind the orchestra.

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Ozawa Conducts Prokofiev's 'Romeo'

By JOHN F. KYES
Gazette Music Critic

LENOX — Youth scored the biggest successes of this past week at Tanglewood, as the 33rd Berkshire Festival offered its second group of programs.

Unfavorable weather restricted attendance at the Friday concert of Spanish and Russian music, conducted by Rafael Frubbeck de Burgos, and the Saturday concert version of Mozart's "Cosi Fan Tutte," conducted by Seiji Ozawa.

Gazette Review

Fine weather yesterday drew 7,019 to another Ozawa concert, including a suite from Prokofiev's "Romeo and Juliet," Peter Serkin in the Schoenberg Piano Concerto, and Corky Siegel's Happy Year Band cooperating gloriously with the full Boston ensemble in Russo's "Three Pieces for Blues Band and Symphony Orchestra."

The Schoenberg work received its first Tanglewood performance yesterday, and the Russo pieces their first performance by the Boston Symphony.

Ozawa Conducts

Ozawa was in his element, as he conducted three different types of 20th century music. He drove the brilliant Boston percussion and brasses to exciting heights of sound in four movements from the second "Romeo and Juliet" suite and one from the first.

Sonorities and crisp attacks and releases were the rule in three sections, "The Montagues and the Capulets," "Romeo at Juliet's Tomb" and "The Death of Tybalt." Gaiety pervaded the "Dance of the Five Couples" and daintiness the "Dance of the Young Girls with the lilies."

Schoenberg

After this forthright and appealing music, Schoenberg's Piano Concerto came as an excercise in modern calisthenics. It made exacting demands on the conductor, skilled soloist and orchestra, but conveyed little to the average listener.

Serkin's appearance, in front of the white-jacketed orchestra, was unique. He had his long hair pulled back to the nape of his neck with a large barrette. He was clad, nearly down to the knees of his dark trousers, in a loose white garment, long-sleeved but otherwise rather shapeless, and somewhat suggesting a familiar item of hospital garb.

The net result was extremely unflattering to the tall and earnest young artist.

His work was full of vim and alertness, and Ozawa gave him close cooperation.

'Blues' Is Hit

The real hit of the afternoon came in the Russo "blues" music, where a valid background was provided by the symphony orchestra and the band's drummer and bass guitarist, Shelly Plotkin and Al Radford, while Siegel, on electric harmonica or electric piano, and Jim Schwall on electric guitar, improvised delightfully.

Everything from pizzicato to thunder came in the three pieces, with especially effective solos for the sliding wail of the harmonica. The orchestra sat with real respect while the four young players gave an encore of their own which had the shed and grounds jumping.

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ALBANY TIMES UNION
Sunday, July 19, 1970

Capable Casting In Mozart Opera

By R. C. HAMMERICH

LENOX — One of the great virtues of opera is its ability to be enjoyed without knowing or caring about the story.

Abstract Enjoyment

This is especially true of concert versions such as that presented at Tanglewood Saturday night. The music can be enjoyed abstractly, and if the listener knows the details of the story, so much the better.

The opera at Tanglewood Saturday was Mozart's "Cosi Fan Tutte," a foolish singspiel with a comic-strip plot about female inconstancy and male trickery enhanced by music of sublime wit.

There are six characters: two couples who get mixed up, a conniving friend and a sly maid. They were portrayed with professional polish as follows: Fiordiligi by Phyllis Curtin, Dorabella by Rosalind Elias, Guglielmo by Tom Krause, Ferrando by George Shirley, Despina by Teresa Stratas and Don Alfonso by Ezio Flagello.

Orchestra Reduced

The Boston Symphony Orchestra was reduced to half strength as befits Mozart's music, and the Tanglewood Festival Chorus numbered 22. Conductor was Seiji Ozawa. The first act ran 90 minutes, the second 75, plus interruptilons for applause.

There are always a great many things to be said about an opera performance, many points to check, and it is easy to run on too far; so let us tick off a few observations without details.

It took the orchestra a while to warm to its work; there were signs of an imprecision with Mozart's crystaline craftsmanship that were not evident in Boston's orchestra a year ago.

Ozawa's best work is not with Mozart.

The opening scene with Krause, Shirley and Flagello got the opera off to a rousing, robust start. It was full of manly high spirits and braggadocio.

Duets Set High Standard

The soprano duet by Curtin and Elias in the second scene also set a high standard for its followers.

The cast members are all highly experienced, first-class opera stars well schooled in the niceties of ensemble singing, which is the key to the success of any Cosi performance.

The opera is packed with ensembles; the solo work is almost entirely confined to passages sandwiched by duets, trios, quartets, quintets and sextets.

Five of the six soloists sang, and acted, from memory and the sixth carried the score only as an occasional reminder, a circumstance which gave them all an exuberant freedom of movement.

The ensembles ran off like clockwork — smooth, easy, neatly balanced, and nicely tailored and funny, melodramatic, pompous, burlesqued or simply beautiful as the occasion demanded.

Acting Accurate

The acting was confined to platforms above and behind the orchestra, modified, of course, because of limited circumstances, but apt and accurate enough to enlist the imagination of the audience which contributed much laughter at the antics, especially those of little Despina, a clever gamin.

"Cosi" is not usually taken seriously because it is such fluffy stuff, but it is one of the best examples of its style, and is pure, frivolous entertainment.

Off hand, it doesn't seem as if a better cast could be assembled — equally good, yes, and different, but not better. It was a good

Summer concerts lack preparation

By Michael Steinberg
Globe Staff

LENOX — The second weekend of Boston Symphony concerts at Tanglewood, though livelier and on a higher plane generally than the first, nevertheless drew attention to the problems that a shortage of rehearsal time causes here.

With three different programs to be prepared for each weekend, available rehearsal time per program amounts to something like half of what is considered adequate, or at least normal, during the Winter season.

That used to work reasonably well as long as the winter and summer conductors were the same, so that much of what was played at Tanglewood was repeated from the Boston season, requiring only a brushup.

Now, with the winter and summer seasons under separate regimes, the proportion of such carryovers from Boston to Tanglewood is reduced from a generous half to something a little less than one-fifth.

Moreover, the problem is aggravated by something in itself good, namely Seiji Ozawa's determination to make the Tanglewood programs interesting, in contrast to the pedestrian or, if you like, commercial ones played by the Philadelphia Orchestra at Saratoga or the Cleveland at Blossom.

It means that at Tanglewood we get music which would be considered remarkable even in the winter season, things like Ligeti's "Atmosphere" the first weekend, Schoenberg's Piano Concerto is the one just past, and the works of Krenek, Lutolawski, Scriabin, and other that are on the schedule for later on.

From their RCA recording, we know that Peter Serkin and Seiji Ozawa can play the Schoenberg Concerto excellently. With respect to tempi, which were quicker, their performance Sunday afternoon was even better than their recorded one, and there were many moments at which it was more fluid, free, and lively.

In spite of those valuable qualities, and for all of Ozawa's impressive efficiency in rehearsal, there was no getting away from the fact that the richly inventive, highly detailed piece, had had less ensemble preparation than it needed, that too often the strands of the texture were not sorted out enough for clarity.

The Schoenberg was preceded by five movements from Prokofiev's score for the ballet "Romeo and Juliet." It was followed by William Russo's stunningly sill ythree pieces for blues band and symphony orchestra, in which the Boston Symphony was joined by Corky Siegel's Happy Year Band, a skillful group.

Returning to the rehearsal problem, it struck me that the certain sense of cautiousness rather reduced the impact of Michael Tilson Thomases' performance Friday evening of Stravinsky's "Rite of Spring."

Thomas, who had worked on the score with the Berkshire Music Center Orchestra, who has recorded the composer's forehand version and played it at Tanglewood, but who had never conducted it with a professional orchestra, had asked to do it this summer at Tanglewood with the Boston Symphony.

No, he was told, it had been given to Rafael Fruehbeck de Burgos. What about the 1970-71 season in Boston then? No, it was on one of William Steinberg's programs.

But the gods in charge of bring germs and viruses to conductors were once again on Michael Thomas's side. Fruehbeck de Burgos got hit with something and Thomas, the Boston Symphony's associate conductor and rescue wagon, got his "rite" after all.

Obviously he knows the piece, and he knows how to conduct it. He was determined not to goof in a piece that orchestras relish as a conductor trap, and he did not (some of the wind and percussion players did not do quite as well), but the performance never cut loose as it should have.

Friday's concert began with a raucus charge through Glinka's "Ruslam and Ludmila" overture.

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Music

The Way Mozart Must Be Done . . .

By RICHARD VINCENT

"Cosi Fan Tutte". Literally this is translated as "Thus They All Do." In Italian, however, "Tutte" with the final "e" is feminine exclusively. If it were "Tutti" with a final "I" it would be masculine. So now what do we have?

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The Summer Circuit

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—STANLEY NEWMAN

CUE
NEW YORK, N. Y.
W. 244,000

JUL 25 1970

Ozawa Conducts Prokofiev's 'Romeo'

By JOHN F. KYES

Gazette Music Critic

LENOX — Youth scored the biggest successes of this past week at Tanglewood, as the 33rd Berkshire Festival offered its second group of programs.

Unfavorable weather restricted attendance at the Friday concert of Spanish and Russian music, conducted by Rafael Frubbeck de Burgos, and the Saturday concert version of Mozart's "Cosi Fan Tutte," conducted by Seiji Ozawa.

Gazette Review

Fine weather yesterday drew 7,019 to another Ozawa concert, including a suite from Prokofiev's "Romeo and Juliet," Peter Serkin in the Schoenberg Piano Concerto, and Corky Siegel's Happy Year Band cooperating gloriously with the full Boston ensemble in Russo's "Three Pieces for Blues Band and Symphony Orchestra."

The Schoenberg work received its first Tanglewood performance yesterday, and the Russo pieces their first performance by the Boston Symphony.

Ozawa Conducts

Ozawa was in his element, as he conducted three different types of 20th century music. He drove the brilliant Boston percussion and brasses to exciting heights of sound in four movements from the second "Romeo and Juliet" suite and one from the first.

Sonorities and crisp attacks and releases were the rule in three sections, "The Montagues and the Capulets," "Romeo at Juliet's Tomb" and "The Death of Tybalt." Gaiety pervaded the "Dance of the Five Couples" and daintiness the "Dance of the Young Girls with the lilies."

Schoenberg

After this forthright and appealing music, Schoenberg's Piano Concerto came as an excercise in modern calisthenics. It made exacting demands on the conductor, skilled soloist and orchestra, but conveyed little to the average listener.

Serkin's appearance, in front of the white-jacketed orchestra, was unique. He had his long hair pulled back to the nape of his neck with a large barrette. He was clad, nearly down to the knees of his dark trousers, in a loose white garment, long-sleeved but otherwise rather shapeless, and somewhat suggesting a familiar item of hospital garb.

The net result was extremely unflattering to the tall and earnest young artist.

His work was full of vim and alertness, and Ozawa gave him close cooperation.

'Blues' Is Hit

The real hit of the afternoon came in the Russo "blues" music, where a valid background was provided by the symphony orchestra and the band's drummer and bass guitarist, Shelly Plotkin and Al Radford, while Siegel, on electric harmonica or electric piano, and Jim Schwall on electric guitar, improvised delightfully.

Everything from pizzicato to thunder came in the three pieces, with especially effective solos for the sliding wail of the harmonica. The orchestra sat with real respect while the four young players gave an encore of their own which had the shed and grounds jumping.

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 13 1970 New England Newsclip

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 13 1970 New England Newsclip

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Sunday, July 19, 1970

JOHNSON CITY, TENN.
PRESS CHRONICLE
D. 19,000 (EVENING)

JUL 9 1970

Summer concerts lack preparation

By Michael Steinberg
Globe Staff

LENOX — The second weekend of Boston Symphony concerts at Tanglewood, though livelier and on a higher plane generally than the first, nevertheless drew attention to the problems that a shortage of rehearsal time causes here.

With three different programs to be prepared for each weekend, available rehearsal time per program amounts to something like half of what is considered adequate, or at least normal, during the Winter season.

That used to work reasonably well as long as the winter and summer conductors were the same, so that much of what was played at Tanglewood was repeated from the Boston season, requiring only a brushup.

Now, with the winter and summer seasons under separate regimes, the proportion of such carryovers from Boston to Tanglewood is reduced from a generous half to something a little less than one-fifth.

Moreover, the problem is aggravated by something in itself good, namely Seiji Ozawa's determination to make the Tanglewood programs interesting, in contrast to the pedestrian or, if you like, commercial ones played by the Philadelphia Orchestra at Saratoga or the Cleveland at Blossom.

It means that at Tanglewood we get music which would be considered remarkable even in the winter season, things like Ligeti's "Atmosphere" the first weekend, Schoenberg's Piano Concerto is the one just past, and the works of Krenek, Lutolawski, Scriabin, and other that are on the schedule for later on.

From their RCA recording, we know that Peter Serkin and Seiji Ozawa can play the Schoenberg Concerto excellently. With respect to tempi, which were quicker, their performance Sunday afternoon was even better than their recorded one, and there were many moments at which it was more fluid, free, and lively.

In spite of those valuable qualities, and for all of Ozawa's impressive efficiency in rehearsal, there was no getting away from the fact that the richly inventive, highly detailed piece, had had less ensemble preparation than it needed, that too often the strands of the texture were not sorted out enough for clarity.

The Schoenberg was preceded by five movements from Prokofiev's score for the ballet "Romeo and Juliet." It was followed by William Russo's stunningly sill ythree pieces for blues band and symphony orchestra, in which the Boston Symphony was joined by Corky Siegel's Happy Year Band, a skillful group.

Returning to the rehearsal problem, it struck me that the certain sense of cautiousness rather reduced the impact of Michael Tilson Thomases' performance Friday evening of Stravinsky's "Rite of Spring."

Thomas, who had worked on the score with the Berkshire Music Center Orchestra, who has recorded the composer's forehand version and played it at Tanglewood, but who had never conducted it with a professional orchestra, had asked to do it this summer at Tanglewood with the Boston Symphony.

No, he was told, it had been given to Rafael Fruehbeck de Burgos. What about the 1970-71 season in Boston then? No, it was on one of William Steinberg's programs.

But the gods in charge of bring germs and viruses to conductors were once again on Michael Thomas's side. Fruebeck de Burgos got hit with something and Thomas, the Boston Symphony's associate conductor and rescue wagon, got his "rite" after all.

Obviously he knows the piece, and he knows how to conduct it. He was determined not to goof in a piece that orchestras relish as a conductor trap, and he did not (some of the wind and percussion players did not do quite as well), but the performance never cut loose as it should have.

Friday's concert began with a raucus charge through Glinka's "Ruslam and Ludmila" overture.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 13 1970 New England Newsclip

Music

The Way Mozart Must Be Done . . .

By RICHARD VINCENT

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Capable Casting In Mozart Opera

By R. C. HAMMERICH

LENOX — One of the great virtues of opera is its ability to be enjoyed without knowing or caring about the story.

Abstract Enjoyment

This is especially true of concert versions such as that presented at Tanglewood Saturday night. The music can be enjoyed abstractly, and if the listener knows the details of the story, so much the better.

The opera at Tanglewood Saturday was Mozart's "Cosi Fan Tutte," a foolish singspiel with a comic-strip plot about female inconstancy and male trickery enhanced by music of sublime wit.

There are six characters: two couples who get mixed up, a coniving friend and a sly maid. They were portrayed with professional polish as follows: Fiordiligi by Phyllis Curtin, Dorabella by Rosalind Elias, Guglielmo by Tom Krause, Ferrando by George Shirley, Despina by Teresa Stratas and Don Alfonso by Ezio Flagello.

Orchestra Reduced

The Boston Symphony Orchestra was reduced to half strength as befits Mozart's music, and the Tanglewood Festival Chorus numbered 22. Conductor was Seiji Ozawa. The first act ran 90 minutes, the second 75, plus interruptilons for applause.

There are always a great many things to be said about an opera performance, many points to check, and it is easy to run on too far; so let us tick off a few observations without details.

It took the orchestra a while to warm to its work; there were signs of an imprecision with Mozart's crystaline craftsmanship that were not evident in Boston's orchestra a year ago.

Ozawa's best work is not with Mozart.

The opening scene with Krause, Shirley and Flagello got the opera off to a rousing, robust start. It was full of manly high spirits and braggadocio.

Duets Set High Standard

The soprano duet by Curtin and Elias in the second scene also set a high standard for its followers.

The cast members are all highly experienced, first-class opera stars well schooled in the niceties of ensemble singing, which is the key to the success of any Cosi performance.

The opera is packed with ensembles; the solo work is almost entirely confined to passages sandwiched by duets, trios, quartets, quintets and sextets.

Five of the six soloists sang, and acted, from memory and the sixth carried the score only as an occasional reminder, a circumstance which gave them all an exuberant freedom of movement.

The ensembles ran off like clockwork — smooth, easy, neatly balanced, and nicely tailored and funny, melodramatic, pompous, burlesqued or simply beautiful as the occasion demanded.

Acting Accurate

The acting was confined to platforms above and behind the orchestra, modified, of course, because of limited circumstances, but apt and accurate enough to enlist the imagination of the audience which contributed much laughter at the antics, especially those of little Despina, a clever gamin.

"Cosi" is not usually taken seriously because it is such fluffy stuff, but it is one of the best examples of its style, and is pure, frivolous entertainment.

Off hand, it doesn't seem as if a better cast could be assembled — equally good, yes, and different, but not better. It was a good

The Summer Circuit

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—STANLEY NEWMAN

CUE
NEW YORK, N.Y.
W. 231,000

JUL 25 1970

46

Music Review

Potpourri Weekend at Tanglewood

By JAY ROSENFELD

YESTERDAY afternoon's concert at Tanglewood was a potpourri from which no one in the over 7,000 audience went away hungry. Seiji Ozawa started with a suite from Prokofieff's ballet "Romeo and Juliet." Every one of the five exceprts he chose was gratifying, although he played "the Montagues and Capulets" much less pesante than Nureyev and Fonteyn dance it.

As a matter of record, this suite was played last year on July 20 and at that performance Erich Leinsdorf took a moment out to announce that Armstrong and Aldrin had just set foot on the moon.

The novelties of yesterday's program, two first performances, were the exciting parts of the afternoon. The young pianist Peter Serkin was soloist in the Schoenberg concerto, Opus 42, and Corky Siegel's Happy Year Band, a quartet, played three pieces for blues band and symphony orchestra, Opus 50, of William Russo.

* * *

Schoenberg is the most controversial composer of the age. He died 19 years ago at the age of 77, and his music refuses to be accepted or rejected. There is dispute whether he or Josef Hauer originated a system of atonal, or 12-tone music. It has many appellations.

Yesterday the young Serkin played with conviction and total immersion in the opaque score. Ozawa gave him excellent collaboration and the resultant production was moving. This type of fine performance does much to proselytize musical conservatives.

The afternoon ended with Halloween hoopla. The Happy Year Band played with abandon and release from all pain and infected the audience with its spontaneous ecstasy and copious imagination. In decibels, they rate high; in contagion, not much lower. They play harmonica, guitars, drums, electric piano (everything is hooked up for amplification) and make instrument extensions of their own arms and mouths. They improvise most of the time, rarely following a set course. It is ear-splitting, but extermely exciting.

Whether this type of talented but undisciplined and untrained performer belongs alongside the musicians of the Boston Symphony, all of whom have devoted years to their studies, is a moot question. Everybody enjoyed the band. The insistence of the audience pressing forward to the platform was rewarded by an encore, a very, very, rare occurence at Tanglewood.

* * *

THE CONCERT PERFORMANCE of Mozart's opera "Cosi fan tutte" Saturday night was the big moment of the Berkshire Festival's second weekend at Tanglewood. Major credit should go to the conductor, Seiji Ozawa, who sensed the light, frivolous spirit and chose exactly the right ebullient tempos.

"Cosi" can not possibly be identified with any kind of Welt-Schmerz, but the early starts of Tanglewood have tended to endow everything with bursting emotion of one kind or another. It was exhilarating and high good fun to see Ozawa take command at every instant without any false imputation of romantic pessimism. An aching void would have been painful.

Whitestone

The Happy Year Band played a happy concert for the Sunday afternoon audience.

Ozawa was aided by a sextet of vocalists which never descended below thrilling performances. Fiordiligi and Dorabella, the fairly giddy sisters who are besieged by their suitors in or out of disguise, were sung with superb vocal opulence by soprano Phyllis Curtin and mezzo-soprano Rosalind Elias. The two suitors of matching salience were bass Tom Krause as Guglielmo and tenor George Shirley as Ferrando. Baritone Ezio Flagello was the tongue-in-cheek, cynical old hexer Don Alfonso, and soprano Teresa Stratas was the sisters' maid Despina, who executed her farcical escapades with absolutely devastating wit. She travestied her burlesque disguises with inimitable mimicry, even pretended a rhinolalla by nasalizing her delightful voice with bold amnesty.

* * *

MANY OF the solo arias and concerted pieces were showstoppers. It was not quite decided at the start whether it was proper and fitting to show appreciation in mid-performance, but audience spontaneity resolved that dilemma in short order. After Don Alfonso has made a wager with Ferrando and Guglielmo that their fiancees are no better than any others, the scene changes to a garden (there was no scenery, of course) where Fiordiligi and Dorabella rhapsodize over the charms of their suitors. This duet introduces the focused power of the ladies' voices as an ensuing quintet exposes the sonority of the voices of Ferrando and Guglielmo.

The soloists were placed on a platform behind and high above the reduced orchestra, and made their entrances and exits as the action required. The meager opportunities for a chorus were sung with sprightly vigor by the Tanglewood Festival Chorus prepared by John Oliver. The effective stage direction was by Andrew Raeburn, but Ozawa was the supremely competent but humble commander. He kept his instrumental forces always in discreet and considerate balance and desisted completely when the harpsichord accompanied the recitatives.

* * *

DUE TO THE illness of the announced guest conductor, Rafael Fruhbeck de Burgos, the associate conductor of the Boston Symphony, Michael Tilson Thomas, was called in at the last moment. Thomas retained the Stravinsky "Le Sacre du Printemps" which Burgos had listed, but substituted his own choices to start. He did Glinka's overture to "Russlan and Ludmilla" and the Tchaikovsky First Symphony.

Thomas conducts with great security and immense vitality but, at this early point of his career, he overconducts. It isn't quite necessary to indicate every eighth note to musicians of the caliber of the Boston Symphony. He oscillates from violins to cellos like a pendulum. The young conductor attempts to inflate every phrase with throbbing emotion, not an undesirable factor, but the introduction, for instance, of the last movement of the Tchaikovsky hardly warrants all that effusion. In the homestretch of the Stravinsky, "The Chosen Victim," he gave all the throttle there was, utterly disregarding any *meno forte* admonitions and piling Pelion on Ossa.

* * *

RITE OF SPRING, first performed in 1913, has always had a rather special relationship with the Boston orchestra. It was Pierre Monteux who conducted the original performance in Paris when it was danced by the Diaghilev ballet, and it was still Monteux who conducted its first concert performance a year later. He became conductor of the Boston Symphony in 1920, and it was during his regime then that he introduced the "Sacre" to Boston. When the orchestra made its first European tour in 1952, Monteux again conducted the same work in the original Champs-Elysees Theatre, where he had played it 39 years before.

The excitement the first performance aroused is well-known. Monteux's wife sat in a box and, at the beginning of the concert, the hall manager came to her and in a flustered voice whispered, "Le vieux est en bas." (Le vieux was Saint-Saens.)

What to do? The hall was filled to the last inch. But one doesn't keep a 78-year-old maitre outside. Madame Monteux somehow found room for the venerated French composer in her box. As the Stravinsky piece started, he kept turning to her, "Vous aimez ca? Vous aimez ca?"

It is not difficult to imagine the reaction of such a man to the harmonically uncouth and barbaric, the rhythmically primitive and frenzied, and the stark Russian paganism which was unfolding on stage.

A performance of "Le Sacre" invariably excites a tremendous audience response, provided the orchestra and the conductor finish together. There was not much question of that factor Friday night.

In that original 1913 performance, the first oboe was Louis Speyer, later the highly respected English horn of the Boston orchestra. He is now retired and lives summers in Stockbridge.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 13 1970

New England Newsclip

Berkshire Festival Exciting And Lively

There were several exciting and lively surprises during the second weekend series of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday evening had scheduled the famed Spanish conductor, Rafael Fruhbeck DeBurgos, but he unfortunately came down with the flu and, on four days' notice, the gifted young Boston Symphony's associate conductor, Michael Tilson Thomas took over the podium with a change of program for the first half.

He substituted Glinka's Overture to the Opera Russland and Ludmila, and Tchaikovsky's First Symphony, a little-known and seldom heard work of this popular romanticist composer. Conductor Thomas and the orchestra performed this work with considerable flair and dramatic emphasis, quite surprising since Thomas has been associated with avant garde music, a far cry from Tchaikovsky.

He conducted with considerable control and demonstrated that he is quite capable of taking over in an emergency. He is scheduled to conduct the Boston Symphony Sunday and Aug. 8, during the Festival season. The last half of the program was devoted to a most exciting and popular work, Stravinsky's Rites of Spring, and the audience of 4,277 gave the conductor and the orchestra a most enthusiastic response.

Friday night's Prelude Concert presented the famous Choir of St. John's College of Cambridge, England, in a superb and exquisite a capalle performance of nine church work pieces from the 16th and 17th Century, three delightful motets by Bruckner of the 19th Century and a 20th Century piece by Walton.

The choir consists of 16 boy and young adult music students, directed by George Guest, who has a notable career as a talented organist and was the first director of the Berkshire Boy Choir. The St. John's Choir gives many recitals in the main centers of Europe, on radio and has recorded some 25 albums.

Saturday evening was devoted to the first performance by the Boston Symphony Orchestra of Mozart's spirited Comic Op-

Sunday afternoon's concert held more surprises for the audience of 7,019, since the concert brought not only Peter Serkin as piano soloist in Schoenberg's Piano Concerto op.42, a first performance at the Festival, but also Russo's Three Pieces for Blues Band and Symphony Orchestra, op.50, with Corky Siegel's Happy Year Round Band joining the orchestra.

Two firsts at the festival that attempted to bring to Tanglewood audiences truly contemporary music of our time. The concert began with a sensitive and beautiful reading of Prokofiev's Suite from Romeo and Juliet op.64, a most descriptive and dramatic work, followed by Peter Serkin's brilliant rendition of the technically difficult and fascinating atonal Piano Concerto by Schoenberg. The young Serkin is a most gifted and sensitive musician.

The concert finale introduced Russo's 3 Pieces for Blues Band, a piece that was commissioned by the Illinois Arts Council for the Chicago Symphony Orchestra's 1968 summer season at Ravinia. It is dedicated to Jan Swan, the poet, and consists of electric piano (alternating with harmonica), electric guitar, base guitar and drums. Some of the orchestral structure is most complex and the work also employs some exciting improvisational segments that make this work a fascinating exploration and blending of the blues idiom and tempo with the background of the traditional orchestral passages.

The composer has freed the blues band players so that they are doing their own thing and in this way improvise and communicate to the audience free of hackneyed impediments. This work should be heard more than once in order to appreciate its sheer brilliance and integration of a blues band and an orchestra.

It was given a thunderous ovation, and in response to the enthusiasm, the Blues Happy Year Round Band gave an encore sans orchestra, in the familiar rock idiom of loud music and song. It was a thrilling surprise for the regular Boston Symphony audience. Credit must be given to the conductor, Ozawa, in bringing such innovative performances of contemporary works, which are technically difficult yet most interesting. He is bringing a new awareness and musical spirit to the festival.

Corky Siegel's Blues Band communicated especially to the large audience of young people who were in evidence everywhere at Tanglewood this beautiful Sunday afternoon.

SSM

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 17 1970

New England Newsclip

Siegel Sensation Eclipses Serkin At Tanglewood

By R. C. HAMMERICH

LENOX — Peter Serkin, the son of a famous father, which is partly why he caused a sensation when he walked out on the stage at Tanglewood Sunday afternoon.

It wasn't his music that caused the stir in the audience: it was his appearance. The musical sensation of the afternoon was caused after intermission when Corky Siegel's Happy Year Band joined the Boston Symphony Orchestra to play 'Three Pieces for Blues Band and a Symphony Orchestra,' Opus 50, by William Russo.

Sensational

Siegel's little group was sensational. It played a powerful, electrically amplified, blues-based wailing jazz improvization in front of a pattern of fully symphonic orchestrations.

The composer gave the big orchestra little to do, and there were times when those 105 musicians sounded a bit ineffectual under the over-amplified harmonica and guitars, but the structure of the pieces worked well.

The jazz quartet was given ample opportunity by the composer to invent what it could from the harmonic germs in the orchestrations, and the dramatic variety of rock-jazz it invented was highly effective.

It drew shouts of approval from the under-30 segment of the audience and prolonged applause from the smiling parents.

The enthusiasm generated by Siegel's little group pushed the memory of Serkin into the background.

Pony Tail

He appeared with his shoulder-length hair pinned back in a pony tail with a silver clip and wearing moccasins and a long, loose, rumpled, white, collarless tunic that looked like a near-eastern nightshirt.

He played the solo part for Arnold Schoenberg's "Piano Concerto, Opus 42," composed using the 12-tone method in 1942. It is a dense, demanding, forbidding work and Serkins entered its dark interior with high intensity.

He is as emotional and complete in his commitment to his work as his father, the internationally famous pianist, Rudolf Serkin, and he showed his involvement effectively Sunday.

But the music is not easy for casual concertgoers on a sweet, sunny, Sunday afternoon.

Earlier, Seiji Ozawa led the Boston Orchestra through five excerpts from two of the suites Prokofiev drew from the ballet he composed based on Shakespeare's "Romeo and Juliet."

Entertaining

It is colorful and entertaining music, more entertaining and less academic than the Schoenberg concerto, but less entertaining than the somewhat experimental attempt by Russo and Siegel to combine jazz and symphonic sounds.

There have been hints during the last two weekends (some showed up during the Prokofiev piece) that the Boston orchestra is relaxing and is losing the sparkling precision of ensemble unity it had with Erich Leinsdorf.

Sunday morning the sun was warm and pleasant for the 10 a.m. chamber music program presented by the Berkshire Music Center in the theater-concert hall.

There was a Mozart serenade (K-375) played by oboes, clarinets, bassoons and horns in pairs, a three-movement piece for brass quintet written in 1961 by Gunther Schuller (codirector of the festival) and Beethoven's Trio for Piano, Violin and Cello, Opus 1, No. 3.

All were nicely presented, the Beethoven taking the edge of preference for its slight element of freedom; the others, although neat enough, carried an overlay of tension probably not intended by the composers.

17,958 Attend

Weekend gate counts were 4277 Friday night, 2040 at the open rehearsal Saturday morning, 4622 Saturday night and 7019 Sunday afternoon; total, 17,958.

Next weekend's programs will include Yuji Takahashi as soloist for Mozart's K-488 Piano Concerto Friday night, Lili Kraus as soloist for Mozart's K-466 Piano Concerto Saturday night, both with Ozawa as conductor, and a program of Haydn, Bach, Krenek and Stravinsky conducted Sunday afternoon by Michael Tilson Thomas.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 13 1970

New England Newsclip

INTERNATIONAL MUSICIAN
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MONTHLY 245.100

AUG 1970

Corky Siegel's Happy Year Band performed Bill Russo's "Three Pieces for Blues Band and Orchestra" with the Boston Symphony Orchestra, July 12. Seiji Ozawa conducted this Tanglewood (Massachusetts) presentation. . . . Clarinetist Pete Fountain and trumpeter Jonah Jones joined tenor saxophonist Boots Randolph on his recent TV special, "The Nashville Sound of Boots Randolph." The show was produced and shown in Nashville (WLAC-TV).

Music Review

Potpourri Weekend at Tanglewood

By JAY ROSENFELD

YESTERDAY afternoon's concert at Tanglewood was a potpourri from which no one in the over 7,000 audience went away hungry. Seiji Ozawa started with a suite from Prokofieff's ballet "Romeo and Juliet." Every one of the five exceprts he chose was gratifying, although he played "the Montagues and Capulets" much less pesante than Nureyev and Fonteyn dance it.

As a matter of record, this suite was played last year on July 20 and at that performance Erich Leinsdorf took a moment out to announce that Armstrong and Aldrin had just set foot on the moon.

The novelties of yesterday's program, two first performances, were the exciting parts of the afternoon. The young pianist Peter Serkin was soloist in the Schoenberg concerto, Opus 42, and Corky Siegel's Happy Year Band, a quartet, played three pieces for blues band and symphony orchestra, Opus 50, of William Russo.

* * *

Schoenberg is the most controversial composer of the age. He died 19 years ago at the age of 77, and his music refuses to be accepted or rejected. There is dispute whether he or Josef Hauer originated a system of atonal, or 12-tone music. It has many appellations.

Yesterday the young Serkin played with conviction and total immersion in the opaque score. Ozawa gave him excellent collaboration and the resultant production was moving. This type of fine performance does much to proselytize musical conservatives.

The afternoon ended with Halloween hoopla. The Happy Year Band played with abandon and release from all pain and infected the audience with its spontaneous ecstasy and copious imagination. In decibels, they rate high; in contagion, not much lower. They play harmonica, guitars, drums, electric piano (everything is hooked up for amplification) and make instrument extensions of their own arms and mouths. They improvise most of the time, rarely following a set course. It is ear-splitting, but extermely exciting.

Whether this type of talented but undisciplined and untrained performer belongs alongside the musicians of the Boston Symphony, all of whom have devoted years to their studies, is a moot question. Everybody enjoyed the band. The insistence of the audience pressing forward to the platform was rewarded by an encore, a very, very, rare occurence at Tanglewood.

* * *

THE CONCERT PERFORMANCE of Mozart's opera "Cosi fan tutte" Saturday night was the big moment of the Berkshire Festival's second weekend at Tanglewood. Major credit should go to the conductor, Seiji Ozawa, who sensed the light, frivolous spirit and chose exactly the right ebullient tempos.

"Cosi" can not possibly be identified with any kind of Welt-Schmerz, but the early starts of Tanglewood have tended to endow everything with bursting emotion of one kind or another. It was exhilarating and high good fun to see Ozawa take command at every instant without any false imputation of romantic pessimism. An aching void would have been painful.

Whitestone

The Happy Year Band played a happy concert for the Sunday afternoon audience.

Ozawa was aided by a sextet of vocalists which never descended below thrilling performances. Fiordiligi and Dorabella, the fairly giddy sisters who are besieged by their suitors in or out of disguise, were sung with superb vocal opulence by soprano Phyllis Curtin and mezzo-soprano Rosalind Elias. The two suitors of matching salience were bass Tom Krause as Guglielmo and tenor George Shirley as Ferrando. Baritone Ezio Flagello was the tongue-in-cheek, cynical old hexer Don Alfonso, and soprano Teresa Stratas was the sisters' maid Despina, who executed her farcical escapades with absolutely devastating wit. She travestied her burlesque disguises with inimitable mimicry, even pretended a rhinolalla by nasalizing her delightful voice with bold amnesty.

* * *

MANY OF the solo arias and concerted pieces were showstoppers. It was not quite decided at the start whether it was proper and fitting to show appreciation in mid-performance, but audience spontaneity resolved that dilemma in short order. After Don Alfonso has made a wager with Ferrando and Guglielmo that their fiancees are no better than any others, the scene changes to a garden (there was no scenery, of course) where Fiordiligi and Dorabella rhapsodize over the charms of their suitors. This duet introduces the focused power of the ladies' voices as an ensuing quintet exposes the sonority of the voices of Ferrando and Guglielmo.

The soloists were placed on a platform behind and high above the reduced orchestra, and made their entrances and exits as the action required. The meager opportunities for a chorus were sung with sprightly vigor by the Tanglewood Festival Chorus prepared by John Oliver. The effective stage direction was by Andrew Raeburn, but Ozawa was the supremely competent but humble commander. He kept his instrumental forces always in discreet and considerate balance and desisted completely when the harpsichord accompanied the recitatives.

* * *

DUE TO THE illness of the announced guest conductor, Rafael Fruhbeck de Burgos, the associate conductor of the Boston Symphony, Michael Tilson Thomas, was called in at the last moment. Thomas retained the Stravinsky "Le Sacre du Printemps" which Burgos had listed, but substituted his own choices to start. He did Glinka's overture to "Russlan and Ludmilla" and the Tchaikovsky First Symphony.

Thomas conducts with great security and immense vitality but, at this early point of his career, he overconducts. It isn't quite necessary to indicate every eighth note to musicians of the caliber of the Boston Symphony. He oscillates from violins to cellos like a pendulum. The young conductor attempts to inflate every phrase with throbbing emotion, not an undesirable factor, but the introduction, for instance, of the last movement of the Tchaikovsky hardly warrants all that effusion. In the homestretch of the Stravinsky, "The Chosen Victim," he gave all the throttle there was, utterly disregarding any *meno forte* admonitions and piling Pelion on Ossa.

* * *

RITE OF SPRING, first performed in 1913, has always had a rather special relationship with the Boston orchestra. It was Pierre Monteux who conducted the original performance in Paris when it was danced by the Diaghilev ballet, and it was still Monteux who conducted its first concert performance a year later. He became conductor of the Boston Symphony in 1920, and it was during his regime then that he introduced the "Sacre" to Boston. When the orchestra made its first European tour in 1952, Monteux again conducted the same work in the original Champs-Elysees Theatre, where he had played it 39 years before.

The excitement the first performance aroused is well-known. Monteux's wife sat in a box and, at the beginning of the concert, the hall manager came to her and in a flustered voice whispered, "Le vieux est en bas." (Le vieux was Saint-Saens.)

What to do? The hall was filled to the last inch. But one doesn't keep a 78-year-old maitre outside. Madame Monteux somehow found room for the venerated French composer in her box. As the Stravinsky piece started, he kept turning to her, "Vous aimez ca? Vous aimez ca?"

It is not difficult to imagine the reaction of such a man to the harmonically uncouth and barbaric, the rhythmically primitive and frenzied, and the stark Russian paganism which was unfolding on stage.

A performance of "Le Sacre" invariably excites a tremendous audience response, provided the orchestra and the conductor finish together. There was not much question of that factor Friday night.

In that original 1913 performance, the first oboe was Louis Speyer, later the highly respected English horn of the Boston orchestra. He is now retired and lives summers in Stockbridge.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 13 1970

New England Newsclip

Berkshire Festival Exciting And Lively

There were several exciting and lively surprises during the second weekend series of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday evening had scheduled the famed Spanish conductor, Rafael Fruhbeck DeBurgos, but he unfortunately came down with the flu and, on four days' notice, the gifted young Boston Symphony's associate conductor, Michael Tilson Thomas took over the podium with a change of program for the first half.

He substituted Glinka's Overture to the Opera Russland and Ludmila, and Tchaikovsky's First Symphony, a little-known and seldom heard work of this popular romanticist composer. Conductor Thomas and the orchestra performed this work with considerable flair and dramatic emphasis, quite surprising since Thomas has been associated with avant garde music, a far cry from Tchaikovsky.

He conducted with considerable control and demonstrated that he is quite capable of taking over in an emergency. He is scheduled to conduct the Boston Symphony Sunday and Aug. 8, during the Festival season. The last half of the program was devoted to a most exciting and popular work, Stravinsky's Rites of Spring, and the audience of 4,277 gave the conductor and the orchestra a most enthusiastic response.

Friday night's Prelude Concert presented the famous Choir of St. John's College of Cambridge, England, in a superb and exquisite a capalle performance of nine church work pieces from the 16th and 17th Century, three delightful motets by Bruckner of the 19th Century and a 20th Century piece by Walton.

The choir consists of 16 boy and young adult music students, directed by George Guest, who has a notable career as a talented organist and was the first director of the Berkshire Boy Choir. The St. John's Choir gives many recitals in the main centers of Europe, on radio and has recorded some 25 albums.

Saturday evening was devoted to the first performance by the Boston Symphony Orchestra of Mozart's spirited Comic Op-

Sunday afternoon's concert held more surprises for the audience of 7,019, since the concert brought not only Peter Serkin as piano soloist in Schoenberg's Piano Concerto op.42, a first performance at the Festival, but also Russo's Three Pieces for Blues Band and Symphony Orchestra, op.50, with Corky Siegel's Happy Year Round Band joining the orchestra.

Two firsts at the festival that attempted to bring to Tanglewood audiences truly contemporary music of our time. The concert began with a sensitive and beautiful reading of Prokofiev's Suite from Romeo and Juliet op.64, a most descriptive and dramatic work, followed by Peter Serkin's brilliant rendition of the technically difficult and fascinating atonal Piano Concerto by Schoenberg. The young Serkin is a most gifted and sensitive musician.

The concert finale introduced Russo's 3 Pieces for Blues Band, a piece that was commissioned by the Illinois Arts Council for the Chicago Symphony Orchestra's 1968 summer season at Ravinia. It is dedicated to Jan Swan, the poet, and consists of electric piano (alternating with harmonica), electric guitar, base guitar and drums. Some of the orchestral structure is most complex and the work also employs some exciting improvisational segments that make this work a fascinating exploration and blending of the blues idiom and tempo with the background of the traditional orchestral passages.

The composer has freed the blues band players so that they are doing their own thing and in this way improvise and communicate to the audience free of hackneyed impediments. This work should be heard more than once in order to appreciate its sheer brilliance and integration of a blues band and an orchestra.

It was given a thunderous ovation, and in response to the enthusiasm, the Blues Happy Year Round Band gave an encore sans orchestra, in the familiar rock idiom of loud music and song. It was a thrilling surprise for the regular Boston Symphony audience. Credit must be given to the conductor, Ozawa, in bringing such innovative performances of contemporary works, which are technically difficult yet most interesting. He is bringing a new awareness and musical spirit to the festival.

Corky Siegel's Blues Band communicated especially to the large audience of young people who were in evidence everywhere at Tanglewood this beautiful Sunday afternoon.

SSM

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 17 1970

New England Newsclip

Siegel Sensation Eclipses Serkin At Tanglewood

By R. C. HAMMERICH

LENOX — Peter Serkin, the son of a famous father, which is partly why he caused a sensation when he walked out on the stage at Tanglewood Sunday afternoon.

It wasn't his music that caused the stir in the audience: it was his appearance. The musical sensation of the afternoon was caused after intermission when Corky Siegel's Happy Year Band joined the Boston Symphony Orchestra to play 'Three Pieces for Blues Band and a Symphony Orchestra,' Opus 50, by William Russo.

Sensational

Siegel's little group was sensational. It played a powerful, electrically amplified, blues-based wailing jazz improvization in front of a pattern of fully symphonic orchestrations.

The composer gave the big orchestra little to do, and there were times when those 105 musicians sounded a bit ineffectual under the over-amplified harmonica and guitars, but the structure of the pieces worked well.

The jazz quartet was given ample opportunity by the composer to invent what it could from the harmonic germs in the orchestrations, and the dramatic variety of rock-jazz it invented was highly effective.

It drew shouts of approval from the under-30 segment of the audience and prolonged applause from the smiling parents.

The enthusiasm generated by Siegel's little group pushed the memory of Serkin into the background.

Pony Tail

He appeared with his shoulder-length hair pinned back in a pony tail with a silver clip and wearing moccasins and a long, loose, rumpled, white, collarless tunic that looked like a near-eastern nightshirt.

He played the solo part for Arnold Schoenberg's "Piano Concerto, Opus 42," composed using the 12-tone method in 1942. It is a dense, demanding, forbidding work and Serkins entered its dark interior with high intensity.

He is as emotional and complete in his commitment to his work as his father, the internationally famous pianist, Rudolf Serkin, and he showed his involvement effectively Sunday.

But the music is not easy for casual concertgoers on a sweet, sunny, Sunday afternoon.

Earlier, Seiji Ozawa led the Boston Orchestra through five excerpts from two of the suites Prokofiev drew from the ballet he composed based on Shakespeare's "Romeo and Juliet."

Entertaining

It is colorful and entertaining music, more entertaining and less academic than the Schoenberg concerto, but less entertaining than the somewhat experimental attempt by Russo and Siegel to combine jazz and symphonic sounds.

There have been hints during the last two weekends (some showed up during the Prokofiev piece) that the Boston orchestra is relaxing and is losing the sparkling precision of ensemble unity it had with Erich Leinsdorf.

Sunday morning the sun was warm and pleasant for the 10 a.m. chamber music program presented by the Berkshire Music Center in the theater-concert hall.

There was a Mozart serenade (K-375) played by oboes, clarinets, bassoons and horns in pairs, a three-movement piece for brass quintet written in 1961 by Gunther Schuller (codirector of the festival) and Beethoven's Trio for Piano, Violin and Cello, Opus 1, No. 3.

All were nicely presented, the Beethoven taking the edge of preference for its slight element of freedom; the others, although neat enough, carried an overlay of tension probably not intended by the composers.

17,958 Attend

Weekend gate counts were 4277 Friday night, 2040 at the open rehearsal Saturday morning, 4622 Saturday night and 7019 Sunday afternoon; total, 17,958.

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New England Newsclip

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AUG 1970

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Lively Surprises Highlight Concert

785

The second weekend series of the Berkshire Festival at Tanglewood, Lenox, Mass., came off with several exciting and lively surprises. Friday evening had scheduled the famed Spanish conductor, Rafael Fruhbeck De Burgos, but he unfortunately came down with the flu and, on four days' notice, the gifted young Boston Symphony's associate conductor, Michael Tilson Thomas took over the podium with a change of program for the first half.

He substituted Glinka's Overture to the Opera Russland and Ludmila, and Tchaikovsky's First Symphony, a little-known and seldom heard work of this popular romanticist composer. Conductor Thomas and the orchestra performed this work with considerable flair and dramatic emphasis, quite surprising since Thomas has been associated with avant garde music, a far cry from Tchaikovsky.

He conducted with considerable control and demonstrated that he is quite capable of taking over in an emergency. He is scheduled to conduct the Boston Symphony Sunday and Aug. 8, during the Festival season. The last half of the program was devoted to a most exciting and popular work, Stravinsky's Rites of Spring, and the audience of 4,277 gave the conductor and the orchestra a most enthusiastic response.

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Saturday evening was devoted to the first performance by the Boston Symphony Orchestra of Mozart's spirited Comic Opera "Cosi fan Tutte," with the Tanglewood Chorus directed by John Oliver, and several famed Metropolitan Opera Stars, including Phyllis Curtin (Fiordiligi), Rosalind Elias (Dorabella), Tom Krause (Guglielmo), George Shirley (Ferrando), Teresa Stratos (Despina), and Ezio Flagello (Don Alfonso).

The semi-staged concert performance was technically interesting because certain props, costumes and dramatic gestures were employed that emphasized the personality of the operatic characters, enhancing the presentation. Even those in the audience of 4,622 who were not particularly opera buffs were amused by the delightful and polished performances and lively acting, with the chief applause going to Miss Stratos, who proved herself quite a comic actress. Her performance was joy from beginning to end.

The duets between the baritone and tenor were also highlights of this performance. The two singers enjoyed considerable comic byplay as did the entire cast, displaying beautiful ensemble work throughout on the part of all six singers. Seiji Ozawa was most fortunate in the slection of his cast, especially for the recitatives by Miss Curtin and Miss Elias. All with the exception of Ezio Flagello (who sang from a musical score), appeared to be very familiar with their roles, but did seem a bit breathless at times and it was quite a feverished performance. Despite the inclement weather, the large audience gave the conductor and performers a standing ovation, calling the conductor and the singers back again and again for their well-deserved bows. Fortunately, the rain held off until the end of the performance.

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SSM

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SCHENECTADY, N. Y.
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AMERICAN
WATERBURY, CONN.
(E) 42,315
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New England Newsclip

Boston Symphony's Concert At Tanglewood 'Explosive'

By STEVEN A. COLE

When a Japanese, a Russian, an Austrian, and an American get together, something explosive must take place. Explosive is the best explanation for the Boston Symphony's concert Sunday at Tanglewood.

* * *

The young Japanese conductor Seiji Ozawa confidently led the Boston Symphony through four movements including the second suite of Prokoviev's "Romeo and Juliet," Schoenberg's Piano Concerto op. 42, and William Russo's "Three pieces for blues band and symphony orchestra op. 50.

As a ballet in four acts and nine tableaus, Prokofiev's "Romeo and Juliet" was first produced by the Bolshoi Theater in Moscow in 1935. There is indeed much controversy surrounding the work. First, the intelligensia argue that it blasphemous to present Shakespeare's tragedy on the ballet stage. But most emphatic of the complaints come from the effect of the composition.

Prokofiev is often criticized for describing a love story "as if it were an algebraic problem." The followers of such an argument are peeved at the lack of sensuousness and emotionalism. They feel that the "cold, cheerless, dreary music" is definitely not love music.

The work does lack what is commonly called melody. One should not expect to come away humming. This is exactly what Prokofiev wants. He is very interested in the creation of "new melody." In other words, a fundamental sort of simplicity that will represent melody through the design of tone and color.

* * *

This reviewer has seen the ballet performed in Sweden with the Royal Swedish Ballet and the effect is quite exciting.

I was quite able to imagine what was going on through Ozawa's interpretation. To portray, satirically, the proud, pompous entrance of the nobilities, Ozawa took "The Montagues and Capulets" (from the second suite) at an allegro pesante that sort of painted a marvelous picture of these men in their bright robes and dazzling jewelry as they enter court.

The most exciting of the four movements was "The Death of Tybalt." Both street duels are depicted in this section. Tybalt slays Mercutio, and Romeo, in revenge, slays Tybalt. Prokofiev assigns each character an instrument and the orchestration works around these instruments.

The effect is very fast (Ozawa's precipitato had a spinning effect) and bouyant. The drums are assigned the task of depicting Lady Capulet's discovery of the death of her nephew Tybalt. The profound staccato rythmic effect that Ozawa aims for allows the listener to imagine the proud lady losing all control, running down the court steps to throw herself upon her nephew and perform the dance of death and revenge.

Peter Serkin, 23-year-old son of Rudolf Serkin, is the pianist for the extremely difficult, but fascinating Schoenberg piano concerto. The reviewer got exactly what he expected: a very intelligent and "clean" interpretation of this work. Serkin and Ozawa have had lots of practice since they recorded the work together for RCA with the Chicago Symphony. One is at wits end trying to decide which of the two S's to discuss first.

As Louis Lane indicated in the program notes, Schoenberg is probably the first composer of world prominance whose music is more talked about than performed. In the same breath, one could discuss young Serkin whose appearance is more talked about than his performances.

Serkin appeared wearing his hair in a pony-tail. He was wearing wire-rimmed eleglasses and a white "Neru-type" shirt with black bell-bottoms and sandals. The high frequency of the humming in the audience with his appearance on the stage could have been used as the A for the concertmaster. One could be safe by saying that the two S's are indeed radical (no political connotations intended).

Schoenberg's work utilizes a method of composing called "twelve-tone." We are dealing here with what could be labelled revolutionary and evolutionary.

* * *

Twelve-tone music (N. B. Webster's) is music based on the 12 chromatic tones used in an arbitrary but fixed order without regard for traditional tonality. In connection with this methodology, we have music with some wild harmonies, rhythms, and new heights for the various instruments to reach.

For example, the muted brass, the incredibly extreme registers assigned to the woodwinds, and the striking passages of strings playing col legno with the wood of the bow. The pianist is definitely the intended star for the work. Serkin must tackle some very difficult passages.

The conceto is one large structure, sub-divided into four short movements. Serkin gets his "real" chance to shine in the third movement, when his cadenza leads directly into the fourth movement. The listener is confronted thoughout the work with new and unfamiliar sonorousness; especially in the first movement where Brahmsian-type effects reign. Serkin appears to have control at all times.

The work requires a certain sophistication and musicianship of which Serkin has enough to give away. Entering the Curtis Institute at 11, he has often proved himself to be one of the most talented artists in America.

Wiliam Russo's "Three Pieces for Blues Band and Symphony Orchestra" was a clever conclusion for an enjoyable afternoon. The work was just completed on May 24, 1968, and was commissioned by the Illinois Arts Council for the Chicago Symphony Orchestra's 1968 summer season at Ravinia. The work is one of style, excitement and "sass."

Russo uses the blues band in the basic blues dialect. Implicit in this idea of "basic blues dialect" is the idea of improvisation. The solo instruments do their thing of constructing a melodic line of their own choice, but guided by an underlying harmonic framework that the orchestra works at. The result is "funky sophistication."

Corky Siegel's Happy Year Band handles the "blues." Corky is coming out of Chicago's Roosevelt University where he studied music for five years. While he plays solo harmonica in the group (and this work), the other members of the group bring credentials from the Chicago production of "Hair" to accompany Dinah Washington.

The Boston Symphony was beautiful. They do a good job of playing second string. For Corky's band was definitely the highlight. The audience showed their firm approval by demanding an encore. This can speak for the effect that the work had upon the audience.

This weekend at Tanglewood will be exciting. As far as this reviewer is concerned the following shouldn't be missed: John Alexander, tenor, singing the "Serenade for tenor, horn and strings" of Benjamin Britten on Friday, at 9 p.m.; a Haydn symphony, a Mozart piano concerto, and the Ibert Divertissement (1930) will appear on the same program with Ozawa conducting. Saturday at 8:30 p.m., there will be the Mozart Piano Concerto in d-minor and the Serenade no. 10 in B-flat. Sunday is a must. Bethany Beardslee, soprano, will tackle the gorgeous, but difficult "Jauchzet Gott" from J. S. Bach's Cantata No. 51. The young genius Michael Tilson Thomas will conduct the Bach plus Haydn's Symphony no. 98, Krenek's "Die Nachtigall" and Stravinsky's Pulchinella Suite.

NEWS
SPRINGFIELD, MASS.
(E) 85,055
JUL 18 1970
New England Newsclip

Concert Going Becomes 'Something Else'; It Really Swings at Tanglewood

By RICHARD CONWAY

It ain't like what is used to be, folk. At least, it's not what millions of people were always led to believe concert going was like. But up at the Tanglewood Music Shed, things are really swingin', man!

Take Sunday's concert — or program — or session — or happening — whatever you want to call it. It was really somethin' else.

When all was in readiness for the first work, out bounded the young and brilliant Oriental conductor, Seiji Ozawa. He is of the new breed, dressed in the latest mod fashion. Would you believe flare - bottomed tux trousers, double - breasted white coat, and black turtle - necked sweater? His conducting style is reminiscent of Leonard Bernstein. He is physically active, literally drawing the music out of his orchestra. And he gets exciting results.

The first work was music from Prokofiev's "Romeo and Juliet." Originally written for a ballet which was never entirely successful, the composer later arranged the music into two orchestral suites.

Although in a modern idiom, the work is not at all hard to listen to. Under Ozawa's conducting, the Boston Orchestra caught the tragedy of Romeo at Juliet's tomb and the tragi - comedy of the death of Tybalt.

Schoenberg's "Piano Concerto," Op. 42, was next, with Peter Serkin as guest artist. It is difficult to say which was more way out, the music or Serkin's concert attire. Actually, considering Schoenberg's non - tonal style, which many people find hard to take, the music was really rather mild.

The Concerto is in one long movement, divided into four sections. The driving spirit of the second section and the eloquent passion of the third are perhaps the two most appealing parts of the work.

As for Serkin's attire, he, too, wore the flare - bottomed tux trousers — capped off with a knee - length white night - shirt looking affair that created some interesting and varied audience reaction. So did the way he wore his hair — pulled back in a pony - tail fashion and held in place with a shiny barrette (?).

But make no mistake, the young man can play. He is sensitive to the Schoenberg idiom, and through his technique and musicianship is able to give this music a meaningful reading. The audience called him for several bows.

But all of this was just warm - up for what was to come. After the intermission came a work called "Three pieces for blues band and symphony orchestra," composed in 1968 by William Russo. This, of course, is one of the 'in' things — having a popular music organization play with a symphony orchestra. It had to happen. Both groups have much to teach each other. Yesterday afternoon showed that both are learning.

Corky Siegel's Happy Year Band were the guest performers. These young men are highly skilled musicians. They thoroughly understand the melodic, harmonic, and rhythmic language of their particular idiom. Their instrumental technique is sure. The sounds that Corky Siegel is able to get out of a harmonica are incredible — and terribly haunting.

Ozawa, too, seems to relate well to the style — which is as American as the hot dog. He was able to call from the orchestra no small degree of the spirit of the "blues."

In brief, the Music Shed really swung. Russo's work will be heard many times again throughout the country, I'm sure. The audience yesterday loved it. It is certainly not a great work, but it is a very useful one.

No, concert going may not be what it used to be; but it may be becoming what it will be.

AT TANGLEWOOD

The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra features Conductors Seiji Ozawa and Rafael Fruhbeck de Burgos, and a concert version of Mozart's "Cosi fan tutte."

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ROSALIND ELIAS . . . is one of the soloists in the concert performance of Mozart's "Cosi fan tutte" at Tanglewood Saturday, July 11, at 8:30 p.m.

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New England Newsclip

As I Hear It

Mozart's Librettos

By Jay C. Rosenfeld

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Born in the Venetian ghetto to Geremia Conegliano and Rachel Pincherle, the little Emmanuele was befriended by the bishop of Ceneda, a district in Venetia. He took his benefactor's name at the age of 14. Da Ponte studied for the priesthood but led a life of amorous adventure. After teaching rhetoric in Treviso, a town a few miles from Venice, and then later at Dresden, he settled in Vienna as poet to the Imperial Theatre and Latin secretary under Joseph II.

The success of the three operas by Mozart ("Don Giovanni," "The Marriage of Figaro" and "Cosi") for which Da Ponte produced the librettos made him famous, but on the emperor's death in 1790, he had to leave the city, being out of favor with Leopold II. From then on Da Ponte led the life of a mild mountebank and was obliged to try his fortune in all the large cities of Europe. He finally emigrated to America, where on June 4, 1805, he passed through the customs house at Philadelphia. He remained in America for the remaining 33 years of his life.

HIS ADVENTURES, his contacts with individuals of importance in many fields, his travels (usually made to escape creditors), and his many escapades read more like fiction than fact. To place him in perspective, it is pertinent to notice what events were taking place in the whole Western world.

The American colonies had just wrenched themselves free of the mother country when Da Ponte started to collaborate with Mozart. Meanwhile, the French Revolution was heating up. A doctor in Vienna, Franz Anton Mesmer, began to hold seances in which he practiced his newfangled theory of animal magnetism. This was to be a significant factor in Da Ponte's portfolio. A French dramatist of nearly the same generation, Pierre Beaumarchais (whose age terminals did exactly coincide with those of George Washington), was employing a fleet of some 40 vessels to provide help for the American insurgents. During the same period, Beaumarchais was producing his two famous comedies, "The Barber of Seville" and "The Marriage of Figaro," another event of significance to our late Venetian.

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Despina, the maid of the two Ferrara ladies, disguised as a distinguished doctor, puts into practice the latest scientific discovery, mesmerism. She pompously applies the infallible cure by means of a huge magnet which makes the "suicides" heave. The orchestral accompaniment heaves and writhes, but the real lovers are restored to life.

It should be mentioned at this point that Da Ponte was also a disciple of Casanova and took advantage of his teachings, both in his personal affairs and in his literary efforts. Beaumarchais' great dramatic success, Figaro, which had been censured by Louis XVI for several years for fear of its possible offense to the nobility and the public morals, was ideally malleable for Da Ponte's purposes. Especially the incident of the placing of the marriage-bed of the servants Figaro and Susanna in a room adjacent to that of their master, the Count Almaviva.

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Music at Tanglewood and Music Mt.

Tanglewood
Friday, July 10

By J.W.H.

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Thomas chose Glinka's, "Overture to Russian and Ludmila" as a bright and melodic opener, and followed it with an expert reading of Tchaikovsky's "Symphony no. 1 in G Minor." We note that this was the first performance of this work at the Festival concerts, and it might as well be the last. Tchaikovsky's first attempt at a symphony is not worthy of Thomas' considerable talent.

Stravinsky's "Le sacre du printemps" provided the closing half of the evening and was on De Burgos' original program. The orchestra was full of enthusiasm for the work, and the substitute conductor directed with dash and verve. The dissonances and elaborate orchestration of "Le Sacre," which confused many listeners a generation ago are familiar enough today, and the audience responded with an extended ovation. Spring was never like that in Salisbury.

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Phyllis Curtin was superb as Fiordiligi. A commanding presence on the stage, even in the limited confines of Tanglewood, she handled the almost pointillistic arias with her accustomed control. Tom Krause seemed more comfortable in the Shed than in previous years. His Guglielmo was great fun as well as vocally gratifying. George Shirley has developed a larger and darker voice in recent years which he used to great effect as Ferrando. Ezio Flagello was a competent Don Alfonso. Rosalind Elias was unfortunately not at her best vocally. She is a fine actress, but pitch problems severely marred her presentation.

Hopefully, in any future performance, Ozawa will give a little more breathing time between the set numbers and the recitatives.

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9/4/70

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Tanglewood, in collaboration with Bill Graham's Fillmore East, presents the first of three Contemporary Trends Concerts Tuesday, July 7. Features will be The Who, Jethro Tull, and It's A Beautiful Day. Music beings at 6 p.m.

The Berkshire Music Center, the Boston Symphony's unique summer academy at Tanglewood, presents a faculty recital on Wednesday, July 8 at 8.30 p.m. in the Theatre-Concert Hall. Thursday, July 9 at 8.30 p.m., Tanglewood Artistic Director Gunther Schuller conducts the Berkshire Music Center Orchestra in an open rehearsal in the Theatre-Concert Hall. There will be a Berkshire Music Center chamber music concert Sunday July 12 at 10 a.m. in the Chamber Music Hall and a Faculty Recital at 8.30 p.m. in the Theatre-Concert Hall.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 1 1970 New England Newsclip

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Spanish conductor to perform this week

LENOX, MASSACHUSETTS—The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra feature Conductors Seiji Ozawa and Rafael Fruhbeck de Burgos, and a concert version of Mozart's Cosi fan tutte.

The weekend begins Friday, July 10 at 7 p.m. with St. John's College Choir featured in the Weekend Prelude. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert. At 9 p.m., Rafael Fruhbeck de Burgos conducts the Boston Symphony in two works by Falla, El amor brujo, and Suite from The Three-cornered Hat. The second half of the program features Stravinsky's The Rite of Spring.

Fruhbeck de Burgos, Spain's most important conductor, currently holds the title of Music Director of the National Orchestra in Madrid. He has conducted most of Europe's leading orchestras, including the London Symphony, London Philharmonic, the National Orchestra, the Orchestra of the Conservatoire de Paris, and the Vienna Philharmonic. In this country, he has appeared with the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Chicago Symphony. His appearance at Tanglewood this summer marks his debut with the Boston Symphony.

On Saturday, July 11 at 8.30 p.m., Tanglewood Artistic Director Seiji Ozawa devotes the entire evening to Mozart's Cosi fan tutte with soloists Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause, and Ezio Flagello. Ozawa conducts on Sunday, July 12 at 2.30 p.m. with soloists Peter Serkin and the Corky Siegel Blues Band. Works performed will be Prokofiev's Romeo and Juliet, Schoenberg's Piano Concerto with Serkin as soloist, and Russo's Three Pieces for Blues Band and Orchestra with the Corky Siegel Blues Band.

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There will be a Berkshire Music Center chamber music concert Sunday July 12 at 10.00 a.m. in the Chamber Music Hall and a Faculty Recital at 8.30 p.m. in the Theatre-Concert Hall.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 10 1970 New England Newsclip

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 5 1970 New England Newsclip

Noted Conductors Due At Tanglewood Concert

Second weekend at Tanglewood features Fruhbeck De Burgos, Peter Serkin, and the Corky Siegel Blues Band. Concert Version of Mozart's Cosi Fan Tutte conducted by Ozawa with soloists Curtin, Stratas, Elias, Shirley, Krause, and Flagello.

TANGLEWOOD, LENOX, MASS. — The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra feature Conductors Seiji Ozawa and Rafael Fruhbeck de Burgos, and a concert version of Mozart's Cosi Fan Tutte.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 5, 1970

GUESTS AT FESTIVAL. Conductor Rafael Frubeck de Burgos and soprano Phyllis Curtain will be guests at the Berkshire Music Festival at Tanglewood, Lenox, Mass., this week. De Burgos, 35 and Spain's most important conductor, will direct two Stravinsky works for the Friday 9 p.m. concert. Miss Curtain will perform in Mozart's "Cosi fan tutte" under the baton of Seiji Ozawa Saturday at 8:30 p.m.

Tanglewood

Frühbeck de Burgos To Conduct

The second weekend of Tanglewood's Berkshire Festival Concerts by the Boston Symphony Orchestra features Conductors Seiji Ozawa and Rafael Frühbeck de Burgos, and a concert version of Mozart's "Cosi fan tutte."

The weekend begins Friday, July 10, at 7 p.m. with St. John's College Choir featured in the Weekend Prelude. Weekend Prelude concerts are free to ticketholders of the 9 p.m. Boston Symphony concert. At 9, Rafael Frühbeck de Burgos conducts the Boston Symphony in two works by Falla, "El Amor Brujo," and Suite from "The Three-cornered Hat." The second half of the program features Stravinsky's "The Rite of Spring."

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On Saturday, July 11, at 8:30 p.m. Seiji Ozawa will devote the entire evening to Mozart's "Cosi fan tutte" with soloists Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello. Ozawa will conduct on Sunday, July 12, at 2:30 p.m. with soloists Peter Serkin and the Corky Siegel Blues Band. Works performed will be Prokofieff's "Romeo and Juliet," Schoenberg's Piano Concerto with Serkin as soloist, and Russo's Three Pieces for Blues Band and Orchestra with Corky Siegel Blues Band.

Each Saturday at 10:30 a.m. there is an open rehearsal in the Shed which benefits the orchestra's pension fund. Seats are unreserved and are on sale at $2.50 each the morning of the rehearsal.

Tanglewood, in collaboration with Bill Graham's Fillmore East, will present the first of three Contemporary Trends Concerts Tuesday, July 7. Featured will be the Who, Jethro Tull, and It's a Beautiful Day. Music begins at 6 p.m.

The Berkshire Music Center, the Boston Symphony's summer academy at Tanglewood will present a faculty recital on Wednesday, July 8, at 8:30 p.m. in the Theatre-Concert Hall. On Thursday, July 9, at 8:30 p.m., Gunther Schuller will conduct the Berkshire Music Center Orchestra in an open rehearsal in the Theatre-Concert Hall. There will be a chamber music concert at 10:00 a.m. Sunday, July 12, in the Chamber Music Hall and a faculty recital at 8:30 p.m. in the Theatre-Concert Hall.

Ozawa To Conduct Mozart Program At Tanglewood

Serji Ozawa, Tanglewood artistic director, will conduct an all-Mozart program this Saturday evening at 8:30 in the Tanglewood music shed. The program will feature Mozart's "Cosi fan tutte" with soloists Phyllis Curtain, Teresa Stratas Rosalind Elias, George Shirley Tom Krause and Ezio Flagello

Paul Serkin

Ozawa will also conduct the Sunday afternoon concert of Prokofieff's "Romeo and Juliet," and Schoenberg's "Piano Concerto" with artist Paul Serkin as soloist. Corky Siegel Blues Band is slated for the Sunday performance which begins at 2:30 p.m. The group will do Russo's "Three Pieces for Blues Band and Orchestra."

Rafael Fruhbeck De Burgos music director of the National Orchestra in Madrid, will conduct the Friday evening concert. The De Burgos program features Stravinsky's "The Rite of Spring," and two works by Falla, "El Amor Brujo," and suite from "The Three-Cornered Hat." The weekend prelude, which begins Friday at 7 p.m., will highlight St. John's College Choir.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 4 1970 New England Newsclip

Weekend Program At Tanglewood

The second weekend of Berkshire Festival events at Tanglewood begins July 10, at 7 p.m., with a Prelude concert by the St. John's College Choir. This event is free to ticketholders of the 9 p.m. Boston Symphony concert, which features two works of de Falla, "El Amor Brujo" and Suite from "The Three-Cornered Hat," and Stravinsky's "Rite of Spring." Rafael Frubeck de Burgos, Music Director of the National Orchestra in Madrid, will make his conducting debut with the Boston Symphony at this concert.

Saturday, July 11, will be devoted to a performance of Mozart's "Cosi fan Tutte," which begins at 8:30 p.m. Seiji Ozawa conducts, with soloists Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello.

Ozawa also conducts the Sunday afternoon concert, at 2:30 p.m., which features pianist Peter Serkin and the Corky Siegel Blues Band. Works to be performed include Prokofiev's "Romeo and Juliet," Schoenberg's Piano Concerto and Russo's "Three Pieces for Blues Band and Orchestra."

50

R. F. deBURGOS

PHYLLIS CURTIN

ROSALIND ELIAS

GEORGE SHIRLEY

JULY 10-12

Weekend Activities At Tanglewood

TANGLEWOOD, LENOX — The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra feature Conductors Seiji Ozawa and Rafael Fruhbeck de Burgos, and a concert version of Mozart's Cosi fan tutte.

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BERKSHIRE NATIONAL CONCERTS

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7 p.m. Shed
Weekend Prelude
ST. JOHN'S COLLEGE CHOIR

9 p.m. Shed
RAFAEL FRUHBECK DE BURGOS
Falla: El amor brujo
Falla: Two suites from "The Three - cornered hat"
Stravinsky: The Rite of Spring

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10.30 a.m. Shed
Open Rehearsal
8.30 p.m. Shed
SEIJI OZAWA
Mozart: Cosi fan tutte
PHYLLIS CURTIN, TERESA STRATAS, ROSALIND ELIAS
GEORGE SHIRLEY, TOM KRAUSE
EZIO FLAGELLO

Sunday July 12
2.30 p.m. Shed
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Prokofiev: Romeo and Juliet
Schoenberg: Piano Concerto
PETER SERKIN
Russo: Three Pieces for Blues and Orchestra
CORKY SIEGEL BLUES BA

PETER SERKIN

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

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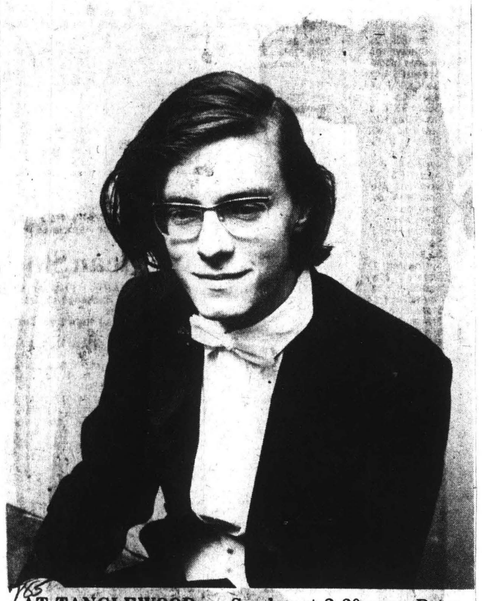
BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 13 1970 New England Newsclip



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REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 11 1970 New England Newsclip

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

JUL 2 1970 New England Newsclip

Tanglewood concert features Mozart

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FLUSHING, N. Y.
FRESH MEADOWS
TOWNSMAN
(NEW YORK CITY MARKET AREA)
W. 24,000

JUL 2 1970

OPERA AT TANGLEWOOD

Rosalind Elias

Metropolitan Opera mezzo-soprano ROSALIND ELIAS, who will be the Dorabella for the Berkshire Festival's performance of Mozart's "Cosi Fan Tutte" under the baton of Seiji Ozawa in the Tanglewood Music Shed on Saturday evening, July 11th.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 10 1970 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 8 1970 New England Newsclip

Michael Thomas To Conduct Friday

Michael Tilson Thomas, associate conductor of the Boston Symphony, will conduct the orchestra for the first time at Tanglewood Friday evening at 9. Thomas, who was not scheduled to make his debut until July 19, replaces Rafael Fruhbeck de Burgos, bedridden with flu.

The program will feature Glinka's overture to "Russian and Ludmilla," the Tchaikovsky Symphony No. 1 in G minor (Winter Dreams), and Stravinsky's "Rite of Spring." Thomas is well acquainted with all these works, having played the Stravinsky piece three times previously at Tanglewood. He will conduct the Berkshire Music Center Orchestra in an open rehearsal of the work tomorrow evening at 8:30.

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DOWN BEAT
CHICAGO, ILL.
E. O. WEEK 67,000

JUL 23 1970

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R. F. deBURGOS

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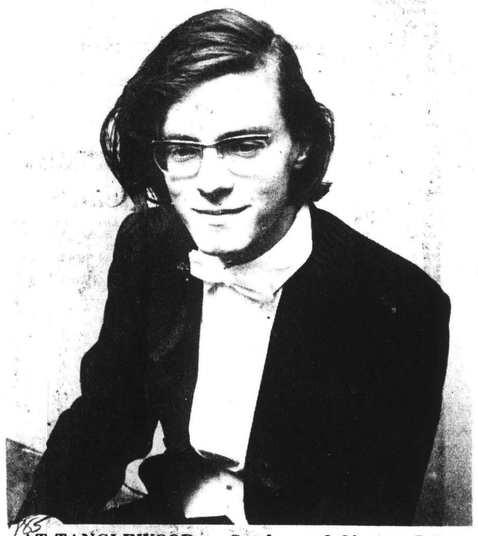
PETER SERKIN



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DAILY NEWS
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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 23 1970 New England Newsclip

At Tanglewood

OZAWA AND THOMAS CONDUCT

By HAROLD C. SPROUL

During the third weekend of the Boston Symphony Orchestra Tanglewood series at Lenox, Mozart came in for expert attention with the Piano concerto in A (K488), the Serenade no. 10 in B flat for thirteen winds and the Piano Concerto in D minor (K466). The first was played by Yuji Takahashi, who at 32 is especially valued for his performances of contemporary music. He demonstrated an equal virtuosity with Mozart, brilliant but not showy, concentrated so that the piano kept within the framework of the orchestra and itself shone from within. Rabatto, as in the Adagio, was delicately controlled to free the poignant singing line. Ensemble, thanks to Seije Ozawa, the conductor, was perfect except for one tiny spot when the pianist forgot to listen to the orchestra.

The Concerto was preceded by Haydn's Symphony No. 86 in D, spirited with dynamic variety and formal invention, and when development is most predictable, always a surprise, even in the Minuetto.

After intermission, John Alexander, Metropolitan tenor, and James Stagliano, first French horn of the Symphony, soloed in Britten's Serenade for tenor, horn and strings. The five poems of the cycle came from differing periods of English literature but are all treated musically as if contemporary. The horn-calls at beginning and end set and reaffirm the mood of distance—of loveliness lost. But there is great variety, too, and Mr. Alexander did full justice to the expressive aptness of the text-settings. For me, the thrill comes when an anonymous Dirge of the fifteenth century begins with a soft, high keening in the voice ("This ae nighte, this ae nighte, every nighte and alle—") Or in the wide quiet of chord progressions that create a troubled acceptance for the Keats' sonnet ("O soft embalmer of the still midnight—").

Ibert called his work of 1930 Divertissement. It is high burlesque carried by marches that sound like those of a circus band studded with irrelevant allusions: Mendelssohn's Wedding March, a Strauss waltz, etc. including the violent interruption of a piano cadenza of fashionable tone - cluster fury. The conclusion, an Offenbachish can-can, punctured by the wild piano, brought down the house and sent us home happy.

Saturday night Ozawa concentrated on two Mozarts—The Wind Serenade and the D minor Concerto made a good balance and a satisfying sufficiency as a program. Mozart's hunch—that he could get more value out of the then unusual clarinets without flutes in the way—proved successful. Two clarinets cooling singing, with the alto clarinet (basset horn) for bass, made contrast to the double - reeds, sometimes a mixture with oboes as pepper —and both groups stood out against the chordal glow of the horns. It is glorified outdoor music and was gloriously played by the Boston men, quite right for the open spaces of Tanglewood shed and lawns.

The D minor Concerto is something else and so is Lili Kraus. The Hungarian pianist has been famous for many years as an interpreter of Mozart. She has the air and authority of the big time. She, of course, plays with intelligent and expressive virtuosity and we know Mozart as a most dramatically expressive composer. But for me there was a kind of egotistic exploitation of both piano and Mozart—a personalizing by a personality that took the piano away from its intimate relationship, a chamber-relationship, with the orchestra and made the performance a star-turn.

The over-phrasing in the first allegro seemed at the expense of the dramatic line and not matchable by the orchestra. The Romance was romantic alright, but more self-conscious than drama should be. It can be this way—like Don Giovanni—but I suspect a deeper intention, closer to the string quartets. Along with the dramatic directness of Mozart goes also his disinclination to wear his heart on his sleeve. Characteristically Lili Kraus used Beethoven's assertive cadenzas —good fantasies in themselves but a different world of sensibility.

Not all great performers are stage-struck. There was Kreisler and Szegeti, Huberman, Casals, Schnabel — and, I'd guess, the mature Mozart.

Ozawa Conducts BSO In Haydn, Mozart Works

By R. C. HAMMERICH

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It was graceful music, gentle and kind...pleasing, but without the exactness of precision a discriminating listener has reason to expect from 18th century classics in the hands of such as the Boston Symphony Orchestra.

It was, of course, neat. But a knifelike sharpness was lacking. Perhaps it was unwanted. Perhaps Ozawa was willing to accept a few fuzzy starts in exchange for a generally benign atmosphere.

Yuji Takahashi, a young Japanese composer widely known in avant garde musical circles, was soloist for the piano concerto.

He is 32, looks like a 15-year-old boy and plays with the delicacy of expression one might expect from a girl.

His middle-strength touch on the keyboard was appropriate to Mozart, however, and although he seemed a bit cool, even for Mozart, the romantic freedom he had shown with Bach in recital before the full orchestral concert was not as evident.

It was a nicely played, chamber-sized concerto; not inspiring, but nice. The slow middle movement was beautifully liquid and lyrical, easily the best passage of the piece.

After intermission John Alexander, tenor, and James Staglian, French horn player, were soloists for a performance of Benjamin Britten's Serenade for Tenor, Horn and Strings, Opus 31.

The most interesting, academic aspect of the piece is the composer's use of untempered scales, a technical procedure resulting in some fascinating, odd harmonies.

The piece consists of a 24-minute setting of six poems from as disparate sources as 15th Century anonymous and William Blake composed almost 300 years ago.

The music unifies them abstractly and the unusual harmonies and tonal juxtapositions (horn and tenor) made them a welcome change from the usual concept fare.

Stagliano is the orchestra's regular, first chair horn player. Some fans consider him one of the best in the nation.

He handled this extremely difficult piece with sensitivity as well as finesse Friday. We should hear his solo horn more often.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 18 1970 New England Newsclip

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUL 19 1970

Seiji Ozawa Blends the Modern With the Classic at Tanglewood

By ALLEN HUGHES
Special to The New York Times

LENOX, Mass., July 18—The Boston Symphony Orchestra's Berkshire Music Festival, founded in 1934, is the country's oldest major music festival. From the very beginning, its idyllic setting here at Tanglewood and its high level of artistic excellence have made it a focal point in the summer musical life of the nation and the world. Its past programing under the direction of Serge Koussevitsky, Charles Munch and Erich Leinsdorf usually followed a safely conservative line, and its generous offerings of familiar symphonic fare kept the public coming back in great numbers summer after summer.

This year, a new musical breeze is sweeping through the lofty trees that shade Tanglewood's superb lawns. Seiji Ozawa and Gunther Schuller are sharing the artistic direction of the festival, with Leonard Bernstein as adviser, and the programs they have devised are liberally sprinkled with 20th-century works, several of which have never been performed previously by the Boston Symphony.

Last night, for example, in a concert conducted by Mr. Ozawa, the second half of the program was given over to Britten's Serenade for Tenor, Horn and Strings and Ibert's Divertissement. The first half was originally to have included Iannis Xenakis's "Eonta," with Yuji Takahashi as piano soloist, but for some reason Mr. Takahashi ended up playing Mozart's Piano Concerto in A (K. 488). The opening work was Haydn's Symphony No. 86 in D.

Britten's Serenade, which dates from 1943 and incorporates poems by Ben Jonson, Blake, Keats and Tennyson, among others, was the high point of the evening. The felicity of the composer's vocal writing and his imaginative and atmospheric scoring for the instruments combine to make a work that lingers hauntingly in the memory. John Alexander was the tenor soloist and James Stagliano the horn player. Both performed with noteworthy sensitivity in an interpretation carefully shaped and balanced by Mr. Ozawa.

Ibert's Divertissement with its kidding of the Mendelssohn Wedding March and Strauss's "Blue Danube Waltz" and other bits of nonsense, was a fun piece, and Mr. Ozawa did it to a turn.

The disappointment of the concert was Mr. Takahashi's performance of the Mozart Concerto. Since this young pianist is known for his expertise with contemporary (including avant-garde) Music, it was a pity that he let himself in for Mozart, which made him seem ineffectual in every way. In the brief "Weekend Prelude" recital, which he played before the main concert, he showed how impressive he can be in an authoritative account of Messiaen's "Canteyodjaya."

In that same program, however, he included two Bach's Partitas that were so perfunctory in execution that the listener could only wonder why he bothered to play them. If it is Mr. Takahashi's wish to break out of the confines of contemporary music, he will surely have to do a lot of hard thinking and hard work in the areas of interpretation and projection to make the transition.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 21 1970 New England Newsclip

Tanglewood / Thomas conducts Hadyn, Bach

By Michael Steinberg
Globe Staff

LENOX — Like most others here, Michael Tilson Thomas' concert with the Boston Symphony on Sunday afternoon suffered from under-rehearsal; still, there is something so with it about Thomas' conducting, such vigilance, and so lively a concern for every stage for the unfolding of musical events, as to make the encounter with his kind of music an enormous pleasure, and the more so in contrast with Seiji Ozawa's inattentive drifting through so much of the music at Friday's and Saturday's concerts.

Thomas began with Haydn's Symphony 98 in B flat, which he had conducted in Boston several times last season, and ended with Stravinsky's "Pulcinella" Suite. In between came Bach's Cantata 51, "Jauchzet Gott in Allen Landen," and Ernst Krenek's concert aria, "Die Nachtigall," (The Nightengale), both with the soprano Bethany Beardsle as soloist.

Krenek's name called to mind 12-tone music of a particularly severe sort or, to the historically-minded, his 1927 opera, "Jonny Spielt Auf," one of the first attempts at a serious liaison between jazz and "classical" music, and a stunning, though passing, success. "Die Nichigall" is from another of Krenek's lives. Written in 1931, it is one of the last works from a neo-Romantic phase that had begun about six years earlier. The text is the passage from "The Birds" by Aristophanes in an ardent German paraphrase by Karl Kraus. It begins with a lush curtain of string and flute tone, madly chromatic. Krenek sets the words in a soaring vocal line which evokes more than anything the world of Richard Strauss, the Presentation of the Rose, Daphne's Transformation, "Bor den Schlafengehen," and so forth.

Seductively pretty, "Die Nichtigall" is an amorphous piece.

Effectively supported by Thomas and the orchestra, Bethany Beardsle sang Krenek's aria beautifully. One might ask whether something as chamber-musical as Bach's Cantata can really be made to work in the huge Tanglewood shed at all. In any case, Beardsle is not the right singer for it. Singing fast is not what she does best and she is also a bit non-verbal for such music. Her singing was admirably musical, but strained; the surrounding instrumental texture was delivered in a rather mutual manner, though the trumpet obbligatos at the beginning and end were elegantly played by Armando Ghitalla.

The Haydn symphony was vigorous, serious and amusing, each in its proper place. The "Pulcinella" performance started well, but lost some of its high spirits after the gavotte went to pieces in a way that evidently unnerved both conductor and players.

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Ozawa, Thomas Conduct at Festival

By RAYMOND MORIN
Telegram Music Critic

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Seiji Ozawa and Michael Tilson Thomas conducted the Boston Symphony. The orchestra was reduced to about 50 players so that the rest could perform the Esplanade concerts in Boston.

Ozawa's soloist Saturday night was the revered Hungarian pianist Lili Kraus, who achieved fame in the early 30s before the birth of either conductor.

Yesterday's soloist, under Thomas, was Bethany Beardslee, soprano. In Bach's cantata No. 51 she was assisted by Armando Ghitala, first trumpeter with the Boston Symphony.

Attendance for the weekend was 20,439.

Sheer Delight

Saturday night's Mozart program was sheer delight. Ozawa's efficiency and craft were at a peak. The entire evening was one of unadulterated melody and unfettered classic style.

Orchestral work was Serenade No. 10 in B flat for 13 wind instruments, K.361. Mme. Kraus was soloist in Piano Concerto in D minor K.466.

After the long parade of young pianists who try to transform Mozart piano concertos into "hoopla" epics, it was refreshing to experience Mme. Kraus' experiency in achieving more impressive results with half the effort.

Even though she's a human encyclopedia of Mozart's piano music, her performance of the D minor Concerto fell somewhat short of perfection.

Her tempos and the orchestra's were not always compatible. There were a few technical strains in the first movement cadenza.

But rarely have we heard Mozart interpreted more truthfully. No pressure to get the notes played, exaggerations of volume or speed, and enough lacework to cover the Tanglewood Music Shed.

Music Review

Rapid, rippling passages flowed. Every phrase was thoroughly sharpened and polished. The slow movement was a broad spectrum of hues from the most delicate to deep sonority.

Much the same standard emanated from the Serenade for Winds. It was light sound without frailty. Ozawa gave painstaking attention to every detail.

In short, the group sounded like an ensemble but played like soloists.

If one were to select which would survive among the young podium giants, there would be little risk in including Thomas.

The orchestra was with him yesterday, every note of the way. The men responded precisely to his incisive beat in Haydn's Symphony No. 98 in B flat. He, in turn, spelled out every detail. His style was vigorous but not wasteful.

Even with Thomas fine cooperation and Ghitala's bright trumpeting, Miss Beardlee struggled to encompass Bach's cantata, "Praise God in All Lands."

It was a courageous and laborouis undertaking. Her voice remained with a light lyricism and she was generally loyal to pitch.

But the dominating impression was a difficult vocal exercise which explored Miss Beardslee's high range to best advantage.

Dance Contrast

Her performance of Krenek's "The Nightingale" was, on the other hand, utterly beautiful. She negotiated the work's soaring range with ease, always engaging the resplendent phrases with a voice of commensurate beauty.

Stravinsky's highly conservative and modestly endowed ballet music, "Pulcinella," received a highly respectful performance by Thomas and the orchestra.

The dances were graphically contrasted — from sparkling humor to piquant, sentimental and folkish.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 20 1970 New England Newsclip

Seiji Ozawa at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Tanglewood's new artistic director, Seiji Ozawa, is undependable. He can give considered performances and sometimes beautiful ones, as his work this summer at Tanglewood with Mozart's "Cosi fan tutte" and Schoenberg's piano concerto has been a reminder. What happens, however, is that Ozawa's responsible performances alternate bewilderingly with others that are, at best, casual and, at times, some that can lead only to the inference that he is not prepared.

The Boston Symphony concerts Friday and Saturday evening that Ozawa conducted at Tanglewood's third weekend were of a musical thoughtlessness that is to be deplored. With the possible exception of a prformance Friday of Ibert's "Divertissement," which I did not hear, only the performance Saturday of Mozart's D minor piano concerto was at a level important to an import festival and a major orchestra, and that's thanks chiefly to the contribution of the soloist, Lili Kraus.

Kraus's playing was warm, free, impulsive, with a nice sense of the operatic element in Mozart's instrumental music, and with a refreshing touch of something inventively improvisational through it. Though liable occasionally to bolting, she played with stimulating rhythmic energy, and she is someone who can really make you feel syncopations, not just count them. Ozawa's strong characterization of the concerto's tense beginning promised a more distinguished collaboration than was delivered, but his work was at least awake and punctual.

The vague, indifferent level of performance was represented Saturday by Mozart's Serenade for 13 wind instruments and Friday by Hadyn's Symphony 86 in D. Both went well enough, though without much sense of character when the going was sufficiently obvious.

Both came to grief in their slow movements, in the one because of the elaborate texture, the other because of a witty capriciousness of rhetoric, both being there for music that required a stronger conductor and active intervention for which Ozawa seemed too indolent and too uncommitted. The wind playing of the serenade, though in tune, was unattractive by being limited to unsubstantial and extreme piano and shrill and extreme forte.

The week-end's other Mozart concerto was the A Major, K. 488, done Friday with Yugi Takahashi as soloist. The 32-year-old Japanese pianist, who has a reputation as a performer of avant-garde music, had, in fact, first been scheduled to play a "Eonta" by Xenakis. Why the switch to Mozart was made I do not know, but it was a mistake. Takahaski and Ozawa lurched through the concerto on separate and not quite parallel paths, the pianist producing a tone which, when audible at all, suggested the beating of wooden spoons in bowls of oatmeal, and generally showing few musical or even technical qualifications for his assignment.

Benjamin Britten's poetic serenade for tenor, horn and strings, also on Friday's program, never had a chance. The tenor had an Eartha Kitt flutter, the manner of a Las Vegas entertainer, and he sang flat; the hornist played mostly wrong notes — and sometimes none at all — at the wrong times and with the wrong dynamics; the panicked and unsure conductor took flight in pushing things along as quickly as he dared. In no concert by a professional orchestra have I experienced such a void between the composition and its performance.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 19 1970 New England Newsclip

Exactness Dulled In Haydn, Mozart

By R. C. HAMMERICH

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His middle-strength touch on the keyboard was appropriate to Mozart, however, and although he seemed a bit cool, even for Mozart, the romantic freedom he had shown with Bach in recital before the full orchestral concert was not as evident.

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AMERICAN
WATERBURY, CONN.
(E) 42,315

JUL 22 1970 New England Newsclip

Pianist Lacked Emotional Depth

The Boston Symphony Orchestra, in their third weekend of the Tanglewood Festival Series, presented a combination of classic and modern music Friday evening with Seiji Ozawa conducting Haydn's Symphony No. 86 in D and Mozart's Piano Concerto in A K. 488.

Yuji Takahashi, a young Japanese pianist, was originally scheduled to play Iannis Xenakis's "Eonta," but performed Mozart's Piano Concerto instead. This beautiful and melodic work was not given its best interpretation, however, as this noted artist fumbled his runs and seemed very tense and nervous, especially in the first movement.

He did not bring any emotional depth and did not demonstrate a good command of the music. Conductor Ozawa has directed several Mozart works this season, with none of the efferescence and sparkle this great composer deserves. Friday's Mozart Concerto was not too successful and Ozawa's Mozartean performances have been quite disappointing to this reviewer.

The second half of the concert was devoted to Benjamin Britten's Serenade for tenor, horn and strings, op. 31, a first performance by the Boston Symphony Orchestra. John Alexander, tenor, who shared the solos with James Stagliano, horn, gave a fine performance of this contemporary composer's sensitive and hauntingly poignant work. Britten composed this piece in 1934 and based his music on the poems of Ben Johnson, Blake, Keats and Tennyson, among others, and the result was a sheer magical delight.

Friday's concert ended with Jacques Ibert's "Divertissement," which was completed in 1930 and first performed in Paris Nov. 30 of that year. This fun piece reflects the influence of the impressionist and neo-classical composers of the early decades of this century. The composer's intertwining bits of the Mendelssohn's Wedding March and Strauss' Blue Danube Valse, and other bits of amusing interpolations delighted the audience of 4,648. The Weekend Prelude Recital which preceded the main concert, was attended by a few thousand and was not particularly inspiring, but did demonstrate Takahahashi's virtuoso command of the piano in his performance of Messiaen's "Canteyodjaya". His two Bach Partitas were most perfunctory and dull. He is primarily noted in the area of contemporary, avant garde and electronic music and his interpretation and playing of both Bach and Mozart came off rather badly.

Heavy Downpour

Saturday evening, despite a heavy downpour before the concert, brought the largest audience tournout of the weekend with 7,407 in attendance. Understandably, the large audience came to hear the eminent Mozartean pianist Lili Kraus, who performed the Mozart's Piano Concerto in D minor K.466, during the last half of the concert. The first half was devoted to Mozart's Serenade No. 10 in B flat for thirteen wind instruments K.361.

Since a large segment of the Boston Symphony players are still up in Boston performing in the Esplanade Concerts, this chamber work was most convenient and economic in terms of instrumentation. The virtuoso quality of this work was magnificent, and gave these instrumentalists an opportunity to perform their own specialty and was a rare musical experience for the audience. Especially noteworthy was the Mozart genius in composing for the flutes and clarinets.

The highlight of the weekend to this reviewer, was the performance of Lili Kraus' Piano Concerto in D minor K.466. Her command of the emotional and dynamic quality that is Mozart's genius was clearly felt during her entire performance. Her tone was lyrical, sensitive yet powerful, her technique brilliant and her manner gracious and disarming.

Sunny weather Sunday brought an audience of 6,268 to hear soprano Bethany Beardslee in Bach's Cantata No. 51. "Jauchzet Gott in allen Landed" for soprano and orchestra with trumpet obligato, a most difficult work which poses almost a formidable challenge to vocalists.

Miss Beardslee seemed to be somewhat nervous and rushed at the beginning aria and recitative, but sang the beautiful "Alleluia" with much more freedom and assurance. Her voice, though small, is clear and bell-like in tone. She received a most enthusiastic ovation. Praise is also due Armando Ghitalla, trumpet soloist, for his true virtuoso performance.

Sunday's concert was conducted by Michael Tilson Thomas, 26-year-old associate conductor of the Boston Symphony Orchestra. He chose Haydn's Symphony 98 in B flat for the opening work, which the small, reduced orchestra played with verve and spirit. Thomas appeared to be in command of the orchestra and conducted with assurance and a brisk, aggressive tempo.

The second half brought Miss Beardslee back to perform Ernst Krenek's "Die Nachtigall", Concert Aria for coloratura, two flutes and strings op.68, a first performance by the Boston Symphony Orchestra. Miss Beardslee sang with much more assurance, sensitivity and expression. This neo-romantic work, was sung with beautiful feeling. The conductor controlled the orchestral accompaniment, to give the singer free reign. Miss Beardslee was given a standing ovation.

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GLOBE
BOSTON, MASS.
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(S) 566,377

JUL 20 1970 New England Newsclip

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LENOX — Nearly all the romantic warmth there is in a Haydn symphony and a Mozart piano concerto was laid out for inspection Friday night at Tanglewood.

Seiji Ozawa conducted the Boston Symphony Orchestra in a performance of Haydn's 86th Symphony and Mozart's K.488 Piano Concerto with Yuji Takahashi as soloist.

It was graceful music, gentle and kind . . . pleasing, but without the exactness of precision a discriminating listener has reason to expect from 18th century classics in the hands of such as the Boston Symphony Orchestra.

It was, of course, neat. But a knifelike sharpness was lacking. Perhaps it was unwanted. Perhaps Ozawa was willing to accept a few fuzzy starts in exchange for a generally benign atmosphere.

Yuji Takahashi, a young Japanese composer widely known in avant garde musical circles, was soloist for the piano concerto.

He is 32, looks like a 15-year-old boy and plays with the delicacy of expression one might expect from a girl.

His middle-strength touch on the keyboard was appropriate to Mozart, however, and although he seemed a bit cool, even for Mozart, the romantic freedom he had shown with Bach in recital before the full orchestral concert was not as evident.

It was a nicely played, chamber-sized concerto; not inspiring, but nice. The slow middle movement was beautifully liquid and lyrical, easily the best passage of the piece.

After intermission John Alexander, tenor, and James Staglian, French horn player, were soloists for a performance of Benjamin Britten's Serenade for Tenor, Horn and Strings, Opus 31.

The most interesting, academic aspect of the piece is the composer's use of untempered scales, a technical procedure resulting in some fascinating, odd harmonies.

The piece consists of a 24-minute setting of six poems from a disparate source as 15th Century anonymous and William Blake composed almost 300 years ago.

The music unifies them abstractly and the unusual harmonies and tonal juxtapositions (horn and tenor) made them a welcome change from the usual concert fare.

Stagliano is the orchestra's regular, first chair horn player. Some fans consider him one of the best in the nation.

He handled this extremely difficult piece with sensitivity as weel as finesse Friday. We should hear his solo horn more often.

AMERICAN
WATERBURY, CONN.
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JUL 22 1970 New England Newsclip

Pianist Lacked Emotional Depth

The Boston Symphony Orchestra, in their third weekend of the Tanglewood Festival Series, presented a combination of classic and modern music Friday evening with Seiji Ozawa conducting Haydn's Symphony No. 86 in D and Mozart's Piano Concerto in A K. 488.

Yuji Takahashi, a young Japanese pianist, was originally scheduled to play Iannis Xenakis's "Eonta," but performed Mozart's Piano Concerto instead. This beautiful and melodic work was not given its best interpretation, however, as this noted artist fumbled his runs and seemed very tense and nervous, especially in the first movement.

He did not bring any emotional depth and did not demonstrate a good command of the music. Conductor Ozawa has directed several Mozart works this season, with none of the efferescence and sparkle this great composer deserves. Friday's Mozart Concerto was not too successful and Ozawa's Mozartean performances have been quite disappointing to this reviewer.

The second half of the concert was devoted to Benjamin Britten's Serenade for tenor, horn and strings, op. 31, a first performance by the Boston Symphony Orchestra. John Alexander, tenor, who shared the solos with James Stagliano, horn, gave a fine performance of this contemporary composer's sensitive and hauntingly poignant work. Britten composed this piece in 1934 and based his music on the poems of Ben Johnson, Blake, Keats and Tennyson, among others, and the result was a sheer magical delight.

Friday's concert ended with Jacques Ibert's "Divertissement," which was completed in 1930 and first performed in Paris Nov. 30 of that year. This fun piece reflects the influence of the impressionist and neo-classical composers of the early decades of this century. The composer's intertwining bits of the Mendelssohn's Wedding March and Strauss' Blue Danube Valse, and other bits of amusing interpolations delighted the audience of 4,648. The Weekend Prelude Recital which preceded the main concert, was attended by a few thousand and was not particularly inspiring, but did demonstrate Takahahashi's virtuoso command of the piano in his performance of Messiaen's "Canteyodjaya". His two Bach Partitas were most perfunctory and dull. He is primarily noted in the area of contemporary, avant garde and electronic music and his interpretation and playing of both Bach and Mozart came off rather badly.

Heavy Downpour

Saturday evening, despite a heavy downpour before the concert, brought the largest audience tournout of the weekend with 7,407 in attendance. Understandably, the large audience came to hear the eminent Mozartean pianist Lili Kraus, who performed the Mozart's Piano Concerto in D minor K.466, during the last half of the concert. The first half was devoted to Mozart's Serenade No. 10 in B flat for thirteen wind instruments K.361.

Since a large segment of the Boston Symphony players are still up in Boston performing in the Esplanade Concerts, this chamber work was most convenient and economic in terms of instrumentation. The virtuoso quality of this work was magnificent, and gave these instrumentalists an opportunity to perform their own specialty and was a rare musical experience for the audience. Especially noteworthy was the Mozart genius in composing for the flutes and clarinets.

The highlight of the weekend to this reviewer, was the performance of Lili Kraus' Piano Concerto in D minor K.466. Her command of the emotional and dynamic quality that is Mozart's genius was clearly felt during her entire performance. Her tone was lyrical, sensitive yet powerful, her technique brilliant and her manner gracious and disarming.

Sunny weather Sunday brought an audience of 6,268 to hear soprano Bethany Beardslee in Bach's Cantata No. 51. "Jauchzet Gott in allen Landed" for soprano and orchestra with trumpet obligato, a most difficult work which poses almost a formidable challenge to vocalists.

Miss Beardslee seemed to be somewhat nervous and rushed at the beginning aria and recitative, but sang the beautiful "Alleluia" with much more freedom and assurance. Her voice, though small, is clear and bell-like in tone. She received a most enthusiastic ovation. Praise is also due Armando Ghitalla, trumpet soloist, for his true virtuoso performance.

Sunday's concert was conducted by Michael Tilson Thomas, 26-year-old associate conductor of the Boston Symphony Orchestra. He chose Haydn's Symphony 98 in B flat for the opening work, which the small, reduced orchestra played with verve and spirit. Thomas appeared to be in command of the orchestra and conducted with assurance and a brisk, aggressive tempo.

The second half brought Miss Beardslee back to perform Ernst Krenek's "Die Nachtigall", Concert Aria for coloratura, two flutes and strings op.68, a first performance by the Boston Symphony Orchestra. Miss Beardslee sang with much more assurance, sensitivity and expression. This neo-romantic work, was sung with beautiful feeling. The conductor controlled the orchestral accompaniment, to give the singer free reign. Miss Beardslee was given a standing ovation.

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Attended by 1500

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Volatile Rendition

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JUL 18 1970

New England Newsclip

REPUBLICAN
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JUL 19 1970

New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 20 1970

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By R. C. HAMMERICH

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Happy Grandmother

She played the solo part of Mozart's D Minor Piano Concerto (K.466) with the Boston Symphony Orchestra under the direction of Seiji Ozawa.

It was Ozawa's sixth appearance on the Tanglewood podium this summer. His last is scheduled for Aug. 22.

Mrs. Kraus, a happy grandmother, is known the world over for her skill and sensitivity with Mozart's piano concertos (she has recorded all of them).

She is slender, has a demurely aristocratic manner personally as well as musically and shows a glimpse of inner steel now and then.

She played exquisitely Saturday, which, of course, is the way Mozart ought to be heard.

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The codenzas and Mrs. Kraus sounded wonderful.

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The basset horns were low register, single-reed instruments whose parts nowadays are taken by alto clarinets, and the bass is played by contrabassoon.

The core of the sound of this piece, therefore, comes from a quartet of clarinets, a dulcet, outdoors sound. Mozart probably would be astounded to see it controlled by a conductor and played for a few thousand listeners sitting stilll.

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Outstanding were the terraced dynamics of the first Menuetto and the melodic feeling of the Adagio. The Theme and Variations movement was presented with great clarity of detail while the concluding Rondo was a joyous romp for all concerned.

LILI KRAUS has long had a reputation as one of the leading Mozart players of our time, ranking with Rudolf Serkin and Jose Iturbi in that respect. She has recorded all of the Mozart piano concertos, has given frequent recitals of Mozart's piano solo music, appeared on education TV and performed in practically every country of the world.

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JUL 20 1970

New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 21 1970

New England Newsclip

Tanglewood features

BSO firsts, Kraus bow

By Louis Snyder

Lenox, Mass.

ARTS
ENTERTAINMENT

The third week of the Boston Symphony's Tanglewood season revealed, among other things, an adventurous spirit under its new management (i.e., Seiji Ozawa and Gunther Schuller as artistic directors, and Leonard Bernstein as adviser), which resulted in three first performances by the orchestra (Britten's Serenade for tenor, horn and strings; Ibert's Divertissement; and Ernst Krenek's concert aria, "Die Nachtigall"); the long-overdue debut with the BSO of pianist Lili Kraus; and the reappearance of pianist-composer Yuji Takahashi with the orchestra in a regrettable out-of-his-element context.

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Exit Xenakis

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Whitestone

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JUL 20 1970

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MUSIC

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The Villager
July 23, 1970

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BOSTON, MASS.
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JUL 21 1970 New England Newsclip

Tanglewood features

BSO firsts, Kraus bow

By Louis Snyder

Lenox, Mass.

ARTS
ENTERTAINMENT

The third week of the Boston Symphony's Tanglewood season revealed, among other things, an adventurous spirit under its new management (i.e., Seiji Ozawa and Gunther Schuller as artistic directors, and Leonard Bernstein as adviser), which resulted in three first performances by the orchestra (Britten's Serenade for tenor, horn and strings; Ibert's Divertissement; and Ernst Krenek's concert aria, "Die Nachtigall"); the long-overdue debut with the BSO of pianist Lili Kraus; and the reappearance of pianist-composer Yuji Takahashi with the orchestra in a regrettable out-of-his-element context.

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JUL 20 1970 New England Newsclip

MUSIC

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The Villager
July 23, 1970

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

THE FRIDAY evening and Sunday afternoon programs at Tanglewood this weekend followed the exact same pattern: two works from the 18th century for the first half and two from this century for the second half.

Michael Thomas played the B Flat Haydn Symphony (No. 98) and a Bach Cantata (No. 51), "Praise God in All Lands," to start his program Sunday. For the remainder he played Ernst Krenek's "The Nightingale," a concert aria for contralto, two flutes and strings, and Stravinsky's concert suite from the ballet "Pulcinella." The most excellent soprano, Bethany Beardslee, sang both the Bach and Krenek.

* * *

THOMAS SET the stage uncomfortably for Miss Beardslee at the outset of the Bach cantata, choosing a tempo she had to combat. Once established satisfactorily, she proceeded to proclaim the long, tenuous lines with remarkable discipline and vocal control. It was in the Krenek that she soared, actually and figuratively. Krenek reaches to Alpine peaks of range and makes jumps which demand the surefootedness of a chamois. Miss Beardslee's voice and competence achieved both requirements with remarkable ease and security, never allowing her voice to depart from its mellifluous fluidity.

Krenek wrote his music to a paraphrase of a poem by the Viennese poet, Karl Kraus, much as Benjamin Britten Friday night had written his music to the poems of his renowned English forbears. Both composers create atmospheric backgrounds rather than accompaniments to the vocal solos and both are eminently successful.

* * *

THERE ARISES a question of semantics when one refers to contemporary music if one insists that the qualification refers to music of our time, that is, written by composers still alive. It so happens that Stravinsky's "Pulcinella" was written in 1920 while Ibert's "Divertissement," which was played Friday, was written in 1930. But Stravinsky happily is still alive at age 88 while Ibert died at age 72 eight years ago.

* * *

THOMAS AUGUSTINE Arne, an English composer, is credited with having given a performance in London at the Theatre Royal, Drury Lane, on Sept. 28, 1745, of his patriotic song, "God Save the King." The Haydn symphony, which Thomas played yesterday, was one of a set written in London in 1792. Whether Haydn had heard Arne's little song musical history does not discover, but the first two bars of the *adagio cantabile* from the symphony start out exactly as the national anthem.

* * *

YESTERDAY'S PROGRAM afforded concertmaster Joseph Silverstein three opportunities for solos which he executed admirably. He deserved more recognition than the conductor seemed willing to spare and share with his outstanding soloists all the afternoon.

* * *

FRIDAY NIGHT the conductor was Seiji Ozawa. The delightful D Major Symphony No. 86 of Haydn was followed by the touchingly beautiful A Major Piano Concerto (K.488) of Mozart with Yuji Takahashi as the soloist. The young, appealing Japanese artist gave the concerto a poetic reading but one not distinguished in any other way.

The second half of the evening was the more interesting, with Britten's Serenade for Tenor, Horn and Strings (Opus 31) and Jacques Ibert's Divertissement, both first performances for the Boston Orchestra.

* * *

BRITTEN has written incidental music to six poems, by Charles Cotton, Tennyson, Blake, Ben Jonson and Keats. Tenor John Alexander gave a virtuoso rendition of Britten's permeating realization of the poetry whose nature can best be conveyed by their titles: Pastoral, Nocturne, Dirge, Elegy and Hymn. His easily produced, powerful voice depicted the sentiments with striking independence. Britten allows the voice little direct support but sustains the mood with thorough infiltration of the poetic fiber. James Stagliano's horn solos were executed with gratifying sonority and inflection. Britten gives the horn a preliminary, unaccompanied fanfare, which is a sort of ceremonial introduction and ends with the same role, but this time played in the distance (offstage) as a courteous *envoi* and *congee*.

Ozawa played the Ibert for exactly what it is: A carnival. Ibert made the round of the sideshows and retained a gay memory of several. There were quotations from Mendelssohn's "Midsummer Night's Dream" wedding march which escaped as soon as it was recognized; an allusion to the Johann Strauss "Blue Danube"; an Offenbach can-can; all joined by the composer's fluent, facile style.

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AT TANGLEWOOD

Beardslee Voice Adapts Well to Opposing Roles

By R. C. HAMMERICH

LENOX — Bethany Beardslee is a highly-skilled soprano, as agile among the oddities of the avant garde as she is with the convoluted undulations of the Baroque.

Bach, Krenek

She was on the stage of the shed at Tanglewood Sunday afternoon to present one of Bach's most difficult and effective cantatas and Ernst Krenek's nine-minute concert aria, "The Nightingale."

Miss Beardslee is known as a specialist in the contemporary field and is especially known among the inner circle as one whose sense of pitch is reliable enough to handle even the most disjunct and atonal music with accuracy.

But she is also a musician of deep feeling and Sunday her performance of "The Nightingale" sent chills up the spine.

It is not a beautiful aria, but it is pure emotion, an anguished cry in the dark (the way she does it), and although it doesn't qualify as avant garde, having been composed in 1931 it is obviously of the 20th Century.

Change to Calm

Miss Beardslee's Bach on Sunday, Cantata No. 51, was more beautiful and equally effective in its way, which is to say, quietly, warmly, melodically. The middle aria, especially, was comforting and calming.

Michael Tilson Thomas was the conducter He reduced the size of the Boston Symphony Orchestra (to 26 for the Bach and to about half for the rest of the program) and provided secure support for his soloist and for Armando Ghitalla, who played the clarino trumpet part for the cantata with fine precision.

Thomas opened the program with Haydn's Symphony No. 98 (the fifth he wrote for the London series) and closed it with Stravinsky's concert suite from the ballet, "Pulcinella."

He is 25, the orchestra's associate conductor, a young man of promise who is very busy on the podium. His manner tends to be somewhat more flamboyant than the music he draws from the musicians, a circumstance which can mislead the unwary.

Sunday he endured a couple of small accidents during the Haydn symphony: his baton flew out of his hand toward the harpsihord five minutes after the music began and was returned to him by the worthy worker who was turning the pages for the harpsichordist, and not long before the symphony ended his wide-sweeping arms opened a split in the side of his jacket, which was repaired during intermission.

Limber, Tidy

In the meantme, he conducted a nicely-styled Haydn symphony. It was limber as well as tidy, well-paced and balanced and spirited. The Stravinsky, also, was neatly ordered and kept moving at a lively bounce.

Both works are happy pieces, and Thomas helped them spread joy among the 6268 listeners in attendance. He is scheduled to appear on the Tanglewood podium once more this summer, Aug. 8, when his program will include Debussy's "La Mer" and Gary Graffman as soloist for Prokofiev's Third Piano Concerto.

The gate counts this weekend: Friday night, 4648; Saturday morning, 2415; Saturday night, 7407; Sunday afternoon, 6268; total, 20,739.

The approaching programs: Tuesday at 6, Chicago, John Sebastian (Rock), Preservation Hall Jazz Band (New Orleans traditional); Friday at 7, Phyllis Curtin, soprano; Friday at 9, BSO conducted by Aaron Copland; Saturday at 8:30, BSO conducted by Jorge Mester; Sunday at 2:30, BSO conducted by Kenneth Schermerhorn with Christoph Eschenbach as piano soloist.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Thursday, July 23, 1970

Tanglewood Adventures Rife With Precision and Diversity

By STEVEN A. COLE

Excitement, sophistication and diversity are the words that best describe the Sunday afternoon musical adventures with the Boston Symphony at Tanglewood. This past Sunday was no exception.

The young genius Michael Tilson Thomas gallantly lead this country's most exciting example of teamwork through Haydn Symphony No. 98, the Bach Cantata 51, 'Jauchzet Gott,' Krenek's concert aria 'Die Nachtigall,' and Stravinsky's Suite from Pulcinella.

The Boston Symphony's ability to execute clean phrasing through an impeccible sense of style can most be evident in a Haydn. Symphony No. 98 is typical. His works are characterized by a firmness of phrasing, a lucidity of centent, and a richness that are the products of a dedicated and talented musician. If it were not for fear of boring the reviewer's audience, one could discuss all of Haydn's Symphonies and enjoy seeing this man constantly creating new melodies and delicate structures.

When the work was first performed, Haydn himself was at the keyboard accompanying the orchestra in the continuo fashion that was so prevalent in the baroque period, but often omitted in today's performances.

* * *

Most interesting of the movements is the second. Here we have the theme that sounds very much like "God Save the King." Although of Austrian birth, Haydn wrote symphonies 93-98 while in London. Authorities on Haydn feel that the second movement is Haydn's requiem for the December, 1971 death of his dear friend and fellow composer Mozart.

The final movement is grandiose and brilliant, requiring full orchestration. It is felt that the Boston Symphony shines even brighter when the demands upon teamwork are increased.

* * *

Bethany Beardslee is a sopranique required for coloratura no who has mastered the techsinging and has gone on to new heights: musicanship par excellence and originally in approach. Like a large majority of America's finest, she is coming uot of Julliard. She is internationally famous for interpreting the so called more diffecult composers: Stravinsky, Berg, Webern, Krenek.

The Bach Cantata 51 is treacherous. The soprano is constantly on the move establishing a feeling of joy for the wonders of God. Bach gives the coloratura the opportunity to prove her title. For the Italian phrase means repid passages, runs, trills, and pure virtuosity.

Miss Beardslee's abilities can not be praised enough. Most singers fear going into that top register where breathing, intonation, and establishment of the lines are the most difficult. Hers is a voice of crystal-like quality which can attempt Bach's devilishment with audacity.

This reviewer is familar with Maria Stader's interpretation on the Archive label of this work and highly recommends it for the listener who wants to add it to a collection.

* * *

Miss Beardslee gains her reputation from interpreting the words of the Stravinskyians or 12-tone advocates. Krenek is often considered the first important composer to advocate the 12-tone technique outside of, say, Schoenberg, Twelve-tone music is the idea of 12 chromatic tones used in an arbitrary but fixed order without regard for traditional tonality.

The conert aria 'Die Nachtigall' was composed in 1931 and is indeed a work of wild harmonies, rhythms and colors.

This reviewer is really unable to comment upon the work except to say that Miss Beardslee is bold.

* * *

The final piece scheduled for Sunday's program was an interesting follow up for Krenek. Stravinsky's ballet Pulcinella of 1920 is often considered his introduction of the neo-classical idea.

The theme of the Suite is based upon the four Punchinellos for which Picasso devised scenery and costumes. There is no doubt that this work is a product of the man Stravinsky: it oozes with cleverness and boldness.

Stravinsky will long remain a controversy. He is new. He is different. We are traditionalist.

But there is no doubt in the minds of the 20th centurians that Igor Stravinsky's star has become fixed in the firmament of the master composers.

As far as a comment concerning how the Boston Symphony would interpret such a work, enough praise has been given in one article to warrant no more. C'est tout.

And this weekend? Phyllis Curtain, the energetic soprano from the New York City Opera and Metropolitan who is artist-in-resident at Tanglewood this summer, will open Friday's program with songs of Copland, Faura, and Schubert.

She is a clever woman who will bring, no doubt, orginally to the songs of these men. She will sing at 7. At 9 Schubert's Symphony No. 5 really shouldn't be missed.

Two Copland numbers and the Busoni Arlacchinesco will appear with them. Saturday, CPE Bach's Sinfornia in D will lead the morning. Strauss' delightful Suite 'Le bourgeois gentilhomme' and Mozart's Jupiter symphony will follow.

* * *

On Sunday, this reviewer's favorite day, at 2:30, Stravinsky's wild Conceto in D for strings can be looked forward to.

On the same program will appear Haydn's "Hen" Symphony, Mozart's Piano concerto K. 459, and Tchaikovsky's "Mozartiana."

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

JUL 21 1970

New England Newsclip

Music: Mixed Elements

Bach, Mozart, Moderns and Haydn Are Combined on Berkshire Program

By ALLEN HUGHES

Special to The New York Times

LENOX, Mass., July 20 — One of the most interesting aspects of the concerts given by the Boston Symphony at Tanglewood this weekend has been the way in which the artistic directors of the Berkshire Festival have dealt with a reduced orchestra. This is that part of the summer during which a sizable segment of the Boston Symphony has to be in Boston to play the Esplanade Concerts.

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In years past, the festival has gotten around this limitation by presenting Bach and Mozart weekends that got by easily with a small orchestra. This time, Seiji Ozawa and Gunther Schuller, the artistic directors, decided to combine works by Bach and Mozart with small-scale 20th-century items and to add some Haydn for good measure.

The modern works were certainly welcome, but the Friday and Sunday programs that mixed these elements had a needlessly hodge-podge nature that kept them from making the cohesive artistic impact they might have had with astute planning and arrangement.

The Saturday-night concert, which was devoted entirely to Mozart and conducted by Mr. Ozawa, posed a problem of another sort. It ended delightfully with an eloquent interpretation of the Piano Concert in D minor (K. 466) played by the radiant Lili Kraus, but the price for enjoying this was sitting through the long and tedious Serenade No. 10 in B flat for 13 Wind Instruments (K. 361). This is an interesting work in regard to its scoring, but it is not lovable Mozart, and it wears out its welcome for the general listener long before it tootles to its final cadence.

The Sunday concert, led by Michael Tilston Thomas, the 25-year-old associate conductor of the Boston Symphony, offered Haydn's Symphony No. 98 in B flat, Bach's Solo Cantata No. 51, "Jauchzet Gott in allen Landen," Krenek's Die Nachtigall" (a concert aria), and the concert suite from Stravinsky's "Pulcinella."

The Krenek work impressed this listener as a little gem. It dates from 1931 and is described by the composer as being of his last compositions in the neo-romantic vein. The text is Karl Kraus's German paraphrase of a passage from Aristophanes's "The Birds." Krenek's scoring for coloratura soprano, two flutes and strings is wondrously delicate and sensitive and evokes in sound the mystery and magic of the forest at night.

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Bethany Beardslee sang it so beautifully that it would be a treat to hear her do it again. She did a good job with the difficult Bach cantata, too, but in this her voice seemed a bit small for the Tanglewood Shed.

Young Mr. Thomas conducted everything with the authority of a seasoned professional. The Haydn was warm, energetic, supple in phrasing, and the Stravinsky had the jauntiness, pungency and precision that make it a constant joy.

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 24 1970 New England Newsclip

Tanglewood Review

Third Weekend Of The Berkshire Festival

By Martha deB Beaver

First performances seemed to be the order of the third weekend Berkshire Festival programs at Tanglewood in Lenox. Friday evening two were presented, the enchanting Serenade for tenor (John Alexander), horn, played by James Stagliano without valves like an early hand horn, as the composer directs, and strings. The other permiere by the Boston Symphony Orchestra, was the titillating Divertissement of Jacques Ibert, a delight for both musicians and audience obviously.

The first half of the program included Haydn's Symphony No. 86 in D, and unfortunately, replacing the "Eonta" of Iannis Xenakis scheduled for performance by pianist-composer Yuji Takahashi, Mozart's Piano Concerto in A, K. 488, for which Takahashi was less attuned, or perhaps it was the combination of the pianist and Ozawa's always individual interpretation.

But Saturday's concert was another story. Mozart again, with the woodwinds and brass sections displayed in their almost matchless perfection, through the Serenade No. 10 in B flat for thirteen wind instruments K.361. There was something about the work that didn't quite satisfy, though. The overall dark color (no flutes to lighten it) provided by masterful writing for clarinets masterfully played, naturally pervaded the seven movements. But interest in compositional mood and instrumental combinations was constant...the first minuet given to graceful tunes on the oboes and horns after being introduced by the clarinets with a march-like effect...the adagio's clean long lines taken first by bassoons, then clarinets and oboes...another Minuet: allegretto having a bucolic feeling reminiscent of Beethoven, but more lugubrious..the Roanze: adagio (French horns were silent) with more varied color and wider use of registers. Thema mit variationen, its theme presented in triplet ornamentation, lilting 16th, and delightful canon, the slow section fragmented, and ending with a quick flourish..the final Rondo: allegro molto, a speedy flash of still dark coloring. Interesting yes, but not stirring, although each movement in itself might present a quite different reaction, heard separately, or a few at a time.

Contained excitement was engendered by the next performance, that of Hungarian-born Lili Kraus, in her first, and we hope, not last, appearance at Tanglewood, serving Mozart's unique Piano Concerto in D minor, K 466. Gowned in a stunning long-sleeved silvery brocade creation, from the beginning the pianist breathed complete mastery over her instrument and a forcefully individual interpretation of the composer's work. We must confess again that the fast-paced tempo of the first movement disturbed us, but such was the fascination of Miss Kraus' chameleon-like change from diamond-hard to limpid-soft tone, that the cool clarity of runs and broken octaves being muffled was soon overlooked. Perhaps these effects were intended to create the inherent feeling of tragic unrest and gloomy despair of this allegro, but we don't think Mozart would have agreed with the unbridled tempo; he often warned against undue speed. The whole was quite devoid, and purposely we think, of elegant emotionalism, the rubatos were beautifully achieved by Miss Kraus, however, and all moved quickly in development to a stunning (Beethoven) cadenza.

Sometimes decried, we're delighted that Mozart employed a romantic outlook for this movingly tender second movement in B flat major, which he designated with the German word Romanze. But tenderness was not Miss Kraus' interest; shaping seemed uppermost, with a new and different coloring each time the poetic theme recurred. Every statement was molded to perfection, including those brief melting phrases echoed by the orchestra, and that delicious second theme. A sudden and wild episode in G minor involving piano and woodwinds following the main theme's return which could suggest a kind of despair, was brilliantly presented, and pointed up once more the wealth of contrasts with which Mozart imbued this magnificent concerto.

In complete accord, at a prestissimo tempo, Ozawa led pianist and chamber unit of musicians through the final Rondo: allegro assai, Miss Kraus noticeably absorbing the orchestral beauty with a delicate hunch of her shoulders, delighting in each striking change of melodious mood, from major to minor key, and the final impassioned freshet of joy after restless unhappiness Mozart achieved with the cheery clarity of D major. The Beethoven cadenza was richly varied and prompted one to wonder about Mozart's impromptu cadenzas in which it was said he "scattered even greater beauties than left in his great work." The premiere of this concerto was performed by Mozart without rehearsal, Feb. 11, 1785, at the Mehlgrube (flour pit) hall, which was to become the Hotel Meunch, and realized an unusual sum for the young genius.

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 23 1970 New England Newsclip

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He began the first work, Haydn's Symphony no. 86 in D, with a tempo that seemed a little slow compared to many recorded performances of the later Haydn symphonies, but this conductor's control of rhythm is so sure that he must have had good reason to proceed as he did. The minuet was paced beautifully (and more conventionally). Ozawa is good at bringing out intensity, as he illustrated in his handling of the lively finale.

Yuji Takahashi was the soloist in Mozart's Piano Concerto in A (K. 488). His playing did not have the clarity one expects at Tanglewood.

The third work on the program, Benjamin Britten's Serenade for Tenor, Horn, and Strings, featured John Alexander as the vocalist and James Stagliano on the horn. It was a cycle of six songs based on poems by Tennyson, Blake, Jonson, Keats, and others. Stagliano's control of pitch and intensity on the horn was superb, especially in his crescendoes. After hearing Alexander sing, it is possible to understand why he dropped out of medical school to pursue a singing career.

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Another reviewer for this paper has criticized Ozawa's treatment of Mozart as correct but uninspired. I had not heard Ozawa conduct Mozart before Friday night, but I found his feeling for Mozart as inspired as that of any conductor I have heard, and rather more inspired than most. Ozawa's handling on Saturday night of the K. 466 Piano Concerto, with Lili Kraus as soloist, was excellent and showed a great amount of feeling for the music. His practice of leading the orchestra through the piece without pause between movements is unusual and effective.

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By A.C.S.

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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 13 1970 New England Newsclip

Third Weekend At Tanglewood Is Coming Up

Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 17 at 9 p.m. in the Shed at Tanglewood in Lenox. Soloists for the evening are pianist Yuji Takahashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program opens with Haydn's Symphony no. 86 in D followed by the Mozart piano concerto in A, K. 488 with Mr. Takahashi as piano soloist. Benjamin Britten's Serenade for tenor, horn, and strings features Mr. Alexander and Mr. Stagliano. The program concludes with Ibert's Divertissement.

Preceding the 9 p.m. Orchestra concert is the Weekend Prelude at 7 p.m. in the Shed. Pianist Yuji Takahashi plays music by Bach and Messiaen. Mr. Takahashi has been a Teaching Fellow in Piano and Contemporary Music at the Berkshire Music Center and is the only student of composer Yannis Xenakis. Admission to these recitals is free to ticketholders of the 9 p.m. concert.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts the weekly Open Rehearsal on Saturday morning, July 18 at 10:30 a.m. in the Shed. Tickets are on sale the morning of the rehearsal at $2.50 and benefit the Orchestra's Pension Fund. These rehearsals offer a relaxed look at the Orchestra, conductor, and soloists preparing the Berkshire Festival music.

Lili Kraus is piano soloist with Mr. Ozawa in an all-Mozart program Saturday evening, July 18 at 8:30 p.m. The program opens with the Serenade no. 10 in B-flat for 13 wind instruments, K. 361. Mme Kraus then plays the Pian concerto in d minor, K. 466.

Sunday, July 19 at 2:30 p.m Michael Tilson Thomas conduct his first Tanglewood concer with the Boston Symphony, opening his program with the Symphony no. 98 in B-flat by Haydn. Soprano Bethany Beardslee is soloist in Bach's Cantata no. 51, Jauchzet Gott, and in Kreneck's concert aria Die Nachtigall. Stravinsky's Pulchinella suite concludes the concert.

Mr. Thomas was a conducting fellow of the Berkshire Music Center during 1968, and was awarded the Koussevitzky Prize in conducting. On October 22, 1970, barely a month after assuming the position of Assistant Conductor of the Boston Symphony, he replaced William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center when Mr. Steinberg became ill. Since then, his audience and critical success have been enormous.

Odetta, the Gary Burton Quartet, and the Crayton Family Gospel Singers are featured artists in the second Contemporary Trends Concert at Tanglewood Tuesday, July 14 at 8:30 p.m. The concert will be given in Tanglewood's Theatre-Concert Hall. Tickets are $4 (reserved) and $3 for admission to the lawn and may be purchased at the Festival Ticket Office, Tanglewood, Lenox.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 15 1970 New England Newsclip

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Sunday at 2.30 p.m., Michael Tilson Thomas conducts his first Tanglewood concert with the Boston Symphony, opening his program with the Symphony No. 98 in B-flat by Haydn. Soprano Bethany Beardslee is soloist in Bach's Cantata No. 51, "Jauchzet Gott," and in Kreneck's concert aria "Die Nachtigall." Stravinsky's "Pulchinella" suite concludes the concert.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 12 1970 New England Newsclip

3rd weekend at Tanglewood

The third weekend of Berkshire Festival concerts begins this Friday at 7 p.m. with a piano recital of works of Bach and Messien by Yuji Takahashi. A teaching fellow in piano and contemporary music at the Berkshire Music Center, Takahashi is the only student of composer Yannis Xenakis. His concert is free to ticketholders of the Friday 9 p.m. concert.

Seiji Ozawa will conduct the Friday evening concert, which features tenor John Alexander and hornist James Stagliano in Britten's "Serenade for Tenor, Horn and Strings." The program opens with Haydn's Symphony No. 86, followed by Mozart's Piano Concerto in A, K. 488, with Takahashi as soloist. Ibert's "Divertissement" concludes the program.

Lili Kraus is piano soloist in an all-Mozart concert Saturday, July 18, at 8:30 p.m. The program opens with the Serenade No. 10, in B-flat, for 13 wind instruments, K. 361. Mme Kraus then plays the Concerto in D minor, K. 466.

Michael Tilson Thomas conducts his first Tanglewood concert Sunday, July 19, at 2:30 p.m., opening with Haydn's Symphony No. 98 in B-flat. Soprano Bethany Beardslee is soloist in Bach's Cantata No. 51, "Jauchzet Gott," and in Kreneck's concert aria "Die Nachtigall." Stravinsky's "Pulcinella Suite" concludes the concert.

Odetta, the Gary Burton Quartet, and the Crayton Family Gospel Singers are featured artists in the second Contemporary Trends Concert to be given Tuesday, July 14, at 8:30 p.m., in Tanglewood's Theatre-Concert Hall.

BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 3 1970 New England Newsclip

In Britten's "Serenade" At Tanglewood

At Tanglewood on Friday, July 17 at 9 pm, John Alexander, above left, will perform Britten's Serenade for tenor, horn, and strings. Mr Alexander appeared for the first time with the Metropolitan Opera in 1961, and since that time has been one of the Company's leading tenors.

James Stagliano, right above, principal horn of the Boston Symphony Orchestra since 1946, will play with the orchestra. Mr Stagliano has played in the Detroit Orchestra, and as principal in the orchestras of St. Louis, Chicago, Cleveland and Los Angeles.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 16 1970 New England Newsclip

Weekend At Tanglewood

Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra tomorrow evening, July 17 at 9 p.m. in the Shed. Soloists for the evening are pianist Yuji Takahashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program will open with Haydn's Symphony no. 86 in D followed by the Mozart piano concerto in A, K. 488 with Mr. Takahashi as piano soloist. Benjamin Britten's "Serenade for tenor, horn, and strings" will feature Mr. Alexander and Mr. Stagliano. The program concludes with Ibert's "Divertissement."

Preceding the 9 p.m. Orchestra concert is the Weekend Prelude at 7 p.m. in the Shed. Pianist Yuji Takahashi plays music by Bach and Messiaen. Mr. Takahashi has been a Teaching Fellow in Piano and Contemporary Music at the Berkshire Music Center and is the only student of composer Yannis Xenakis. Admission to these recitals is free to ticketholders of the 9 p.m. concert.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts the weekly Open Rehearsal on Saturday morning, July 18 at 10:30 a.m. in the Shed. Tickets are on sale the morning of the rehearsal and benefit the Orchestra's Pension Fund. These rehearsals offer a relaxed look at the Orchestra, conductor, and soloists preparing the Berkshire Festival music.

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Mr. Thomas was a conducting fellow of the Berkshire Music Center during 1968, and was awarded the Koussevitsky Prize in conducting. On October 22, 1970, barely a month after assuming the position of Assistant Conductor of the Boston Symphony, he replaced William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center when Mr. Steinberg became ill. Since then, his audience and critical success have been enormous.

Odetta, the Gary Burton Quartet, and the Crayton Family Gospel Singers are featured artists in the second Contemporary Trends Concert at Tanglewood Tuesday, July 14 at 8:30 p.m. The concert will be given in Tanglewood's Theatre-Concert Hall.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

JUL 15 1970

Tanglewood Mass: Friday evening, the Boston Symphony Orchestra will have as its guest soloists pianists Yuji Takahashi, John Alexander, and James Stagliano, under the baton of Seji Ozawa.

Pianist Lili Kraus will play in all-Mozart program Saturday. Michael Tilson Thomas will conduct, with Bethany Beardslee as soloist, Sunday at 2:30 p.m.

Saratoga, N.Y.: The New York City Ballet is in residence July 26 at Saratoga Performance Arts Center.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 13 1970 New England Newsclip

Third Weekend At Tanglewood Is Coming Up

Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 17 at 9 p.m. in the Shed at Tanglewood in Lenox. Soloists for the evening are pianist Yuji Takahashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program opens with Haydn's Symphony no. 86 in D followed by the Mozart piano concerto in A, K. 488 with Mr. Takahashi as piano soloist. Benjamin Britten's Serenade for tenor, horn, and strings features Mr. Alexander and Mr. Stagliano. The program concludes with Ibert's Divertissement.

Preceding the 9 p.m. Orchestra concert is the Weekend Prelude at 7 p.m. in the Shed. Pianist Yuji Takahashi plays music by Bach and Messiaen. Mr. Takahashi has been a Teaching Fellow in Piano and Contemporary Music at the Berkshire Music Center and is the only student of composer Yannis Xenakis. Admission to these recitals is free to ticketholders of the 9 p.m. concert.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts the weekly Open Rehearsal on Saturday morning, July 18 at 10:30 a.m. in the Shed. Tickets are on sale the morning of the rehearsal at $2.50 and benefit the Orchestra's Pension Fund. These rehearsals offer a relaxed look at the Orchestra, conductor, and soloists preparing the Berkshire Festival music.

Lili Kraus is piano soloist with Mr. Ozawa in an all-Mozart program Saturday evening, July 18 at 8:30 p.m. The program opens with the Serenade no. 10 in B-flat for 13 wind instruments, K. 361. Mm Kraus then plays the Pian concerto in d minor, K. 466.

Sunday, July 19 at 2;30 p.m Michael Tilson Thomas conduct his first Tanglewood concer with the Boston Symphony, opening his program with the Symphony no. 98 in B-flat by Haydn. Soprano Bethany Beardslee is soloist in Bach's Cantata no. 51, Jauchzet Gott, and in Kreneck's concert aria Die Nachtigall. Stravinsky's Pulchinella suite concludes the concert.

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Odetta, the Gary Burton Quartet, and the Crayton Family Gospel Singers are featured artists in the second Contemporary Trends Concert at Tanglewood Tuesday, July 14 at 8:30 p.m. The concert will be given in Tanglewood's Theatre-Concert Hall. Tickets are $4 (reserved) and $3 for admission to the lawn and may be purchased at the Festival Ticket Office, Tanglewood, Lenox.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 15 1970 New England Newsclip

Haydn Symphony No. 86 on Tanglewood program

Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 17 at 9 p.m. in the shed at Lenox.

Soloists for the evening are pianist Yuji Takahashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program opens with Haydn's Symphony No. 86 in D followed by the Mozart piano concerto in A, K. 488 with Mr. Takahashi as piano soloist. Benjamin Britten's "Serenade for tenor, horn, and strings" features Mr. Alexander and Mr. Stagliano. The program concludes with Ibert's "Divertissement."

Preceding the 9 p.m. orchestra concert is the Weekend Prelude at 7 p.m. in the shed. Pianist Yuji Takahashi plays music by Bach and Messiaen. Mr. Takahashi has been a Teaching Fellow in Piano and Contemporary Music at the Berkshire Music Center and is the only student of composer Yannis Xenakis. Admission to these recitals is free to ticketholders of the 9 p.m. concert.

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Sunday at 2.30 p.m., Michael Tilson Thomas conducts his first Tanglewood concert with the Boston Symphony, opening his program with the Symphony No. 98 in B-flat by Haydn. Soprano Bethany Beardslee is soloist in Bach's Cantata No. 51, "Jauchzet Gott," and in Kreneck's concert aria "Die Nachtigall." Stravinsky's "Pulchinella" suite concludes the concert.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 12 1970 New England Newsclip

3rd weekend at Tanglewood

The third weekend of Berkshire Festival concerts begins this Friday at 7 p.m. with a piano recital of works of Bach and Messien by Yuji Takahashi. A teaching fellow in piano and contemporary music at the Berkshire Music Center, Takahashi is the only student of composer Yannis Xenakis. His concert is free to ticketholders of the Friday 9 p.m. concert.

Seiji Ozawa will conduct the Friday evening concert, which features tenor John Alexander and hornist James Stagliano in Britten's "Serenade for Tenor, Horn and Strings." The program opens with Haydn's Symphony No. 86, followed by Mozart's Piano Concerto in A, K. 488, with Takahashi as soloist. Ibert's "Divertissement" concludes the program.

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BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 3 1970 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 16 1970 New England Newsclip

Weekend At Tanglewood

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In Britten's "Serenade" At Tanglewood

At Tanglewood on Friday, July 17 at 9 pm, John Alexander, above left, will perform Britten's Serenade for tenor, horn, and strings. Mr Alexander appeared for the first time with the Metropolitan Opera in 1961, and since that time has been one of the Company's leading tenors.

James Stagliano, right above, principal horn of the Boston Symphony Orchestra since 1946, will play with the orchestra. Mr Stagliano has played in the Detroit Orchestra, and as principal in the orchestras of St. Louis, Chicago, Cleveland and Los Angeles.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

JUL 15 1970

evening.

Tanglewood Mass: Friday evening, the Boston Symphony Orchestra will have as its guest soloists pianists Yuji Takahashi, John Alexander, and James Stagliano, under the baton of Seji Ozawa.

Pianist Lili Kraus will play in all-Mozart program Saturday. Michael Tilson Thomas will conduct, with Bethany Beardslee as soloist, Sunday at 2:30 p.m.

Saratoga, N.Y.: The New York City Ballet is in residence July 26 at Saratoga Performance Arts Center.

Soloists Tanglewood Feature

TANGLEWOOD, LENOX, — Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening at 9 in the Shed. Soloists for the evening are pianist Yuji Takahashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program with Haydn's serenade for tenor, (horn and strings)
Symphony no. 86 in D followed by the Mozart piano concerto in A, K. 488 with Takahashi as piano soloist. Benjamin Britten's features Alexander and Stagliano. The program concludes with Ibert's divertissement.

Weekend Prelude

Preceding the 9 p.m. orchestra concert is the Weekend Prelude at 7 in the Shed. Pianist Yuji Takahashi plays music by Bach and Messiaen. Takahashi has been a teaching fellow in piano and contemporary music at the Berkshire Music Center and is the only student of composer Yannis Xenakis.

* * *

Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts the weekly open rehearsal on Saturday morning at 10.30 in the Shed. These rehearsals offer a relaxed look at the orchestra, conductor, and soloists preparing the Berkshire Festival music.

* * *

Lili Kraus is piano soloist with Ozawa in an all-Mozart program Saturday evening at 8.30. The program opens with the Serenade no. 10 in B-flat for 13 wind instruments, K. 361. Mme. Kraus then plays the Piano concerto in d minor, K. 466.

* * *

Next Sunday at 2.30 p.m., Michael Tilson Thomas conducts his first Tanglewood concert with the Boston Symphony, opening his program with the Symphony no. 98 in B-flat by Haydn. Soprano Bethany Beardslee is soloist in Bach's Cantata No. 51, Jauchzet Gott, and in Kreneck's concert aria Die Nachtigall. Stravinsky's Pulchinella suite concludes the concert.

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* * *

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THIRD WEEKEND
BERKSHIRE FESTIVAL CONCERTS

Friday, July 17
7 P.m. Shed
Weekend Prelude
YUJI TAKAHASKI pianist
Music of Bach and Messiaen

* * *

9 p.m. Shed
SEIJI OZAWA conductor
YUJI TAKAHASHI pianist
JOHN ALEXANDER tenor
JAMES STAGLIANO horn
Haydn+ Symphony no. 86 in D
Mozart: Piano Concerto in A, K. 488
Britten: Serenade for tenor, horn and strings
Ibert: Divertissement (1930)

* * *

Saturday, July 18
10.30 A.m. Shed
Open Rehearsal

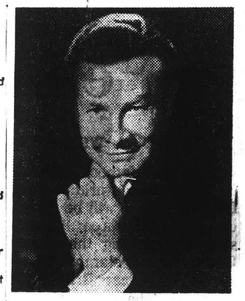
* * *

8.30 p.m. Shed
MOZART PROGRAM
SEIJI OZAWA conductor
LILI KRAUS pianist
Serenade no. 10 in B-flat for 13 wind instruments, K. 361
Piano Concerto in d minor, K. 466

* * *

Sunday, July 19
2.30 P.m. Shed
MICHAEL TILSON THOMAS conductor
BETHANY BEARDSLEE soprano
Haydn: Symphony no. 98 in B-flat
J.S. Bach: Cantata no. 51 "Jauchzet Gott"
Krenek: "Die Nachtigall"
Stravinsky: Pulchinella Suite

LILI KRAUS



JOHN ALEXANDER

Whitestone Photo

Lili Kraus with Seiji Ozawa, conductor, at Tanglewood

Applause from four continents

By Louis Snyder

Lenox, Mass.

Lili Kraus is one of those extraordinary people to whom nothing inconsequential ever seems to happen. A pianist, Hungarian-born, and revered on four continents, she has played at wedding festivities for the Shah of Iran; in the first program ever of secular music heard in England's Canterbury Cathedral; in the inaugural concert arranged for Brazil's pristine new capital, Brasilia; in ornate Moroccan palaces, and with the late Dr. Albert Schweitzer as audience in the bare mess hall of his hospital in French Equatorial Africa (now Gabon). On the darker side, she spent three years (one of them at hard labor) in Japanese concentration camps in Java during World War II, a test of the inner self as unremitting as it was unexpected.

Chatting with Mme Kraus (as she is called by everyone) while she rocked in a comfortable wicker chair on a wide, shaded hotel veranda near Tanglewood — she returned to the Boston Symphony there in July — one wondered where to begin to probe such an unusual career.

The smiling, healthy-complexioned woman in a smart white pant-suit, hair piled high, unostentatious but richly handsome earrings of clusters of small green dangling stones, and a ring or two of subdued heirloom quality, was very much the unquenchably reassured star performer. She told of a full schedule of television appearances and radio interviews in New York, wondered how anyone could be a music critic, admitted to enjoying interviews (careful, she's about to interview you), and quite sincerely said the right things in praise of the lush green countryside in which she was a first-time guest.

Time to break the summer Berkshire ice. Would she consider it rude to be asked, not about her triumphs and honors, but about those dark days when her younger career was seemingly destroyed, her family—husband and two children—taken from her, and her daily diet a form of primitive slavery?

Mme Kraus, surprisingly, laughed rather whimsically. "I never think of it any more," she said. "So long ago — it was another Lili Kraus. So much has happened since then. . . ." But her eyes and her expression told that she was slipping back to those days.

Once she and her late husband, Dr. Otto Mandl, a professor of philosophy, had made a world tour without their two young children, and missed them so that they vowed never to be away from them so long again. So, when a concert tour of the East Indies was proposed, the family went together. They took a house in Bandung, where it was cooler, and Mme Kraus planned to move out to her recitals from the Javanese capital, Batavia.

It was 1940, and despite general disbelief, the Japanese did move in. As a British citizen, Mme Kraus—along with the American wife of the Dutch governor of the island, and a French woman—was seized on a false conspiracy charge, imprisoned without recourse in a small subterranean cell with 12 other women, and without knowing the fate of her husband and children, consigned to hard labor.

The fanatic tensions of the time, her husband's futile efforts to serve in her stead, the extremes to which one human's treatment of another were carried are still unfathomable parts of the story. Caught in this trap, Mme Kraus admits to realizing two choices—to allow herself to be broken by the circumstances, or to survive on the basic ingredients of her musical training, her discipline, sensitivity, and toughness. Of the two, she chose the latter.

"I am one who dreams all the time—fantastic dreams," said Mme Kraus. "But the whole time I was there, I never dreamed once about my husband or my children. The other women use to say 'Why are you so cheerful? You never tell us about your family' 'No,' I reply, 'I don't.' And that was all. I had put them away in my subconscious mind, where we could be together in spirit, safe from my fears and uncertainties for them. Instead, I concentrated on the work I had to do. And as I worked, I played music in my mind. Although there was a piano in the prison office, I had no access to it, of course."

"Work" varied every fortnight. "The other women would say 'Let us do it, you must save your hands,' but as it turned out I was the only one who finally would reach into the street gutters and take out the filth with my hands to unclog the drains. It had to be done. It took strong inner reasoning, I must say, but I was not in a position to argue. After all, hands can be washed. The next week, I'd carry patients and their bedding on my back in the hospital. I weighed less than 100 pounds by then, but thanks to the Lord's mercy and to music — and they are the same — I was able to do this and more and come out alive."

The rest of the story reads like a wildly unrealistic film script. Being summoned by the prison commandant to be told that the charge under which she had been imprisoned had been found to be false; that she would join her husband and children in a family detention camp (where they spent two more years); that she had learned to believe nothing that she was told by her captors.

Little by little, it came true. "How is the piano?" the Japanese interpreter asked who had committed her and was on hand before she was released. "Have you been playing?" Mme Kraus, in the remnants of the dress she was wearing when she was seized a year before, plus some torn pajama pants, gazed at him speechless. "There's a piano here, come in and play."

"Do I remember what I played?" she exclaimed in an exuberant crescendo. "The 'Wanderer Fantasy,' some Mozart, of course. . . . Then I was put on an army truck, with an armed guard—all 90 pounds of me—and yes, there was a bag of cement, and I was taken to another part of the partitioned city. There were bananas on a table in the house where I was delivered. They couldn't believe that I hadn't seen one or eaten anything but a cup of rice a day for a year."

When freedom finally came, Mme Kraus found that manual labor had made her fingers unusually strong, but without suppleness or sensitivity of touch. It meant a long road back, of practice and conditioning, and recouping not only her broken career but shattered family fortunes. Soon she was playing in Australia and New Zealand, and for her "unrelenting efforts" in the postwar era, she was granted honorary citizenship by the latter country.

Mme Kraus — the "now" Lili Kraus — is back on the concert stages of the world, with an enhanced reputation on four continents. She tours ceaselessly. "Next year I am playing from September 29 to May 20 in the United States, with four weeks abroad. I tell myself, only three years more. Besides, my son-in-law, Dr. Fergus Pope, and I are partners in a 700-acre farm in the mountains of North Carolina. He is the only obstetrician in four counties. There is to be a center for communal planning and vocational guidance, and a clinic for retarded children. Around my house I am building a center for music — 'Music in the Mountains' — where those people who have never had anything like that before, can come to hear and to perform. If one has a gift, one must develop the generosity to share it."

In retrospect, it seemed like a heartless thing to have done, on a shining Berkshire afternoon, to dig into a nightmarish past, particularly when there were so many more dazzling aspects of this second independently triumphant career to explore.

Perhaps it was the serenity of the time and place, and the fact that Mme Kraus had had a day or two away from a grinding schedule. But she still had a few more things to say about that unthinkable year: "I became convinced," she said, "that whatever happened. . . . I was a vessel through which God was speaking.

"I tell you," said this handsome woman who has thrilled countless thousands with the keyboard touch of the same fingers that dredged filthy gutters in Batavia, "It was an invaluable experience."

All editions

THE CHRISTIAN SCIENCE MONITOR Thursday, August 20, 1970

JAMES STAGLIANO

MICHAEL TILSON THOMAS

JACKSON HEIGHTS, N. Y.
QUEENS OBSERVER
(NEW YORK CITY MARKET AREA)
W - CIRC. N. AVAIL.

JUL 16 1970

Mozart At Tanglewood

Pianist LILI KRAUS will make her Befkshire Festival bow Saturday evening, July 18th, playing the Mozart K. 466 Piano Concerto with the Boston Symphony Orchestra under the baton of Seiji Ozawa in the Tanglewood Music Shed.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 16 1970

New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 12, 1970

BRILLIANT YOUNG CONDUCTOR . . . Michael Tilson Thomas who will conduct the Sunday afternoon concert, July 19, at 2:30. Mr. Thomas assumed the position of Assistant Conductor of the Boston Symphony and barely a month later replaced William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center when Mr. Steinberg became ill. His audience and critical success was enormous. In 1968, as a conducting fellow, at the Berkshire Festival at Tanglewood, he conducted the premiere of the controversial "occult opera," Elephant Steps, and was awarded the Koussevitsky prize in conducting. He became Associate Conductor of the Boston Symphony in 1970. Sunday's concert is one of two he will conduct this summer.

Festival events

Boston Symphony at Berkshire

TANGLEWOO, LENOX, Mass — Tanglewood Artistic Director Seiji Ozawa opens the third weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening at 9 p.m. in The Shed.

Soloists for the evening are pianist Yuji Takashashi, tenor John Alexander, and Boston Symphony principal horn player James Stagliano. The program opens with Haydn's Symphony No. 86 in D followed by the Mozart piano concerto in A, K. 488, with Takahashi as piano soloist. Benjamin Britten's "Serenade for Tenor, Horn, and Strings" features Alexander and Stagliano. The program concludes with Ibert's "Divertissement."

Preceding the 9 p.m. orchstra concert is the Weekend Prelude at 7 p.m. in The Shed. Pianist Takahashi plays music by Bach and Messiaen. Takahashi has been a teaching fellow in piano and contemporary music at the Berkshire Music Center and is the only student of composer Yannis Xenakis.

Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts the weekly Open Rehearsal on Saturday morning at 10:30 a.m. in The Shed.

Lili Kraus is piano soloist with Ozawa in an all-Mozart program Saturday at 8:30 p.m. The program opens with the Serenade No. 10 in B-flat for 13 wind instruments, K. 361. Mme. Kraus then plays the Piano Concerto in D Minor, K. 466.

Next Sunday at 2:30 p.m. Michael Tilson Thomas conducts his first Tanglewood cocert with the Boston Symphony, opening his program with the Symphony No. 98 in E

MICHAEL TILSON THOMAS . . . Tanglewood Debut

Flat by Hydn. Soprano Bethany Beardslee is soloist in Bach's Cantata No. 51, "Jauchzet Gott," and in Kreneck's concert areia "Die Nachtigall." Stravinsky "Pulchinella Suite" conclude the concert.

Thomas was conducting fellow of the Berkshire Music Center during 1968, and was awarded the Koussevitzky Prize in conducting. Barely a month after assuming the position of assistant conductor of the Boston Symphony, he replaced William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center when Steinberg became ill. Since then, his audience and critical success have been enormous.

Odetta, the Gary Burton Quartet, and the Crayton Family Gospel Singers are featured artists in the second Contemporary Trends Concert at Tanglewood Tuesday at 8:30 p.m. The concert will be given in Tanglewood's Theatre Concert Hall.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 12 1970

New England Newsclip

Young Conductor Wields Tanglewood Baton July 19

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He will open with Haydn's Symphony No. 98 in B-flat, continuing with Bach's Cantata No. 51 and Kreneck's "Die Nachtigall," with soprano Bethany Beardslee soloist in both. Stravinsky's "Pulchinella" suite will conclude the concert.

A conducting fellow of the Berkshire Music Center during 1968, the young Boston conductor was awarded the Koussevitzky Prize in conducting. Barely a month after assuming the position of assistant conductor of the Boston Symphony last fall, he replaced William Steinberg at the mid-point of a Philharmonic Hall concert at New York City's Lincoln Center, when Mr. Steinberg became ill. Since then his audience and critical success have been enormous.

Next weekend will be the third festival weekend this season and will open at 7 p. m. Friday with a weekend prelude concert by pianist Yuji Takahashi. Seiji Ozawa, artistic director at Tanglewood this year, will conduct evening concerts at 9 Friday and at 8:30 Saturday. There will be an open rehearsal of the Saturday night concert at 10:30 a. m. Saturday in the Shed.

Thomas Conducts Sunday

Michael Tilson Thomas, 25-year-old associate conductor of the Boston Symphony Orchestra, will conduct the Sunday afternoon concert at Tanglewood.

Thomas, who conducted his first concert at Tanglewood with the Boston Symphony last Friday when he replaced ailing Rafael Fruhbeck de Burgos, will direct the orchrestra in Haydn's Symphony No. 98 in B-flat, Bach's Cantata No. 51 ("Jauchzet Gott"), Krenek's "Die Nachtigall," and Stravinsky's Pulcinella Suite. Bethany Beardslee will be soprano in the Bach work.

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 16 1970

New England Newsclip

CAPITAL CITY NEWS BUREAU
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SYRACUSE HERALD AMERICAN
Sunday, July 12, 1970

BRILLIANT YOUNG CONDUCTOR . . . Michael Tilson Thomas who will conduct the Sunday afternoon concert, July 19. at 2:30. Mr. Thomas assumed the position of Assistant Conductor of the Boston Symphony and barely a month later replaced William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center when Mr. Steinberg became ill. His audience and critical success was enormous. In 1968, as a conducting fellow, at the Berkshire Festival at Tanglewood, he conducted the premiere of the controversial "occult opera," Elephant Steps, and was awarded the Koussevitsky prize in conducting. He became Associate Conductor of the Boston Symphony in 1970. Sunday's concert is one of two he will conduct this summer.

Festival events

Boston Symphony at Berkshire

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Tanglewood Salutes Copland

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — Tanglewood — a leading U.S. music festival — Tuesday celebrated its own 30th anniversary, the 70th birthday of American conductor-composer Aaron Copland, and trotted out its finest musical performers for an entire afternoon and evening of showcase music, saluting both.

In all it was a day when seemingly nothing could go wrong — parents and intereted adults crowded in numbers approaching 6,000 the green lawns sloping between several music barns where concerts were continuously underway. Kids by the busloads played and picnicked under the trees, absorbing a little music along the way by osmosis. Great conductors and budding young composers, some proven, some not, strolled from building to building answering students questions or arguing merits of composers.

Festivities were heralded by a Strauss fanfare for brass instruments at 2 p. m., opening the day's events, and another flourish with Copland's "Fanfare for the common man" before the concert at 8:30 p. m. In between, student orchestras performed in rehearsals which were typical except for one thing; at these sessions, the public was invited, often to the consternation of student conductors who suddenly found themselves with restless audiences. Bits of Mozart, Schumann, Mussorgsky's infrequently performed "Khovanshchina" overture Haydn, Debussy, Stravinsky, and Beethoven (Fidelio overture) were performed in shifts by the Berkshire Music Center Chamber Orchestra or the Boston University Tanglewood Institute Young Artist Symphony Orchestra.

Tanglewood's latest innovation, a composers' forum featuring works by composer-conductors in residence, introduced many of the peripatetic visitors to the shapes of music to come. It was sometimes dissonant, sometimes lyric, always innovative and written and performed by persons under 27.

The Berkshire Center vocal department offered a recital of Debussy, Wolf and Wagner songs, while the Institute Recital Program sampled a Piston Quintet, Mozart string quartet, a vocal quartet from Act II of Verdi's "Don Carlos," and a Brass Sonatina by Parris.

For the public, it was a heady revelation of the work going on at Tanglewood which since the days of its founder and guiding spirit, Serge Koussevitzky, has been attempting to produce "real music for real people." Those who attended immersed themselves, if ony for a few vicarious hours, in the musically saturated atmosphere of the men who make or will make music. And they found it exciting.

All was prelude, however, to the gala pops birthday concert in the shed. Aaron Copland, an American composer who has been circling the world "celebrating" his 70th birthday, gave an enthusiastic reading to his own "Suite from 'The Tender Land'" and Tchaikovsky's "Romeo and Juliet" overture. He had begun the concert a bit erratically, inexplicably dragging Leonard Bernstein's "Candide" overture then rushing the Andantino movement of Hindemith's "Symphonic Metamorphosis of Themes by Weber."

When he arrived at his own piece, however, Copland again became the master musician. With a passion this season hitherto undisplayed, he painted the broad, rolling canopy of the American west — a land confident, bountiful and yielding riches to honest work. His unfailing emphasis on a huge brass sound here was especially appropriate.

Lukas Foss, who has been associated with the Boston Symphony since the opening of Berkshire Center, returned to conduct and be piano soloist in an exceptionally well-crafted performance of Bach's Piano Concerto in D.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 29 1970 New England Newsclip

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 26 1970 New England Newsclip

Copland Saluted at Tanglewood

By R. C. HAMMERICH

LENOX — This is Aaron Copland Week at Tanglewood. He is celebrating his 70th birthday and 30 years of close association with the Berkshire Music Center.

Friday night he conducted the Boston Symphony Orchestra in a performance of a couple of his works and Tuesday he will conduct the Boston Orchestra and the Berkshire Music Center Orchestra combined, as well as separately, during the evening concert scheduled to wind up the annual Tanglewood-on-Parade program which begins at 2.

The two works Friday were "Dance Panels," a seven-movement ballet begun in 1959 and completed in 1962, and his Concerto for Clarinet and String Orchestra with Harp and Piano, composed in 1947 and 1948.

On the podium, Copland is an angular, hawklike figure who exhibits a strange combination of professionalism and amateurism His manner is amateurish and his attitude is professional. He shows absolute knowledge of the music, of course, and appears able to establish a strong control over the orchestra with non-professional techniques.

The important thing, however, is the music, and the "Dance Panels" Friday drew only a tepid response from the audience. It is nearly a half hour long and seems to include all of the stylistic sounds Copland is famous for, not only the austere dissonance of his "serious" works, but also the bubbly, sharp-edged bounce and flowing sweetness of such as "Bill the Kid" and Appalachian Spring."

There were some interestingly colorful passages here and there, but in the end it didn't hold the interest and probably is best confined to its original intention as accompaniment for a ballet troupe.

More Fun

The old romantic "Rondo Arlechinesco," Opus 46 which preceded it had more entertainment in it.

The Copland clarinet concerto which followed intermission with Gervase de Peyer as soloist probably has more lasting substance than the Dance Panels. The opening movement was beautifully plaintive (haunting is the usual term).

The closing movement (they are connected without pause by a virtuosic unaccompanied cadenza for the clarinett)was characterized by jumpy rhythms, truncated phrases, sudden changes of direction, eccentricity, virtuosity . . . much more musical material, but not necessarily more value than the first movement.

It was followed by Schuberts symphony No 5, a really nifty little symphony.

Phyllis Curtin, artist in residence at Tanglewood this summer and member of the faculty of the Berkshire Music Center, planned her program for the weekend prelude concert at 7 Friday night to augment this weeks observations of Coplands' birthday.

Sings Poems 't

She sang Copland's "Twelve Poems by Emily Dickinson" and, after singing Faure's "Six Poems of Paul Verlaine," added a couple of Copland songs for encores.

Miss Curtin is a soprano who gives the impression of perfection. Everything she does . . . diction and tone control and phrasing and all that . . . seems to be faultless.

But somehow her music is cold, intellectually expressive but emotionless. Her craftsmanship is beautiful.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUL 26 1970

COPLAND PREVAILS AT TANGLEWOOD

Conducts His 'Dance Panels' and Clarinet Concerto

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., July 25—Aaron Copland will reach his 70th birthday on Nov. 14. Although his 70th may not open the floodgates to music by Copland as Beethoven's 200th (on Dec. 16) will to music by Beethoven, there will be a respectable supply of Copland around this year, especially at Tanglewood.

The composer has been very close to the Boston Symphony at its summer home. He taught at the Berkshire Music Center here for 25 years, retiring as chairman of the faculty in 1964. And so it was fitting that he should not only conduct last night's Boston Symphony concert in the shed but also present two of his own works—"Dance Panels" and the Concerto for Clarinet and String Orchestra with Harp and Piano. And in the weekend prelude, given before the main event each Friday, Phyllis Curtin sang a dozen settings by Copland of Emily Dickinson poems.

Sensitively Scored

"Dance Panels" was written between 1959 and 1962 at the suggestion of the choreographer Jerome Robbins, but it didn't reach this country until 1963, when John Taras choreographed it for the New York City Ballet under the title "Shadowed Ground." It is patently and openly ballet music and suffers without this added medium and although it is typical Copland—sensitively, economically scored with a nice sense of angular fantasy—it is relatively uneventful.

The clarinet concerto (1947-48), originally a commission for Benny Goodman, is solider stuff. It gives the soloist room to produce his fattest and biggest sounds and to be nimble and quick. It is cast in a realm that Mr. Copland handles tastefully and, which is his trademark so often, one in which echos of popular music, both Latin-American and jazz, are reflected. Gervaese De Peyer was the clarinet soloist.

Attuned to Environment

Mr. Copland and the orchestra, appropriately, also offered the "Rondo Arlecchinesco" by Busoni, who was the granddad of so much of Mr. Copland's kind of 20th-century music, and Schubert's Fifth Symphony.

The latter work, although by far the oldest music in the program, is as well-attuned to the Tanglewood outdoor environment as anything can be. The Schubert was as fresh, pure and balmy as the summer air (the weather was perfect), an extraordinary bit of muse-ecology.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 29 1970 New England Newsclip

Music: Miss Curtin Tanglewood Soprano

By HERBERT ALPER
HT Contributing Music Critic

Soprano Phyllis Curtin, with her opulent voice and cultured musicianship, supplied the glorious moments of the fourth week of the Berkshire Festival in the Friday evening Prelude concert.

Gabriel Faure's settings of six poems by Paul Verlaine involved the audience in the composer's long-lined sensitivity to the words through the singer and her participant-accompanist, Ryan Edwards. In "Spleen," the third of the group, Miss Curtin used a dark, covered sound that dramatized the deep emotion of the lines. In contrast, she used a bright, forward sound for "Green," the song immediately following.

PARTICULARLY moving among the opening group, Copland's "Twelve Poems by Emily Dickinson," were "I Felt a Funeral in my Brain" and "I've Heard an Organ Talk Sometimes."

The remainder of the weekend was a grab bag for the Boston Symphony and its audiences. Aaron Copland celebrated 25 years as teacher and faculty chairman at these festivals by conducting some of his own music Friday night. His strength as a theater composer showed in the different moods encompassed by the many timbral, pitch (occasionally marred by out-of-tuneness) and rhythmic devices of which he is master.

Interest in "Dance Panels" occasionally lagged without the visual stimuli that give meaning to the many repeats of ideas. Gervase de Peyer played Copland's Clarinet Concerto in a style reminiscent of Benny Goodman, to whom it is dedicated. This two-movement work reflects the composer's concern with an American inflection to 20th century compositional devices.

Filling out the evening were Busoni's "Rondo Arleccinesco," with a clear off-stage tenor solo by Richard Burke, and a less than lyrical performance of Schubert's Fifth Symphony.

SATURDAY NIGHT, with Jorge Mester conducting, was essentially a small-orchestra night. The program opened with C.P.E. Bach's Symphony in D, of which the opening and major part of the Allegro was played with crisp, shimmering string sounds that reminded this listener of sounds other than the more recent ones of the BSO. Unfortunately, this tonal quality did not last throughout the evening.

Things seemed to tighten up in Strauss' Orchestral Suite from "Der Burger als Edelmann," with the result that two of the orchestra's most dependable men seemed adversely affected. The humidity? In Mozart's "Jupiter" Mester started in a schmaltzy Viennese style, but his tempos fluctuated and the slow movement lagged.

SUNDAY AFTERNOON'S concert was for this listener the least amenable of the weekend. The conductor drowned out what seemed to be a most sensitive pianist, Cristoph Eschenbach, in a Mozart concerto. He confused the orchestra with beat patterns that drew them into playing rests, kept them from making precise attacks, and magnified sonorities without relation to line. As for Stravinsky's Concerto in D, maybe we'll have another chance to hear it this year.

At Tanglewood

A Group of Alumni Conductors

By HAROLD C. SPROUL

For the weekend prelude, July 24, soprano Phyllis Curtin and Ryan Edwards, pianist, did a distinguished performance of two song cycles: Copland's Settings for Twelve Poems by Emily Dickenson and Faure's for Six Poems of Verlaine. It is supposed to be axiomatic that great poetry is impossible to handle musically. Copland, however, did some of his best writing for Emily's deft, clean etchings, the piano dramatizing situations and the voice expressing the curve and tension of the words in the best tradition of modern French song writing.

Like the poetry, the music is self-conscious, condensed, direct, suggestive—a slight monotony of high notes but momentarily justified by Miss Curtin's unfailing intelligence in projecting the inner reason of the melodic line. It is obvious that she can do no wrong and had equipment to match: her voice a clarinet in her lows, vibrant in her forte highs (or softly floating on-the-breath). Her facility with the parlando of syllables within the rhythm was demonstrated even more effectively in the Faure-Verlaine, wherein the composer the French equivalent of Brahms) catches the dream and despair of introspection, and the Curtin vocal color was always right for the word.

Mr. Edwards, who has written for Miss Curtin and collaborated in recordings, did a comparable job at the piano, with authority, and no obsequious accompaniment.

• • •

Aaron Copland, who has worked at Tanglewood for twenty-five years, conducted the orchestra's regular concert. At a mere seventy, he doesn't quite qualify as the grand-old-man of American music but comes pretty close. As composer and teacher he has always been in the van but humanly oriented—may we say? —like Haydn, an adventurer in the market-place. His best inspiration has largely been the dance. For this program he included "Dance Panels", a suite for choreographer Robbins, and 'Concerto for clarinet and string orchestra with harp and piano which has been danced effectively here and abroad.

Both works are alive with rhythmic variety and brio, never pretending too much, the Concerto beginning with a fine melodic song in the clarinet and then, by way of a cadenza that gathers speed, slips into a fast dance which, like the Panels, revels in the off-beats, the clarinet now integrated in the aroused orchestra Copland picks up jazz, tap, folk dance—all kinds of impulse).

Mr. Copland modestly prefaced his own stuff with Busoni's Rondo Arlecchinesco, which might be called aspects of Harlequin, a rich concoction (and one of a few) from a master-mind of early-modern music when the techniques of the past were still part of a total dictionary. (Copland seemed spare after Busoni.) To end with Schubert's Fifth was a bow to another genius of melody and rhythm beyond Copland's own contrivance. No. 5 in B flat is now my favorite Schubert next to the String Quintet). The orchestra played superbly, the woodwinds not quite matching the strings in sensitivity of syncopated accent—that impulsive lift in the rhythm, but the total well paced, exciting and nostalgic.

• • •

Saturday night found Jorge Mester, another Tanglewood alumnus (now St. Louis Philharmonic), conducting the C.P.E. Bach Symphony in D of 1775, a delightful carry-over of Baroque style plus the new sensibility, especially in the lovely romanticism of a flute duet in the Largo. Then it was no great shift of imagination to hear R. Strauss' "Orchestra Suite from 'Der Burger als Edelmann", based on Molier's play: "Le Bourgeois gentilhomme". After that choking mouthful I can only say that the suite is most beguiling—Strauss at his most unpretentious best as in 'Til') quite moving in sonority within the aura of satire.

Mr. Mester, an athlete of 35, controlled with relaxed intensity of musicianship, did his best job on the last symphony of Mozart—the 41 in C. This work, like the preceding G minor, must have cost Mozart some sweat, as the facile composer said of his quartets dedicated to Haydn. Even the Menuetto is rich with development. And with the Finale (molto allegro) all hell breaks loose in fugal fight. (The editorial nickname for the symphony, Jupiter, belies the frenetic fact.)

Sunday afternoon climaxed the weekend with a line-up of Haydn, Mozart, Stravinsky (now modern - classic) and Tchaikovsky, the program expertly aimed at the Sunday mob. All the selections were from the lighter drawer of great composers and played with virtuosity by orchestra and soloist (Christoph Eschenbach in Mozart's Piano Concerto in F). The Haydn no. 83 is good entertainment music—played crisply, strong in contrasts—and as played under Schermerhorn delicately phrased. Kenneth Schermerhorn, the conductor, is another Tanglewood alumnus, now directing the Milwaukee Symphony—a loose-limbed, musically-exacting leader. He controlled the Mozart Piano Concerto in F to allow Eschenbach fine rapport with the orchestra. The young German pianist could probably have done a chamber music job with the orchestra without direction. Like the best of the younger virtuosos, he plays in and out of the orchestra with sensitive balance. Also he uses Mozart's own cadenzas, which have fantasy-in-style.

Stravinsky's Concerto in D for string orchestra (1946) is loosely derived from baroque concerto-grosso form but with a multitude of motives and a lovely dose of Viennese-romantic in the Arioso—the violin, viola, cello solos capricious and brief.

Finally, the lesser Tschaikovsky of the Mozartiana Suite No. 4 (let's call it Homage to Mozart once removed—Mozart, the only great classic-romantic German he could understand). The heart of the suite is a colorful and moving orchestration of the choral Ave Verum Corpus only cheapened by a tawdry ending. The last movement Variations on a (silly) theme by Gluck create a variety circus, including a gypsy violin solo played expertly by Silverstein.

As I write, over the hills from Tanglewood, and the only sounds a far-off dog smelling woodchuck, a mourning dove in the woods and moths at my screen, the Tanglewood festival in retrospect sifts out to a rarity in summer music, mainly carried by a new generation.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 30 1970 New England Newsclip

BSO sparkles at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Saturday night's Boston Symphony concert at Tanglewood was conducted by Jorge Mester, the 35-year-old music director of the Louisville Orchestra and the Aspen Festival. For the first time in a season too much marked by an unpleasing combination of laziness, inattention and glamour, there was an evening of performances at a consistently high level of musical intelligence and responsibility, vitality and polished execution.

Mester's program — a Carl Philipp Emanuel Bach symphony in D Major from the year 1775, a suite from Richard Strauss's "Le bourgeois gentilhomme" and Mozart's "Jupiter" symphony — was meant to delight rather than to excite. The C.P.E. Bach, which the orchestra had not played before, was an excursion for which to be particularly grateful. Philipp Emanuel, as fascinating as he is neglected , was 61 and at the height of his powers when he wrote this symphony, one of a set of four and a work ablaze with wit, intelligence of the most original sort, and convention. The D Major B minor ambiguity of its beginning is delicious, and the sort of the touch in which Haydn and Brahms would have taken great pleasure; later, one of the symphony's most special delights is the scoring of its slow movement, the melody in two flutes, accompanied yia solo quartet of nied by a solo quartet of

But to come back to Mester, what he projected, as it were, to explain the "Jupitar," was very beautiful indeed, the pleasure being the deeper because the intelligence and thorough knowledge that fed the performance were worn unostentatiously and with so much grace. It was interpretation that proceeded from sense, but even more from sensability. It was a performance of rhythmic energy and sweep, not too downbeating, and with minimal subdivisions of metrical units. Mester found a convincing balance of seriousness, high spirits, and Italianate operatic lyricism. He had, as well, a remarkable feeling for musical character and, beyond that, a sense of the how the very diversity of the material and its ordering is one of the prime sources of the symphony's strength and momentum. Not least, the performance was one in which voluptuous pleasure was taken in the sensuous side of Mozart's music.

Mester's conducting is confident, patient and quite gra hically indicative of musical effect. It works: what you hear really sounds just like what you see, and the playing was by miles the best I have heard from the Boston Symphony this Summer: together, transparent, in tune and engaged.

The other two performances went well, too. The Bach was done deftly and with a nice feeling for its surprises, though for my taste it was just a little too cool and chaste in the slow movement. Mester's conducting of Strauss was much like the composer's own, understated and with the lightest possible touch. The playing was alive and virtuosic, and among many well-done solos those of violinist Joseph Silverstein and cellist Jules Eskin were outstanding.

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JUL 27 1970 New England Newsclip

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JUL 26 1970 New England Newsclip

AT TANGLEWOOD

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By R. C. HAMMERICH

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JUL 27 1970 New England Newsclip

At Tanglewood

A Group of Alumni Conductors

By HAROLD C. SPROUL

For the weekend prelude, July 24, soprano Phyllis Curtin and Ryan Edwards, pianist, did a distinguished performance of two song cycles: Copland's Settings for Twelve Poems by Emily Dickenson and Faure's for Six Poems of Verlaine. It is supposed to be axiomatic that great poetry is impossible to handle musically. Copland, however, did some of his best writing for Emily's deft, clean etchings, the piano dramatizing situations and the voice expressing the curve and tension of the words in the best tradition of modern French song writing.

Like the poetry, the music is self-conscious, condensed, direct, suggestive—a slight monotony of high notes but momentarily justified by Miss Curtin's unfailing intelligence in projecting the inner reason of the melodic line. It is obvious that she can do no wrong and had equipment to match: her voice a clarinet in her lows, vibrant in her forte highs (or softly floating on-the-breath). Her facility with the parlando of syllables within the rhythm was demonstrated even more effectively in the Faure-Verlaine, wherein the composer the French equivalent of Brahms) catches the dream and despair of introspection, and the Curtin vocal color was always right for the word.

Mr. Edwards, who has written for Miss Curtin and collaborated in recordings, did a comparable job at the piano, with authority, and no obsequious accompaniment.

* * *

Aaron Copland, who has worked at Tanglewood for twenty-five years, conducted the orchestra's regular concert. At a mere seventy, he doesn't quite qualify as the grand-old-man of American music but comes pretty close. As composer and teacher he has always been in the van but humanly oriented—may we say? —like Haydn, an adventurer in the market-place. His best inspiration has largely been the dance. For this program he included "Dance Panels", a suite for choreographer Robbins, and 'Concerto for clarinet and string orchestra with harp and piano which has been danced effectively here and abroad.

Both works are alive with rhythmic variety and brio, never pretending too much, the Concerto beginning with a fine melodic song in the clarinet and then, by way of a cadenza that gathers speed, slips into a fast dance which, like the Panels, revels in the off-beats, the clarinet now integrated in the aroused orchestra Copland picks up jazz, tap, folk dance—all kinds of impulse).

Mr. Copland modestly prefaced his own stuff with Busoni's Rondo Arlecchinesco, which might be called aspects of Harlequin, a rich concoction (and one of a few) from a master-mind of early-modern music when the techniques of the past were still part of a total dictionary. (Copland seemed spare after Busoni.) To end with Schubert's Fifth was a bow to another genius of melody and rhythm beyond Copland's own contrivance. No. 5 in B flat is now my favorite Schubert next to the String Quintet). The orchestra played superbly, the woodwinds not quite matching the strings in sensitivity of syncopated accent—that impulsive lift in the rhythm, but the total well paced, exciting and nostalgic.

* * *

Saturday night found Jorge Mester, another Tanglewood alumnus (now St. Louis Philharmonic), conducting the C.P.E. Bach Symphony in D of 1775, a delightful carry-over of Baroque style plus the new sensibility, especially in the lovely romanticism of a flute duet in the Largo. Then it was no great shift of imagination to hear R. Strauss' "Orchestra Suite from 'Der Burger als Edelmann", based on Molier's play: "Le Bourgeois gentilhomme". After that choking mouthful I can only say that the suite is most beguiling—Strauss at his most unpretentious best as in 'Til') quite moving in sonority within the aura of satire.

Mr. Mester, an athlete of 35, controlled with relaxed intensity of musicianship, did his best job on the last symphony of Mozart—the 41 in C. This work, like the preceding G minor, must have cost Mozart some sweat, as the facile composer said of his quartets dedicated to Haydn. Even the Menuetto is rich with development. And with the Finale (molto allegro) all hell breaks loose in fugal fight. (The editorial nickname for the symphony, Jupiter, belies the frenetic fact.)

Sunday afternoon climaxed the weekend with a line-up of Haydn, Mozart, Stravinsky (now modern - classic) and Tchaikovsky, the program expertly aimed at the Sunday mob. All the selections were from the lighter drawer of great composers and played with virtuosity by orchestra and soloist (Christoph Eschenbach in Mozart's Piano Concerto in F). The Haydn no. 83 is good entertainment music—played crisply, strong in contrasts—and as played under Schermerhorn delicately phrased. Kenneth Schermerhorn, the conductor, is another Tanglewood alumnus, now directing the Milwaukee Symphony—a loose-limbed, musically-exacting leader. He controlled the Mozart Piano Concerto in F to allow Eschenbach fine rapport with the orchestra. The young German pianist could probably have done a chamber music job with the orchestra without direction. Like the best of the younger virtuosos, he plays in and out of the orchestra with sensitive balance. Also he uses Mozart's own cadenzas, which have fantasy-in-style.

Stravinsky's Concerto in D for string orchestra (1946) is loosely derived from baroque concerto-grosso form but with a multitude of motives and a lovely dose of Viennese-romantic in the Arioso—the violin, viola, cello solos capricious and brief.

Finally, the lesser Tschaikovsky of the Mozartiana Suite No. 4 (let's call it Homage to Mozart once removed—Mozart, the only great classic-romantic German he could understand). The heart of the suite is a colorful and moving orchestration of the choral Ave Verum Corpus only cheapened by a tawdry ending. The last movement Variations on a (silly) theme by Gluck create a variety circus, including a gypsy violin solo played expertly by Silverstein.

As I write, over the hills from Tanglewood, and the only sounds a far-off dog smelling woodchuck, a mourning dove in the woods and moths at my screen, the Tanglewood festival in retrospect sifts out to a rarity in summer music, mainly carried by a new generation.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 30 1970 New England Newsclip

BSO sparkles at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Saturday night's Boston Symphony concert at Tanglewood was conducted by Jorge Mester, the 35-year-old music director of the Louisville Orchestra and the Aspen Festival. For the first time in a season too much marked by an unpleasing combination of laziness, inattention and glamour, there was an evening of performances at a consistently high level of musical intelligence and responsibility, vitality and polished execution.

Mester's program — a Carl Philipp Emanuel Bach symphony in D Major from the year 1775, a suite from Richard Strauss's "Le bourgeois gentilhomme" and Mozart's "Jupitar" symphony — was meant to delight rather than to excite. The C.P.E. Bach, which the orchestra had not played before, was an excursion for which to be particularly grateful. Philipp Emanuel, as fascinating as he is neglected , was 61 and at the height of his powers when he wrote this symphony, one of a set of four and a work ablaze with wit, intelligence of the most original sort, and convention. The D Major B minor ambiguity of its beginning is delicious, and the sort of the touch in which Haydn and Brahms would have taken great pleasure; later, one of the symphony's most special delights is the scoring of its slow movement, the melody in two flutes, accompanied yia solo quartet of nied by a solo quartet of

But to come back to Mester, what he projected, as it were, to explain the "Jupitar," was very beautiful indeed, the pleasure being the deeper because the intelligence and thorough knowledge that fed the performance were worn unostentatiously and with so much grace. It was interpretation that proceeded from sense, but even more from sensability. It was a performance of rhythmic energy and sweep, not too downbeating, and with minimal subdivisions of metrical units. Mester found a convincing balance of seriousness, high spirits, and Italianate operatic lyricism. He had, as well, a remarkable feeling for musical character and, beyond that, a sense of the how the very diversity of the material and its ordering is one of the prime sources of the symphony's strength and momentum. Not least, the performance was one in which voluptuous pleasure was taken in the sensuous side of Mozart's music.

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JUL 27 1970 New England Newsclip

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As I Hear It

Three Score and Ten

By Jay C. Rosenfeld

ONE of the best of all *bons mots*, whether apocryphal or not, is the one attributed to the late Justice Oliver Wendell Holmes near the end of his long and distinguished career. When a pretty girl passed him, he turned and murmured, "Oh, to be 70 again!"

What is the best of all ages? A foolish question, granted, but one which intrigues anyone who wishes to give it any thought and time. It is of unending interest to note at what age a certain piece of music was composed, what year it was first played or what was going on politically, for example, at that time. Program notes have stated millions of times that Beethoven dedicated his third symphony to Napoleon. However, when the French general put the crown of emperor on his head, Beethoven furiously tore up the dedication and simply inscribed it to "A Hero."

We are inclined to fix certain dates in our head—1492, 1776, and so on. Yet, it pleases me to know that Columbus was 41 when he first sighted this continent, almost the same age that George Washington had just passed when our Declaration of Independence was written.

* * * *

AFTER TWO CENTURIES or so, one's sense of pity and regret thins out a bit but we still look back occasionally and wonder what Mozart might have done had he been granted the 35 years of which fate deprived him—the traditional three score and ten—or Schubert who, in the same computing sense, was deprived of 39 years. One might go on, in music, in the arts and in literature.

Happily, many men of eminence not only do reach the scriptural milestone but do so in vigor and with purpose. Such a man was recently honored at Tanglewood. The concerts of last Tuesday and preceding Friday were conducted by a very distinguished American composer, Aaron Copland. He came to the Berkshires on the invitation of Serge Koussevitzky to organize the Berkshire Music Center, the academy the great conductor had long dreamed of establishing, and he stayed 25 years.

The impact of that phase of Tanglewood on world music is not readily appreciated here, as near as we are to the forest, but it is a magic name in the Western World and quickly becoming one in the Far East as well. The roster of students and artists who have passed through the Center's portals is a roll of unexcelled honor and achievement. No little share of it is due to Copland.

* * * *

HIS BIRTHDAY does not come until Nov. 14, but if the Queen of England can arbitrarily set a date for hers to suit the occasion, why not a few commoners? Copland considerately was born at the exact turn of the century, a date much easier to remember and compute than '99 or '03 or some such odd year. For purposes of envisaging his era, it is well to start it at the end of World War I.

There is always a great deal of overlapping in any history of an art. For instance, 88-year-old Stravinsky today is enjoying or observing the 60th and 70th anniversaries of his works. Copland went to Paris early in the '20s to what has been glibly called the "Boulangerie." It was through the kind and wise guidance of Nadia Boulanger that in January, 1925, Copland had his first major performance in America, Walter Damrosch (with Boulanger as soloist) conducted Copland's Symphony for Organ and Orchestra. Damrosch is reported to have silenced the applause with the grumpy comment, "If a young man of 23 can write like this, in five years he will be ready to commit murder."

Instead within five years, Copland, to eke out his modest earnings from music, was lecturing on musical appreciation at the New School for Social Research in New York. He said he found it easier to earn money quickly by talking to a large audience than to a single student at a time. He has filled the ensuing tight years with composing, writing, lecturing and, not least important, championing American music and American composers.

* * * *

A MAN'S MUSIC is as individual as his fingerprints. Anyone familiar with Copland's earliest works will discern in his output of these last years, the personal mark or motto which identified him in the beginning, as different as the means and materials he employs today are. He has always been deeply in love with American folk and dance tunes, as evidenced by the touching core of the music of his "Tender Land" Suite that he played earlier this week.

Indeed his "Appalachian Suite" was not only commissioned by a Pittsfield philanthropist, Mrs. Elizabeth Sprague Coolidge, but the essential tune was borrowed, with permission, from the collection of Shaker tunes. The authority on that subject, the late Edward Deming Andrews, had compiled them in collaboration with a onetime member of the South Mountain String quartet, Conrad Held.

Copland's expatriate years in Paris coincided with that great era which included names to become as widely known as his own: Scott Fitzgerald, Ernest Hemingway, Gertrude Stein and many others. The great ballet tradition established by the meteoric Diaghilev was coming to an end, but it had dragged in its train the names of composers, painters, writers and artists of all manner and means. Is it a fault of my own vision to state that there doesn't seem to be such a generation in sight at this moment?

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JUL 27 1970

New England Newsclip

AT TANGLEWOOD

Boston Symphony, Schermerhorn 'Most Satisfying'

By R. C. HAMMERICH

LENOX — The elegant guidance of Kenneth Schermerhorn Sunday afternoon helped the Boston Symphony Orchestra give perhaps its most satisfying performance at Tanglewood so far in a season already half gone.

Fine Pianist

And the keyboard performance of Christoph Eschenback during Mozart's Piano Concerto in F, K.459, was perhaps the happiest moment of the afternoon.

In the very strong impression Eschenback made here last summer with another Mozart concerto was at least equaled. He is a very fine pianist.

He has a clear, no-nonsense understanding of Mozart coupled with a highly sensitive feeling for the dynamic and rhythmic subtleties. The result was Sunday (and last year) a Mozart concerto with all its inherent liquid beauty uncluttered either by romantic excesses or by a lacy sweetness that so many musicians believe belongs with the powdered wigs of the 18th century.

Compatibility

Schermerhorn happily was of the same mind, so orchestra and piano were nicely compatible, a circumstance especially important with this concerto because the contributions of soloist and orchestra are so closely interdependent.

The technical demands on Eschenbach's fingers also seemed to be no hurdle. He sailed through the trills and runs with easy speed.

The clean and graceful approach was evident also in Schermerhorn's shaping of the opening Haydn Symphony, No. 83, one of those composed for the Paris series and last heard at Tanglewood last summer.

Contrasts In Haydn

Schermerhorn's strong interest in dynamic accents and contrasting levels was specially evident during the Haydn. It was full of sudden surges, short crescendos, floating pianissimos broken by solid chords, all very carefully controlled and in genteel taste.

The program following intermission was not as impressive. Stravinsky's Concerto in D for string orchestra offered a 12-minute, three movement piece of varying interest, difficult to play and sometimes difficult to listen

There were long stretches in the first movement of halting, stumbling rhythms, and the last movement reflected the nervousness of the first. Members of the orchestra (38 strings) indicated an unusual degree of tension.

Resnikoff Memorial

The closing piece, a 25-minute suite by Tchaikovsky, Opus 61, called Mozartiana, offered precious little Mozart but plenty of Tchaikovsky, who claimed to have high admiration for Mozart's music.

The 10 a.m. chamber music program given by the Berkshire Music Center in the Chamber Music Hall was dedicated to Vladimir Resnikoff, who died a couple of weeks ago. He was a member of the Boston Symphony Orchestra's violin section for 32 years before his retirement in 1964.

The chamber music program offered a Bartok trio for violin, clarinet and piano, a Hindemity wind quintet, and Beethoven's String Quartet, Opus 74, all played by the students with dedication and, this time, with skill a cut above the usual Sunday morning fare.

The weekend gate count: Friday with Copland, 5015; Saturday morning rehearsal, 2350; Saturday night with Mester, 6313; Sunday afternoon with Schermerhorn and Eschenbach, 6237; total 19,917.

Next weekend the full orchestra will be back on the stage (about half has been in Boston two weeks playing the free series on the Esplanade) to play three Beethoven concerts, two conducted by William Steinberg, the third by Antal Dorati; piano soloists will be Claude Frank, Andre Watts, and Vladimir Askenazy.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 29 1970

New England Newsclip

Mixed Reactions Noted At Tanglewood To Direction By Jorge Mester

By DINA VAKIL

An animated Jorge Mester conducted the Boston Symphony Orchestra at Tanglewood on Saturday, charming a few, leaving some noticeably unmoved, and exciting many more to rise in unison and applaud.

It was a partly moving, partly uninspiring rendition of C.P.E. Bach's Symphony in D, Strauss' Le Bourgeois Gentilhomme Suite, and Mozart's Symphony No. 41 — his last — entitled 'Jupiter."

Mester, who is the music director of the St. Louis Philharmonic Orchestra, is an energetic, though slightly colorless performer, and alas, with a predominantly New York audience attuned to charismatic Nureyevs, Bernsteins and Masals, for whom "personality" has become as indispensable as technical virtuosity, Mester was a lack-lustre figure.

No leonine Bernstein this, who conducts open rehearsals on some mornings in frayed jeans and torn sneakers. No Rudi Nureyev either, who once slapped a fellow dancer full in the face for landing on his (Nureyev's) feet in performance. Just plain old Jorge Mester in a tight blue coat, perspiring profusely in the back, whose good-natured direction, sans flamboyance or tantrums, did nothing towards cultivating the much-needed mystique.

First Performance

This was the first performance by the Boston Symphony Orchestra of the C.P.E. Bach symphony, a charming and ebullient piece of work in three movements, which was composed by him in 1775. The orchestra played it with sparkle and finesse.

Richard Strauss' orchestral suite, Le Bourgeois Gentilhomme, based on Moliere's play, came next, in a performance which had its high and low moments. A long piece, which was first written as a combination of play and opera, and from which Strauss later extracted the suite, it had a few especially good solo performances.

Perhaps the one item on the program that everyone was waiting for was Mozart's beautiful Symphony No. 41 in C. The final movement of the piece is Mozart's greatest achievement in "counterpoint," and though the orchestral performance varied from adequate to stimulating to quite exciting, there was none of that sweeping brilliance that one longed to hear.

The artistic directors of the Tanglewood Music Festival this year are Seiji Ozawa and Gunther Schuller. Leonard Bernstein is the advisor for the season.

There are still a number of concerts which will be performed at Tanglewood in the coming month, and, if only to sit on the freshly-clipped lawns and to listen to Haydn or Brahms or Debussy — a light blanket and wine bottle in tow — it would be well worth a trip up to the Berkshires.

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NEW YORK, N. Y.
D. 895,505 SUN, 1,445,507

JUL 28 1970

2 Young American Conductors Display Skills at Tanglewood

By THEODORE STRONGIN

Young American conductors are on the spot today when they lead major American symphony orchestras, because there are so many older European-born conductors around who will not be here forever.

George Szel of the Cleveland Orchestra, Eugene Ormandy of the Philadelphia and William Steinberg, who heads both the Boston and the Pittsburgh, are all in their seventies.

Therefore, Friday and Saturday nights at Tanglewood, when two younger Americans, Jorge Mester and Kenneth Schermerhorn, respectively, led the Boston Symphony, they had eager listeners as potential replacements for their seniors.

Rare Stravinsky Heard

As program-makers, both men were reasonably adventurous, one of them downright daring: Mr. Schermerhorn introduced to Tanglewood Stravinsky's Concerto in D for String Orchestra, a biting, ironic piece that can throw even the venerable Boston symphony off balance. (It did.)

Mr. Mester's Tanglewood first was less problematical: C.P.E. Bach's Symphony in D. The novelty was welcome, since Johann Sebastian Bach's sons are not often found in orchestra repertory. Mr. Mester was crisp and enthusiastic with the Symphony but not very patient. In Strauss's orchestral suite from "Der Burger als Edelmann," and in the Mozart "Jupiter" Symphony, Mr. Mester conducted with a sense of each work's grand span, but here, too, as in the Bach, details were slighted.

Eschenbach Is Soloist

Mr. Schermerhorn opened his concert with Haydn's Symphony No. 83 ("The Hen"), and here as in the accompaniment to the Mozart Piano Concerto in F (K.459), he made the music warm and sunny. Christopher Eschenbach, the soloist in the Mozart, adjusted his tone so beautifully to the orchestra that sometimes piano statements and woodwind answers were almost exactly alike in tone quality. Mr. Eschenbach's sonority sense is very subtle. But in submerging himself in it, he sacrificed incisiveness.

And then the Stravinsky: Even making allowance for the limited time guest conductors have to rehearse at Tanglewood, the work seemed completely out of phase, and it also suffered from flabbiness of impetus. It should move right on forward, digging in all the time, but it didn't.

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BE
8-1

As I Hear It

Three Score and Ten

By Jay C. Rosenfeld

ONE of the best of all *bons mots*, whether apocryphal or not, is the one attributed to the late Justice Oliver Wendell Holmes near the end of his long and distinguished career. When a pretty girl passed him, he turned and murmured, "Oh, to be 70 again!"

What is the best of all ages? A foolish question, granted, but one which intrigues anyone who wishes to give it any thought and time. It is of unending interest to note at what age a certain piece of music was composed, what year it was first played or what was going on politically, for example, at that time. Program notes have stated millions of times that Beethoven dedicated his third symphony to Napoleon. However, when the French general put the crown of emperor on his head, Beethoven furiously tore up the dedication and simply inscribed it to "A Hero."

We are inclined to fix certain dates in our head—1492, 1776, and so on. Yet, it pleases me to know that Columbus was 41 when he first sighted this continent, almost the same age that George Washington had just passed when our Declaration of Independence was written.

* * * *

AFTER TWO CENTURIES or so, one's sense of pity and regret thins out a bit but we still look back occasionally and wonder what Mozart might have done had he been granted the 35 years of which fate deprived him—the traditional three score and ten—or Schubert who, in the same computing sense, was deprived of 39 years. One might go on, in music, in the arts and in literature.

Happily, many men of eminence not only do reach the scriptural milestone but do so in vigor and with purpose. Such a man was recently honored at Tanglewood. The concerts of last Tuesday and preceding Friday were conducted by a very distinguished American composer, Aaron Copland. He came to the Berkshires on the invitation of Serge Koussevitzky to organize the Berkshire Music Center, the academy the great conductor had long dreamed of establishing, and he stayed 25 years.

The impact of that phase of Tanglewood on world music is not readily appreciated here, as near as we are to the forest, but it is a magic name in the Western World and quickly becoming one in the Far East as well. The roster of students and artists who have passed through the Center's portals is a roll of unexcelled honor and achievement. No little share of it is due to Copland.

* * * *

HIS BIRTHDAY does not come until Nov. 14, but if the Queen of England can arbitrarily set a date for hers to suit the occasion, why not a few commoners? Copland considerately was born at the exact turn of the century, a date much easier to remember and compute than '99 or '03 or some such odd year. For purposes of envisaging his era, it is well to start it at the end of World War I.

There is always a great deal of overlapping in any history of an art. For instance, 88-year-old Stravinsky today is enjoying or observing the 60th and 70th anniversaries of his works. Copland went to Paris early in the '20s to what has been glibly called the "Boulangerie." It was through the kind and wise guidance of Nadia Boulanger that in January, 1925, Copland had his first major performance in America, Walter Damrosch (with Boulanger as soloist) conducted Copland's Symphony for Organ and Orchestra. Damrosch is reported to have silenced the applause with the grumpy comment, "If a young man of 23 can write like this, in five years he will be ready to commit murder."

Instead within five years, Copland, to eke out his modest earnings from music, was lecturing on musical appreciation at the New School for Social Research in New York. He said he found it easier to earn money quickly by talking to a large audience than to a single student at a time. He has filled the ensuing tight years with composing, writing, lecturing and, not least important, championing American music and American composers.

* * * *

A MAN'S MUSIC is as individual as his fingerprints. Anyone familiar with Copland's earliest works will discern in his output of these last years, the personal mark or motto which identified him in the beginning, as different as the means and materials he employs today are. He has always been deeply in love with American folk and dance tunes, as evidenced by the touching core of the music of his "Tender Land" Suite that he played earlier this week.

Indeed his "Appalachian Suite" was not only commissioned by a Pittsfield philanthropist, Mrs. Elizabeth Sprague Coolidge, but the essential tune was borrowed, with permission, from the collection of Shaker tunes. The authority on that subject, the late Edward Deming Andrews, had compiled them in collaboration with a onetime member of the South Mountain String quartet, Conrad Held.

Copland's expatriate years in Paris coincided with that great era which included names to become as widely known as his own: Scott Fitzgerald, Ernest Hemingway, Gertrude Stein and many others. The great ballet tradition established by the meteoric Diaghilev was coming to an end, but it had dragged in its train the names of composers, painters, writers and artists of all manner and means. Is it a fault of my own vision to state that there doesn't seem to be such a generation in sight at this moment?

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 29 1970 New England Newsclip

Mixed Reactions Noted At Tanglewood To Direction By Jorge Mester

By DINA VAKIL

An animated Jorge Mester conducted the Boston Symphony Orchestra at Tanglewood on Saturday, charming a few, leaving some noticeably unmoved, and exciting many more to rise in unison and applaud.

It was a partly moving, partly uninspiring rendition of C.P.E. Bach's Symphony in D, Strauss' Le Bourgeois Gentilhomme suite, and Mozart's Symphony No. 41 — his last — entitled 'Jupiter."

Mester, who is the music director of the St. Louis Philharmonic Orchestra, is an energetic, though slightly colorless performer, and alas, with a predominantly New York audience attuned to charismatic Nureyevs, Bernsteins and Casals, for whom "personality" has become as indispensable as technical virtuosity, Mester was a lack-lustre figure.

No leonine Bernstein this, who conducts open rehearsals on some mornings in frayed jeans and torn sneakers. No Rudi Nureyev either, who once slapped a fellow dancer full in the face for landing on his (Nureyev's) feet in performance. Just plain old Jorge Mester in a tight blue coat, perspiring profusely in the back, whose good-natured direction, sans flamboyance or tantrums, did nothing towards cultivating the much-needed mystique.

First Performance

This was the first performance by the Boston Symphony Orchestra of the C.P.E. Bach symphony, a charming and ebullient piece of work in three movements, which was composed by him in 1775. The orchestra played it with sparkle and finesse.

Richard Strauss' orchestral suite, Le Bourgeois Gentilhomme, based on Moliere's play, came next, in a performance which had its high and low moments. A long piece, which was first written as a combination of play and opera, and from which Strauss later extracted the suite, it had a few especially good solo performances.

Perhaps the one item on the program that everyone was waiting for was Mozart's beautiful Symphony No. 41 in C. The final movement of the piece is Mozart's greatest achievement in "counterpoint," and though the orchestral performance varied from adequate to stimulating to quite exciting, there was none of that sweeping brilliance that one longed to hear.

The artistic directors of the Tanglewood Music Festival this year are Seiji Ozawa and Gunther Schuller. Leonard Bernstein is the advisor for the season.

There are still a number of concerts which will be performed at Tanglewood in the coming month, and, if only to sit on the freshly-clipped lawns and to listen to Haydn or Brahms or Debussy — a light blanket and wine bottle in tow — it would be well worth a trip up to the Berkshires.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 27 1970 New England Newsclip

AT TANGLEWOOD

Boston Symphony, Schermerhorn 'Most Satisfying'

By R. C. HAMMERICH

LENOX — The elegant guidance of Kenneth Schermerhorn Sunday afternoon helped the Boston Symphony Orchestra give perhaps its most satisfying performance at Tanglewood so far in a season already half gone.

Fine Pianist

And the keyboard performance of Christoph Eschenback during Mozart's Piano Concerto in F, K.459, was perhaps the happiest moment of the afternoon.

In the very strong impression Eschenback made here last summer with another Mozart concerto was at least equaled. He is a very fine pianist.

He has a clear, no-nonsense understanding of Mozart coupled with a highly sensitive feeling for the dynamic and rhythmic subtleties. The result was Sunday (and last year) a Mozart concerto with all its inherent liquid beauty uncluttered either by romantic excesses or by a lacy sweetness that so many musicians believe belongs with the powdered wigs of the 18th century.

Compatibility

Schermerhorn happily was of the same mind, so orchestra and piano were nicely compatible, a circumstance especially important with this concerto because the contributions of soloist and orchestra are so closely interdependent.

The technical demands on Eschenbach's fingers also seemed to be no hurdle. He sailed through the trills and runs with easy speed.

The clean and graceful approach was evident also in Schermerhorn's shaping of the opening Haydn Symphony, No. 83, one of those composed for the Paris series and last heard at Tanglewood last summer.

Contrasts In Haydn

Schermerhorn's strong interest in dynamic accents and contrasting levels was specially evident during the Haydn. It was full of sudden surges, short crescendos, floating pianissimos broken by solid chords, all very carefully controlled and in genteel taste.

The program following intermission was not as impressive. Stravinsky's Concerto in D for string orchestra offered a 12-minute, three movement piece of varying interest, difficult to play and sometimes difficult to listen

There were long stretches in the first movement of halting, stumbling rhythms, and the last movement reflected the nervousness of the first. Members of the orchestra (38 strings) indicated an unusual degree of tension.

Resnikoff Memorial

The closing piece, a 25-minute suite by Tchaikovsky, Opus 61, called Mozartiana, offered precious little Mozart but plenty of Tchaikovsky, who claimed to have high admiration for Mozart's music.

The 10 a.m. chamber music program given by the Berkshire Music Center in the Chamber Music Hall was dedicated to Vladimir Resnikoff, who died a couple of weeks ago. He was a member of the Boston Symphony Orchestra's violin section for 32 years before his retirement in 1964.

The chamber music program offered a Bartok trio for violin, clarinet and piano, a Hindemity wind quintet, and Beethoven's String Quartet, Opus 74, all played by the students with dedication and, this time, with skill a cut above the usual Sunday morning fare.

The weekend gate count: Friday with Copland, 5015; Saturday morning rehearsal, 2350; Saturday night with Mester, 6313; Sunday afternoon with Schermerhorn and Eschenbach, 6237; total 19,917.

Next weekend the full orchestra will be back on the stage (about half has been in Boston two weeks playing the free series on the Esplanade) to play three Beethoven concerts, two conducted by William Steinberg, the third by Antal Dorati; piano soloists will be Claude Frank, Andre Watts, and Vladimir Askenazy.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN, 1,445,507

JUL 28 1970

2 Young American Conductors Display Skills at Tanglewood

By THEODORE STRONGIN

Young American conductors are on the spot today when they lead major American symphony orchestras, because there are so many older European-born conductors around who will not be here forever.

George Szel of the Cleveland Orchestra, Eugene Ormandy of the Philadelphia and William Steinberg, who heads both the Boston and the Pittsburgh, are all in their seventies.

Therefore, Friday and Saturday nights at Tanglewood, when two younger Americans, Jorge Mester and Kenneth Schermerhorn, respectively, led the Boston Symphony, they had eager listeners as potential replacements for their seniors.

Rare Stravinsky Heard

As program-makers, both men were reasonably adventurous, one of them downright daring: Mr. Schermerhorn introduced to Tanglewood Stravinsky's Concerto in D for String Orchestra, a biting, ironic piece that can throw even the venerable Boston Symphony off balance. (It did.)

Mr. Mester's Tanglewood first was less problematical: C.P.E. Bach's Symphony in D. The novelty was welcome, since Johann Sebastian Bach's sons are not often found in orchestra repertory. Mr. Mester was crisp and enthusiastic with the Symphony but not very patient. In Strauss's orchestral suite from "Der Burger als Edelmann," and in the Mozart "Jupiter" Symphony, Mr. Mester conducted with a sense of each work's grand span, but here, too, as in the Bach, details were slighted.

Eschenbach Is Soloist

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And then the Stravinsky: Even making allowance for the limited time guest conductors have to rehearse at Tanglewood, the work seemed completely out of phase, and it also suffered from flabbiness of impetus. It should move right on forward, digging in all the time, but it didn't.

Mr. Schermerhorn closed the weekend with Tchaikovsky's Suite No. 4, known best here as the music for Balanchine's ballet "Mozartiana."

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 28 1970

New England Newsclip

The Sound of Music

Coming Home for Some Small Concerts

By Peter M. Knapp

The fourth weekend of the summer's Berkshire Music Festival at Tanglewood might have been called "alumni weekend." The small orchestra concerts (part of the Boston Symphony was in Boston for the Esplanade concerts) were led by two former Tanglewood students and a long-time faculty member.

Kenneth Schermerhorn, who led Sunday afternoon's program before 6,237, studied here under Leonard Bernstein and received the Koussevitzky Award two years in a row. The tall, dark conductor is now music director of the Milwaukee Symphony, and made his BSO debut with Sunday's program — for which he brought a black-and-white striped baton.

He led an enjoyable program, opening with a vital and shapely reading of Haydn's Symphony No. 83 in g minor, "The Hen" (so named for the chirping figurations in the first movement). Schermerhorn's Haydn had spunk, clarity and wit.

Brilliance For Mozart

His accompaniment for Mozart's Piano Concerto in F, K. 459, seemed by comparison a little stiff, but he had a formidable partner in the pianist Christoph Eschenbach. Eschenbach's Tanglewood debut last year created something of a sensation (also in Mozart), and his playing again was brilliant — a beautiful sense of classical proportions; great articulation, even at the pace of the last movement's rapid passagework; a fine variety of weight and dynamics. The German pianist received the kind of audience response generally reserved for heroic virtuosi.

Also in a small scale, and a contemporary version of concerto grosso, is Igor Stravinsky's 1946 Concerto in D for String Orchestra. The first two movements have a good deal of melodic line, the latter — an arioso — rather reminiscent of Tschaikovsky. There are concertino passages for viola in the first, and solos for viola and violin in the last movement. It ends in a whirring rondo, marvelously played.

Schermerhorn also did a good job with the closing piece, Tschaikovsky's Suite No. 4, called "Mozartiana," though why he bothered to program it is a good question.

It fits, of course, with the basic structure of the program, and one can objectively note Tschaikovsky's skill at orchestration. But I find much of it tasteless, sugary suite — the minuet, originally for piano, engulfed by the orchestration; the sublime "Ave verum corpus" desecrated by Mantovani string-halos, throbbing celli, and even harp — hideous

The variations roam through the orchestra like Benjamin Britten's "Young Person's Guide to the Orchestra," finally winding up in a scries of vaudeville violin and clarinet cadenzas.

Light, But Neat

Saturday night's conductor was Jorge Mester, 35, a Tanglewood alumnus and music director of the Louisville Orchestra and the Aspen Music Festival. Mester, a trim young man with bushy dark hair and poised appearance, led an admirable program of music by Carl Philipp Emanuel Bach, Richard Strauss and Mozart. 6,313 attended on a hot evening.

The C.P.E. Bach work, a Symphony in D composed in 1775 by this composer son of Johann Sebastian, is a neat lightweight that barely hints of his melodic gifts, or bolder exercises in chromaticism and modulation. The D major symphony is still largely in the baroque mold with alternating string tutti and wind soli passages. Mester kept it light and quick (though not entirely with a sense of spontaneous freedom) and the finale in particular came through in high spirits.

Strauss' Orchestral Suite from "Der Buerger als Edelmann" — the incidental music to Moliere's "Le Bourgeois Gentilhomme" on which the composer collaborated with Hugo von Hoffmansthal in the production that was also to have included the opera "Ariadne auf Naxos" — was too fast for comfort or detail. The suite is delightful Strauss (one recalls with pleasure the complete music led by Erich Leinsdorf several seasons ago at Tanglewood), with many delicious details and witty asides from the chamber orchestra.

Jupiter Magnificent

Mester led it quickly lightly, and at least was consistent in its speed. But it was often too fast for clarity, and many details were lost or blurred. One that wasn't lost was Jules Eskin's superb cello solo during the dinner episode.

Mester concluded with a magnificent reading of Mozart's "Jupiter" Symphony, No. 41 in C. Here, the tempi were "right," there was a good sense of proportion, lucid string sound and attention to detail. The andante movement was smooth and flowing, and the finale had bite and impulse without tangling the counterpoint.

Aaron Copland, for many years the chairman of the faculty and head of the composition department at Tanglewood, conducted Friday's program before a gathering of 5,017. Copland is nearly 70, but still vital and enthusiastic.

But he is not an adept conductor, more enthusiastic than effective, erratic in time-beating. Not really the orchestra's fault, the concert was largely spiritless and tedious.

On the program were Busoni's "Rondo arlecchinesco," Copland's own "Dance Panels," a 1962 ballet in seven movements, his Clarinet Concerto, and Schubert's Symphony No. 5, the Copland works receiving their first BSO performances.

Cumulative Disappointments

The Busoni, a musical portrait of Harlequin, "a supple body, a sprightly and darting spirit," was anything but, instead sounding confused and grim. "Dance Panels" is archetypal Copland — direct, built on basic open intervals that convey a sense of loneliness and starkness, much syncopation in faster sections. It probably works better for ballet than in concert, where it sounds thin in content.

In the Clarinet Concerto, the noted British clarinetist Gervase de Peyer wss a disappointing soloist. Apparently pressing for greater volume, Peyer was quite reedy in his top notes and had several embarrassing breaks, marring his nimble passagework.

Schubert's blithe and lovely Symphony No. 5 concluding the program was a triumph of professional musicianship from the orchestra over the hazards of following the baton. Fortunately, the musicians know this well, and Concertmaster Joseph Silverstein helped keep them together with bowing and head cues.

As it was, the performance was uneasy, and it was disconcerting to see downbeats being given as upbeats, or to have such perilous transitions in temp and meter or the drastic retards in the trio of the minuet. The BSO rescued Schubert.

CHRISTOPH ESCHENBACH: a hero's welcome

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 27 1970

New England Newsclip

Music Review

Three Batons at Tanglewood

By JAY ROSENFELD

THE BOSTON SYMPHONY had three conductors for its three programs this weekend, the fourth weekend and halfway mark of the 1970 Tanglewood schedule. The greatest interest was naturally focused on the man, who for 25 years had been such a guiding and inspirational force in the founding and direction of the Berkshire Music Center, Aaron Copland.

This dispersal of responsibility is not the ideal arrangement, yet there is the added audience interest. Adherence or loyalty to one baton in general is the better system. This past week's policy is sort of a cash-and-carry one. All things being equal, the orchestra plays better when there is a mutual understanding by all concerned and the product is delivered to do-mi-sol.

Copland's program Friday night included two of his own compositions played between a new-to-Tanglewood Rondo arlecchinesco of Ferrucio Busoni and the Schubert Fifth Symphony.

The other two conductors were young men, who had once been Berkshire Music Center students and who have gone on to have orchestras of their own, Jorge Jester of the Louisville Orchestra and Kenneth Schermerhorn the Milwaukee Symphony.

* * *

YESTERDAY Schermerhorn adhered to a pattern which has been followed for most of the first dozen concerts so far this season. The classics launch the program and more recent compositions are played after an intermission. The Haydn G Minor Symphony, No. 83 received a vigorous and thoroughly conveyed reading. The beat and its manner were convincing and there was well-achieved flexibility in the performance.

The Boston orchestra delivered some of its most fuzzy playing ever to come from the Tanglewood stage in the Stravinsky Concerto in D for strings only. For most of this the composer can be held responsible, for it is written in the most ungrateful registers of the string quartet in syncopated and irregularly jerky rhythm and idioms.

It was a relief to come upon the "Mozartiana" Suite No. 4, Opus 61 of Tchaikovsky which was popular and ingratiating by comparison. There have already been a few examples on the Tanglewood programs of a suite of this character. It could have been out of the same barrel as the Strauss Suite from the Moliere play "Le Bourgeois Gentilhomme" which Jester played the previous evening and even the Busoni Rondo of Copland's evening. It was even reminiscent of "Till" and the "Sorcerer."

Aaron Copland

* * *

THE VIOLIN CADENZA was played with stylish flourish by concertmaster Joseph Silverstein and the clarinet solo was equally arresting as played by Peter Hadcock. The final movement, Variations on a Theme of Gluck, sounded very much like an inversion of "Twinkle, Twinkle, Little Star."

The soloist yesterday afternoon was Christoph Eschenbach in the Mozart F Major piano concerto (K.459) and he proved as solid and sensitive an artist as his debut in Beethoven last year promised. His achievements in tonal lines were especially noteworthy. He takes his place as one of the top rank of the younger pianists of the day. Schermerhorn was with him in accuracy as well as in spirit all the way.

* * *

JESTERS placed his Strauss suite between a symphony of C.P.E. Bach, one of the composer sons of Johann Sebastian, and the Jupiter Symphony of Mozart. The whole weekend employed but a small orchestra, the programs being especially chosen for a group of these dimensions. Jester's tempi in the Mozart was solidly reasoned and a balance of more than satisfactory quality pervaded the whole performance.

The Strauss suite is that totally experienced composer looking through the big end of his telescope to a fascinating miniature. He writes for strings without second violins. The trumpet solo of Armando Ghitalla was outstanding and Silverstein again distinguished himself in the several solos which were his lot as did cellist Jules Eskin in his enchanting solo. Jester displayed an excellent baton technique and his podium deportment can be recommended. It was comforting to see a man doing a job well without histrionics.

* * *

COPLAND'S own "Dance Panels" is a struggle. It has the composer's recognizable personal cachet but his avoidance of metric momentum is disturbing. It forces him as conductor to keep turning on the ignition. There is insufficient follow-through and his craftsmanship shows through.

Copland's concerto for clarinet and string orchestra with harp and piano had Gervase de Peyer as soloist. There are two main sections which are played with an unaccompanied cadenza as bridge. The first half is slow and sustained; the second demands virtuoso vigor which de Peyer has in abundance.

19,917 Attend Weekend Concerts

A total of 19,917 people attended the weekend concerts at Tanglewood. This is approximately the same as last year. Friday night's concert drew 5,017; the Saturday rehearsal, 2,350; Saturday night, 6,313; and Sunday afternoon, 6,237.

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Tanglewood Review

Fourth Weekend Of Festival

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 31 1970

New England Newsclip

The fourth weekend of the Berkshire Festival at Tanglewood in Lenox saw the Boston Symphony Orchestra playing first under the direction of the elder Aaron Copland Friday evening, and two young conductors, Jorge Mester on Saturday, Kenneth Schermerhorn on Sunday afternoon. For a happy change, the weather was warm, dry underfoot, but with increasing humidity which produced intonation problems for the musicians, sensibly jacketless.

A respected and dedicated composer-teacher, Aaron Copland is not always at his best as a conductor; his music simply and openly conceived lacks prolonged interest depth and span, but one admires the man greatly for his achievements in founding and directing the Berkshire Music Center, his sympathetic interest in the various students who have been inspired by his knowledgeable guidance.

Two of his compositions, Dance Panels, and Concerto for clarinet and string orchestra with harp and piano, Gervase de Peyer as soloist, both first performances by the BSO, were offered at Friday's concert, which started with a delightful Rondo arlechinesco by Busoni, a first at Tanglewood, and ending with a pretty uneven projection of Schubert's Fifth Symphony.

Saturday evening, young Mester showed a vigorous interest in (and so did we) C.P.E. Bach's Symphony in D (another first), but not always clear understanding of or careful attention to details. The Strauss Orchestral Suite from "Der Burger als Edelmann", based on Moliere's play "Le Bourgeois Gentilhomme" lacked an overall clarity of structure, so important to the full enjoyment of this busily unfolding work. What a pleasure it can be to hear each graphic section properly portrayed.

Mester's best interpretation (and orchestra's response) of the evening was the closing Mozart Symphony No. 41 in C, the "Jupiter," K 551, the last of his final three symphonies. There is a tripping melody in C Major in the first movement that Mozart borrowed from his own aria buffa, "Un bacio di mano," that he had composed for an opera by Anfossi, the words of which are "You are a bit dense my dear Pompeo, go and study the ways of the world." But a sense of tragedy and impending doom, pervades the Andante Cantabile, developed with increasing emotional expression, subsiding (Mozartian Style) gradually into a kind of lamentation. The finale with its superb four-part fugue (his only one) and technically skillful elaboration was nonetheless simply conveyed, as is the whole symphony, astonishing and a joy to fathom.

Sunday afternoon, Kenneth Schermerhorn with his black and white-striped baton, presented a more controlled program, opening with Haydn's deliciously contrived Symphony No. 83 in G Minor, "the hen," captivating from beginning to end. A first performance at the Festival concerts didn't fare as well. Stravinsky's Concerto in D for string orchestra, which moved rather sluggishly; it could have been the heat or too few rehearsals for reciprocal understanding.

But Christoph Escehnbach's sensitive way with Mozart's Piano Concerto in F, K.459, eclipsed the delectable Haydn and the Tschaikovsky to follow. Tender and loving, tonally and technically, the young artist might have been the composer himself, so completely did he give himself to the music, melding and molding with the orchestra, as Mozart intended. Neither intruded on the other but joined together in a constant and continuing display of themes and developmental material. (There were times when Eschenbach was overshadowed, so intent was he on tonal perfection). Rippling runs cascade from the pianist's fingers, fragmentary in the second movement, extended in the third. The Mozart cadenzas were joyfully integrated, flowing from and into the orchestral parts, with no overt display, again as set forth by the composer. Long after the concerto's glistening treasures had been wafted into the afternoon haze, the radiance of this performance lingered with a glow that outshone the sun and uplifted the spirits.

Another first performance at the Festival Concerts closed the program, in itself a fanciful and inventive tribute to Mozart, Tschaikovsky's Suite No. 4 "Mozartiana" op. 61 Schermerhorn conducted each of the four movements based on a different work of Mozart's with well-disposed directions, bringing out the composer's evident devotion to his inspiration, achieved in true Tschaikovskian fashion. All stops were pulled out with the final "variations on a theme by Gluck", xylophone included, plus extended solos brilliantly espoused by Silverstein, a sterling trumpet solo by Armando Ghitalla, and cello interlude by Eskin.

Attendance for the weekend totalled 17,567. This weekend's programs will be devoted to Beethoven, with William Steinberg conducting Friday and Saturday, Antal Doratti Sunday. The three pianists featured in consecutive concerts are Claude Frank, Andre Watts, and Vladimir Ashkenazy.

Eschenbach plays Mozart

By Michael Steinberg
Globe Staff

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 28 1970

New England Newsclip

LENOX — There was good Mozart at the fourth Tanglewood weekend. Saturday evening brought Jorge Mester's impressive conducting of the "Jupiter" symphony and then. Sunday afternoon, there was the beautiful playing of the F Major piano concerto, K.459, by Christoph Eschenbach, with Kenneth Schermerhorn conducting the Boston Symphony.

There was at first some constraint about the performance, which reached its highest level of vitality only with the beginning of the finale — at least, I remember the playing of the first movement of Saturday's public rehearsal as looser and more open. Of course that finale itself extends the concerto amazingly after the delicacy and extraordinary economy of the first two movements. The elegant temerity of its runaway inventiveness takes me by surprise every time, and how it must have astounded its first Viennese audience in 1784, totally unprepared to have a finale take over a piece so.

Eschenbach, as he showed in last Summer's opening concert at which he played the C Major concerto, K. 467 is a superb graceful, less warm and subjectively fanciful than some, but with a knack of developing enormous energy and projecting delightful humor within the framewok of a highly disciplined, "classical" manner. Except for a few thrown-away or choked down woodwind phrases, the collaboration of Schermerhorn and the orchestra was satisfyig, and the chamber musical aspects of the work were particularly well-realized.

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Tanglewood In Re

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 30 1970

New England Newsclip

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Tanglewood Review

Fourth Weekend Of Festival

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(T) 14,900
JUL 31 1970
New England Newsclip

The fourth weekend of the Berkshire Festival at Tanglewood in Lenox saw the Boston Symphony Orchestra playing first under the direction of the elder Aaron Copland Friday evening, and two young conductors, Jorge Mester on Saturday, Kenneth Schermerhorn on Sunday afternoon. For a happy change, the weather was warm, dry underfoot, but with increasing humidity which produced intonation problems for the musicians, sensibly jacketless.

A respected and dedicated composer-teacher, Aaron Copland is not always at his best as a conductor; his music simply and openly conceived lacks prolonged interest depth and span, but one admires the man greatly for his achievements in founding and directing the Berkshire Music Center, his sympathetic interest in the various students who have been inspired by his knowledgeable guidance.

Two of his compositions, Dance Panels, and Concerto for clarinet and string orchestra with harp and piano, Gervase de Peyer as soloist, both first performances by the BSO, were offered at Friday's concert, which started with a delightful Rondo arlechinesco by Busoni, a first at Tanglewood, and ending with a pretty uneven projection of Schubert's Fifth Symphony.

Saturday evening, young Mester showed a vigorous interest in (and so did we) C.P.E. Bach's Symphony in D (another first), but not always clear understanding of or careful attention to details. The Strauss Orchestral Suite from "Der Burger als Edelmann", based on Moliere's play "Le Bourgeois Gentilhomme" lacked an overall clarity of structure, so important to the full enjoyment of this busily unfolding work. What a pleasure it can be to hear each graphic section properly portrayed.

Mester's best interpretation (and orchestra's response) of the evening was the closing Mozart Symphony No. 41 in C, the "Jupiter," K 551, the last of his final three symphonies. There is a tripping melody in C Major in the first movement that Mozart borrowed from his own aria buffa, "Un bacio di mano," that he had composed for an opera by Anfossi, the words of which are "You are a bit dense my dear Pompeo, go and study the ways of the world." But a sense of tragedy and impending doom, pervades the Andante Cantabile, developed with increasing emotional expression, subsiding (Mozartian Style) gradually into a kind of lamentation. The finale with its superb four-part fugue (his only one) and technically skillful elaboration was nonetheless simply conveyed, as is the whole symphony, astonishing and a joy to fathom.

Sunday afternoon, Kenneth Schermerhorn with his black and white-striped baton, presented a more controlled program, opening with Haydn's deliciously contrived Symphony No. 83 in G Minor, "the hen," captivating from beginning to end. A first performance at the Festival concerts didn't fare as well. Stravinsky's Concerto in D for string orchestra, which moved rather sluggishly; it could have been the heat or too few rehearsals for reciprocal understanding.

But Christoph Escehnbach's sensitive way with Mozart's Piano Concerto in F, K.459, eclipsed the delectable Haydn and the Tschaikovsky to follow. Tender and loving, tonally and technically, the young artist might have been the composer himself, so completely did he give himself to the music, melding and molding with the orchestra, as Mozart intended. Neither intruded on the other but joined together in a constant and continuing display of themes and developmental material. (There were times when Eschenbach was overshadowed, so intent was he on tonal perfection). Rippling runs cascade from the pianist's fingers, fragmentary in the second movement, extended in the third. The Mozart cadenzas were joyfully integrated, flowing from and into the orchestral parts, with no overt display, again as set forth by the composer. Long after the concerto's glistening treasures had been wafted into the afternoon haze, the radiance of this performance lingered with a glow that outshone the sun and uplifted the spirits.

Another first performance at the Festival Concerts closed the program, in itself a fanciful and inventive tribute to Mozart, Tschaikovsky's Suite No. 4 "Mozartiana", op. 61 Schermerhorn conducted each of the four movements based on a different work of Mozart's with well-disposed directions, bringing out the composer's evident devotion to his inspiration, achieved in true Tschaikovskian fashion. All stops were pulled out with the final "variations on a theme by Gluck", xylophone included, plus extended solos brilliantly espoused by Silverstein, a sterling trumpet solo by Armando Ghitalia, and cello interlude by Eskin.

Attendance for the weekend totalled 17,567. This weekend's programs will be devoted to Beethoven, with William Steinberg conducting Friday and Saturday, Antal Doratti Sunday. The three pianists featured in consecutive concerts are Claude Frank, Andre Watts, and Vladimir Ashkenazy.

Eschenbach plays Mozart

By Michael Steinberg
Globe Staff

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUL 28 1970
New England Newsclip

Tanglewood In Re

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
JUL 30 1970
New England Newsclip

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Tanglewood reviewed

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
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JUL 28 1970 New England Newsclip

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Globe Staff

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TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 27 1970 New England Newsclip

19,917 Hear Small Symphony On Weekend at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The fourth weekend of the Berkshire Music Festival at Tanglewood covered a lot of ground without scaling any real heights.

Total attendance was 19,917.

The Boston Symphony Orchestra, reduced to 50 players, was conducted by Aaron Copland Friday night; Jorge Mester, conductor of Louisville Orchestra, Saturday night, and Kenneth Schermerhorn, Milwaukee Symphony, yesterday afternoon.

Copland, a versatile composer and a pedestrian conductor, naturally included his own works — Dance Panels and Clarinet Concerto. That program opened with a Busoni curiosity, "Rondo Arlecchinesco" (with offstage tenor), and Schubert's Fifth Symphony.

So far as we're concerned, Saturday night's concert began and ended with Mozart's Symphony No. 41, "Jupiter." Most of the time was given to C.P.E. Bach's Symphony in D, and Richard Strauss' 'bon-bon assortment," "Le Bourgeois Gentilhomme."

After dutifully plodding through Bach and Strauss, the orchestra resumed its greatness for the Mozart. The previous "rehearsal" sound was dissolved.

The Mozart Symphony's notes, phrases and structure had warmth and fire. The first movement sparkled. Even the treacherous horn statements in the minuet were made without a hitch. The five themes of the finale came through brilliantly.

Mester is not an imposing podium figure, but he is thorough and prompt. Granted that he did get carried away with his tempos in the Bach Symphony, he deserved better playing than he received.

The slow movement was beautifully intoned by reeds, but most of the rest was a mad dash across measure bars.

Strauss' "Gentilhomme" had fillings of harshness between layers of bucolic, sentimental matter. Tempos and coordination were awry and Joseph Silverstein's violin solo will not be remembered among the great moments in music.

The brasses and Jules Eskin's celo sequence supplied moments of revival in an otherwise tepid performance.

In yesterday's concert, Schermerhorn's style stimulated and reflected the character of the music. In Haydn's Symphony No. 83, "The Hen," he gave the orchestra excellent service in cueing tempos, dynamics, phrasing, accents and balances.

The Haydn Symphony was its jovial self. It sounded a trifle calculated, but was abundant in nuances and vitality. Unfortunately, Schermerhorn shifted into high gear for the finale with some note garbling as the result.

Allowing Schermerhorn his due, pianist Christoph Eschenbach was yesterday's Tanglewood hero. You couldn't measure it so much by applause. At Tanglewood, three curtain calls is often just the beginning.

The work was Mozart's Piano Concerto in F, K.459, which lies somewhere between pure fun and serious message. The soloist did agile fingerwork. Notes were spotlessly accurate and a close relationship was maintained between piano and orchestra.

In spite of some restraint in volume and general vitality, Eschanbach made a good exposure of his technical skill in the cadenzas, which were Mozart's own and not the dressed up monkey-shines that most pianists offer.

The time taken up by Stravinsky's Concerto in D for String Orchestra was more than enough to disclose a loosely-bound series of spasmodic motives — a few arresting, the rest of passing interest.

Much the same can be said of Tchaikovsky's suite, "Mozartiana," except that it was not as well played as the Stravinsky.

Copland to conduct Berkshire program

NE

TANGLEWOOD, LENOX, MASS. — Conductor - Composer Aaron Copland conducts the opening concert of the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday at 9 p.m. in the Tanglewood Shed.

The program opens with Busoni's "Rondo Arlecchinesco," followed by Copland conducting two of his own pieces, "Dance Panels," and following intermission the Clarinet concerto, with soloist Gervase de Peyer. The program concludes with Schubert's Symphony No. 5.

AARON COPLAND

Copland was chairman of the faculty of the Berkshire Music Center for 25 years and is currently chairman emeritus. His 70th birthday (November 14) will be celebrated this summer on July 28 during the day - long festivities of Tanglewood-on-Parade. The day culminates at 8:30 p.m. with the Gala Concert, during which Copland conducts the Boston Symphony in his "Suite from the Tender Land," and Bernstein's "Candide Overture." He also conducts the Berkshire Music Center Orchestra in Hindemith's "Metamorphosis on Themes of Weber."

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents soprano Phyllis Curtin, this summer's Granrud Artist - in-residence at Tanglewood. Miss Curtin sings Copland's "Twelve Poems by Emily Dickinson" and Faure's "Six Poems of Paul Verlaine."

Guest conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenback in the weekly Open Rehearsal, Saturday at 10:30 a.m.

Saturday, at 8:30 p.m. in the Shed, Jorge Mester conducts an all - orchestral program opening with the Symphony in D by C. P. E. Bach, followed by the Strauss Suite "Le Bourgeois Gentilhomme." The program closes with Mozart's Symphony No. 41, "Jupiter."

JORGE MESTER

On Sunday, July 26 at 2:30 p.m. Kenneth Schermerhorn conducts the Boston Symphony with Christoph Eschenbach as soloist. The program opens with Haydn's Symphony No. 83, followed by Eschenback as soloist in Mozart's Piano Concerto in F, K. 459. Following intermission, Schermerhorn conducts Stravinsky's Concerto in D for string orchestra and Tchaikovsky's Suite No. 4 "Mozartiana," Op. 61.

German-born Eschenback made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season. He has also appeared with the Cleveland, Toronto and the Chicago Symphony Orchestras.

The third Contemporary Trends Concert, presented by Bill Graham's Fillmore East, takes place Tuesday at 6 p.m. Joe Cocker, John Sebastian, and the Preservation Hall Jazz Band headline the program.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 18 1970

New England Newsclip

Fourth Weekend At Tanglewood

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Guest Conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenbach in the weekly Open Rehearsal, Saturday morning, July 25 at 10.30 a.m. Tickets for the Open Rehearsals are $2.50 and are on sale the morning of the rehearsal. The Rehearsal benefits the Orchestra's Pension Fund.

Saturday evening, July 25 at 8:30 p.m. in the Shed, Jorge Mester conducts an all-orchestral program opening with the Symphony in D by C.P.E. Bach, followed by the Strauss Suite Le bourgeois gentilhomme. The program closes with Mozart's Symphony no. 41 'Jupiter.'

On Sunday, July 26 at 2:30 p.m. Kenneth Schermerhorn conducts the Boston Symphony with Christopher Eschenbach as soloist. The program opens with Haydn's Symphony no. 83, followed by Mr. Eschenbach as soloist in Mozart's Piano concerto in F.K. 459. Following intermission, Mr. Schermerhorn conducts Stravinsky's Concerto in D for string orchestra and Tchaikovsky's Suite no. 4 'Mobartiana,' Op. 61.

The German-born Christopher Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season. He has also appeared with the Cleveland, Toronto and the Chicago Symphony Orchestras.

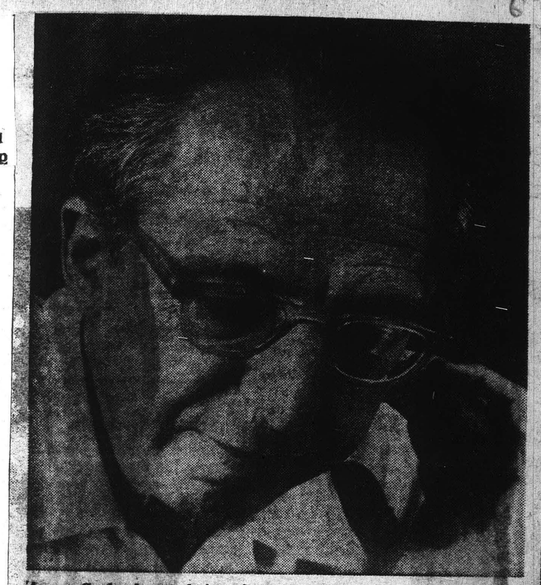
Tickets for all Berkshire Festival Concerts are available at the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Please enclose a stamped, self-addressed envelope with all mail orders. Tickets are also available from 250 TICKETRON locations within a radius of 500 miles of Tanglewood.

The third Contemporary Trends Concert at Tanglewood presented by Bill Graham's Fillmore East takes place Tuesday, July 21 at 6 p.m. Joe Cocker' John Sebastian, and the Preservation Hall Jazz Band headline the program. Tickets are on sale at the Tanglewood Festival Ticket Office.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 19 1970

New England Newsclip



Aaron Copland, noted American composer, who will conduct the Boston Symphony in a July 24 Tanglewood concert which includes some of his own works.

4th weekend at Tanglewood

The fourth weekend of Berkshire Festival concerts begins this Friday at 7 p.m. with a song recital by soprano Phyllis Curtin, this summer's Granrud artist-in-residence at Tanglewood. Her program includes Copland's "Twelve Poems by Emily Dickinson" and Faure's "Six Poems of Paul Verlaine."

Miss Curtin's recital is free to ticketholders of the Friday 9 p.m. concert, which features Aaron Copland conducting the Boston Symphony in Busoni's "Rondo Arlecchinesco," Schubert's Symphony No. 5, and two of his own works: "Dance Panels" and the Clarinet Concerto. Gervase de Peyer is the soloist.

Saturday at 8:30 p.m. Jorge Mester conducts the orchestra in K.P.E. Bach's Symphony in D, Strauss' "Le Bourgeois Gentilhomme" Suite and Mozart's Symphony No. 41.

Kenneth Schermerhorn conducts Sunday, July 26, at 2:30 p.m., opening with Haydn's Symphony No. 83 ("The Hen"). Pianist Christoph Eschenback appears as soloist in Mozart's Concerto in F, K. 459, and the program concludes with Stravinsky's Concerto in D and Tchaikovsky's Suite No. 4 ("Mozartiana").

The third Contemporary Trends Concert at Tanglewood takes place Tuesday, July 21, at 6 p.m., when Bill Graham's Fillmore East presents Chicago (Transit Authority), John Sebastian and the Preservation Hall Jazz Band.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 19, 1970

Aaron Copland Conducts Friday

Aaron Copland, 69-year-old chairman emeritus of the Berkshire Music Center, will conduct the Boston Symphony in two of his works, "Dance Panels" and a clarinet concerto featuring Gervase de Peyer, this Friday evening at 9 in the Tanglewood Shed. Copland, whose 70th birthday will be celebrated as part of the Tanglewood-on-Parade festivities July 28, will also direct Busoni's "Rondo Arlecchinesco" and Schubert's Symphony No. 5.

Soprano Phyllis Curtin, currently in residence at Tanglewood, will do Copland's "Twelve Poems by Emily Dickinson" and Faure's "Six Poems of Paul Verlaine," for the weekend prelude at 7 p.m.

Strauss Suite

Jorge Mester will conduct the Bach Symphony in D, the Strauss suite "Le bourgeois gentilhomme" and Mozart's Symphony No. 41 ("Jupiter") for the Saturday performance, beginning at 8:30.

Pianist Christoph Eschenbach will be featured soloist for the Sunday afternoon concert at 2:30. Kenneth Schermerhorn will conduct the Sunday program of Haydn's Symphony No. 33 ("The Hen"), Mozart's Piano Concerto, K. 459, Stravinsky's Concerto in D and Tchaikovsky's Suite No. 4 ("Mozartiana").

Schermerhorn and Eschenbach will play with the orchestra during open rehearsal Saturday morning at 10:30.

COMING PROGRAMS AT TANGLEWOOD

Conductor-Composer Aaron Copland conducts the opening concert of the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday evening, July 24 at 9 p.m. in the Tanglewood Shed. The program opens with Busoni's "Rondo Arlecchinesco," followed by Mr. Copland conducting two of his own pieces, "Dance Panels," and following intermission, the Clarinet concerto, with soloist Gervase de Peyer. The program concludes with Schubert's Symphony no. 5.

Mr. Copland was Chairman of the Faculty of the Berkshire Music Center for 25 years and is currently Chairman Emeritus. His 70th birthday (November 14) will be celebrated this summer on Tuesday, July 28 during the day-long festivities of Tanglewood-on-Parade. The day culminates at 8:30 p.m. with the Gala Concert, during which Mr. Copland conducts the Boston Symphony in his "Suite from the Tender Land," and Bernstein's "Candide" overture. He also conducts the Berkshire Music Center Orchestra in Hindemith's "Metamorphosis on Themes of Weber."

The Weekend Prelude, Friday evening at 7 p.m. in the Shed, presents Soprano Phyllis Curtin, this summer's Granrud Artist-in-residence at Tanglewood. Miss Curtin sings Copland's "Twelve poems by Emily Dickinson" and Faure's "Six poems of Paul Verlaine." Admission to Weekend Prelude recitals is free to ticketholders of the 9 p.m. Boston Symphony Concert.

Guest Conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenbach in the weekly Open Rehearsal, Saturday morning, July 25 at 10:30 a.m. Tickets for the Open Rehearsals are $2.50 and are on sale the morning of the rehearsal.

Saturday evening, July 25 at 8:30 p.m. in the Shed, Jorge Mester conducts an all-orchestral program opening with the Symphony in D by C.P.E. Bach, followed by the Strauss Suite "Le bourgeoi gentilhomme." The program closes with Mozart's Symphony no. 41, "Jupiter."

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The German-born Christoph Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season.

COMPOSER . . . at Tanglewood on Friday, July 24 at 9 p.m., Aaron Copland will conduct a selection of his own works and a Busoni piece.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 23 1970

New England Newsclip

Next at Tanglewood

A schedule of Berkshire Festival performances at Tanglewood will be published on a weekly basis through the end of the season, Aug. 23. Concerts through next Sunday are given below.

TODAY — Michael Tilson Thomas conducting Haydn's Sym. 98; J. S. Bach's "Jauchzet Gott" Cantata (No. 51); Krenek's "Die Nachtigall," Bethany Beardslee, soloist; and Stravinsky's Pulcinella Suite. Shed, 2:30 p.m.

TUESDAY — Peter, Paul and Mary in Concert, Tanglewood Shed at 8 p.m.

FRIDAY — Weekend Prelude with Phyllis Curtin, soprano, 7 p.m., Shed. Aaron Copland conducts Fusoni's Rondo Arlecchinesco, his own Dance Panels and Clarinet Concerto, Gervase de Peyer, soloist; and Schubert's Sym. No. 5 Shed, 9 p.m.

SATURDAY — Jorge Mester conducting C. P. E. Bach's Sinfonia in D; Strauss' "Le bourgeois gentilhomme" suite; and Mozart's "Jupiter" Sym. (NO. 41). Shed, 8:30 p.m. Open rehearsal at 10:30 a.m.

SUNDAY — Kenneth Schermerhorn conducting Haydn's Sym. 83; Mozart's Piano Concerto in A, K. 414 with Christoph Eschenbach, soloist; Stravinsky's Concerto in D for orchestra; and Tchaikovsky's Suite No. 4, "Mozartina."

Phone (413) 637-1600 for tickets.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 19 1970

New England Newsclip

Copland to conduct Berkshire program

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TANGLEWOOD, LENOX, MASS. — Conductor - Composer Aaron Copland conducts the opening concert of the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday at 9 p.m. in the Tanglewood Shed.

The program opens with Busoni's "Rondo Arlecchinesco," followed by Copland conducting two of his own pieces, "Dance Panels," and following intermission the Clarinet concerto, with soloist Gervase de Peyer. The program concludes with Schubert's Symphony No. 5.

AARON COPLAND

Copland was chairman of the faculty of the Berkshire Music Center for 25 years and is currently chairman emeritus. His 70th birthday (November 14) will be celebrated this summer on July 28 during the day - long festivities of Tanglewood-on-Parade. The day culminates at 8:30 p.m. with the Gala Concert, during which Copland conducts the Boston Symphony in his "Suite from the Tender Land," and Bernstein's "Candide Overture." He also conducts the Berkshire Music Center Orchestra in Hindemith's "Metamorphosis on Themes of Weber."

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Guest conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenback in the weekly Open Rehearsal, Saturday at 10:30 a.m.

Saturday, at 8:30 p.m. in the Shed, Jorge Mester conducts an all - orchestral program opening with the Symphony in D by C. P. E. Bach, followed by the Strauss Suite "Le Bourgeois Gentilhomme." The program closes with Mozart's Symphony No. 41. "Jupiter."

JORGE MESTER

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 18 1970 New England Newsclip

Fourth Weekend At Tanglewood

Conductor - Composer Aaron Copland conducts the opening concert of the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday evening, July 24 at 9 p.m. in the Tanglewood Shed. The program opens with Busoni's Rondo Arlecchinesco, followed by Mr. Copland conducting two of his own pieces, Dance Panels, and following intermission, the Clarinet concerto, with soloist Gervase de Peyer. The program concludes with Schubert's Symphony no. 5.

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Guest Conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenbach in the weekly Open Rehearsal, Saturday morning, July 25 at 10.30 a.m. Tickets for the Open Rehearsals are $2.50 and are on sale the morning of the rehearsal. The Rehearsal benefits the Orchestra's Pension Fund.

Saturday evening, July 25 at 8:30 p.m. in the Shed, Jorge Mester conducts an all-orchestral program opening with the Symphony in D by C.P.E. Bach, followed by the Strauss Suite Le bourgeois gentilhomme. The program closes with Mozart's Symphony no. 41 'Jupiter.'

On Sunday, July 26 at 2:30 p.m. Kenneth Schermerhorn conducts the Boston Symphony with Christopher Eschenbach as soloist. The program opens with Haydn's Symphony no. 83, followed by Mr. Eschenbach as soloist in Mozart's Piano concerto in F.K. 459. Following intermission, Mr. Schermerhorn conducts Stravinsky's Concerto in D for string orchestra and Tchaikovsky's Suite no. 4 'Mobartiana,' Op. 61.

The German-born Christopher Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season. He has also appeared with the Cleveland, Toronto and the Chicago Symphony Orchestras.

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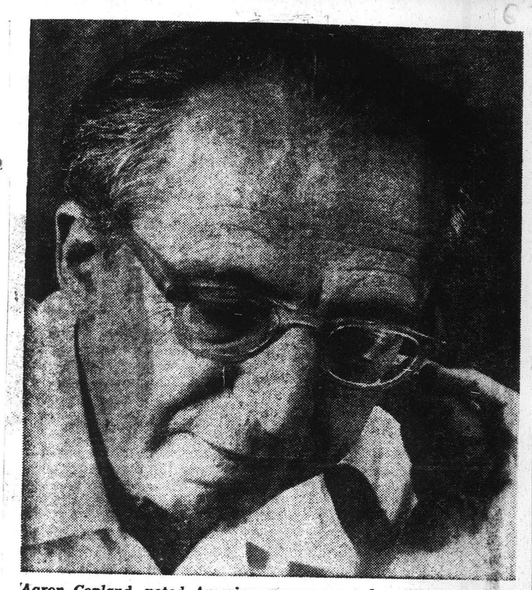
HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 19 1970 New England Newsclip



Aaron Copland, noted American composer, who will conduct the Boston Symphony in a July 24 Tanglewood concert which includes some of his own works.

4th weekend at Tanglewood

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Miss Curtin's recital is free to ticketholders of the Friday 9 p.m. concert, which features Aaron Copland conducting the Boston Symphony in Busoni's "Rondo Arlecchinesco," Schubert's Symphony No. 5, and two of his own works: "Dance Panels" and the Clarinet Concerto. Gervase de Peyer is the soloist.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 19, 1970

Aaron Copland Conducts Friday

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Soprano Phyllis Curtin, currently in residence at Tanglewood, will do Copland's "Twelve Poems by Emily Dickinson" and Faure's "Six Poems of Paul Verlaine," for the weekend prelude at 7 p.m.

Strauss Suite

Jorge Mester will conduct the Bach Symphony in D, the Strauss suite "Le bourgeois gentilhomme" and Mozart's Symphony No. 41 ("Jupiter") for the Saturday performance, beginning at 8:30.

Pianist Christoph Eschenbach will be featured soloist for the Sunday afternoon concert at 2:30. Kenneth Schermerhorn will conduct the Sunday program of Haydn's Symphony No. 33 ("The Hen"), Mozart's Piano Concerto, K. 459, Stravinsky's Concerto in D and Tchaikovsky's Suite No. 4 ("Mozartiana").

Schermerhorn and Eschenbach will play with the orchestra during open rehearsal Saturday morning at 10:30.

COMING PROGRAMS AT TANGLEWOOD

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Guest Conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenbach in the weekly Open Rehearsal, Saturday morning, July 25 at 10:30 a.m. Tickets for the Open Rehearsals are $2.50 and are on sale the morning of the rehearsal.

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The German-born Christoph Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season.

COMPOSER . . . at Tanglewood on Friday, July 24 at 9 p.m., Aaron Copland will conduct a selection of his own works and a Busoni piece.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 23 1970 New England Newsclip

Next at Tanglewood

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TUESDAY — Peter, Paul and Mary in Concert, Tanglewood Shed at 8 p.m.

FRIDAY — Weekend Prelude with Phyllis Curtin, soprano, 7 p.m., Shed. Aaron Copland conducts Fusoni's Rondo Arlecchinesco, his own Dance Panels and Clarinet Concerto, Gervase de Peyer, soloist; and Schubert's Sym. No. 5 Shed, 9 p.m.

SATURDAY — Jorge Mester conducting C. P. E. Bach's Sinfonia in D; Strauss' "Le bourgeois gentilhomme" suite; and Mozart's "Jupiter" Sym. (NO. 41). Shed, 8:30 p.m. Open rehearsal at 10:30 a.m.

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Phone (413) 637-1600 for tickets.

TIMES
HARTFORD, CONN.
(E) 135,232
(E) 8,250

JUL 19 1970 New England Newsclip

At Tanglewood

TANGLEWOOD, Lenox — Conductor - Composer Aaron Copland conducts the opening concert of the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday at 9 p. m. in the Tanglewood Shed. The program opens with Busoni's Rondo Arlecchinesco, followed by Copland conducting two of his own pieces, Dance Panels, and following intermission, the Clarinet concerto with soloist Gervase de Peyer. The program concludes with Schubert's Symphony No. 5.

Birthday Celebration

Copland was chairman of the faculty of the Berkshire Music Center for 25 years and is currently chairman emeritus. His 70th birthday (Nov. 14) will be celebrated this summer on Tuesday, July 28 during the day - long festivities of Tanglewood - on - Parade. The day culminates at 8.30 p. m. with the gala concert, during which Copland conducts the Boston Symphony in his "Suite from the Tender Land," and Bernstein's "Candide" overture. He also conducts the Berkshire Music Center Orchestra in Hindemith's Metamorphosis on Themes of Weber.

* * *

The Weekend Prelude, Friday evening at 7 in the Shed, presents Soprano Phyllis Curtin this summer's Granrud Artist - in - residence at Tanglewood. Miss Curtin sings Copland's Twelve poems by Emily Dickinson and Faure's Six poems of Paul Verlaine.

* * *

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The German - born Christoph Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season. He has also appeared with the Cleveland, Toronto and the Chicago Symphony Orchestras.

* * *

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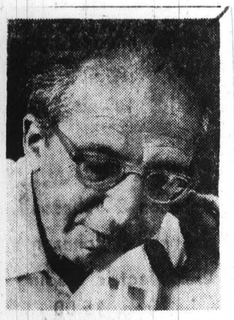
FOURTH WEEKEND
BERKSHIRE FESTIVAL CONCERTS
Friday
7 P. m. Shed
Weekend Prelude
PHYLLIS CURTIN soprano
Songs of Faure and Copland
* * *
9 P. m. Shed
AARON COPLAND conductor
GERVASE DE PEYER clarinetist
Busoni: Rondo Arlecchinesco
Copland: Dance Panels
Copland: Clarinet concerto
Schubert: Symphony no. 5
Saturday
10.30 A. m. Shed
Boston Symphony Orchestra — Open Rehearsal
* * *
8.30 P.m., Shed
JORGE MESTER conductor
C. P. E. Bach: Symphony in D
Strauss: Suite "Le bourgeois gentilhomme"
Mozart: Symphony no. 41 "Jupiter"
day
2.30 P. m. Shed
KENNETH SCHERMERHORN conductor
CHRISTOPH ESCHENBACH pianist
Haydn: Symphony no. 83 "The Hen"
Mozart: Piano concerto K. 459
Stravinsky: Concerto in D
Tchaikovsky: Suite no. 4 "Mozartiana"

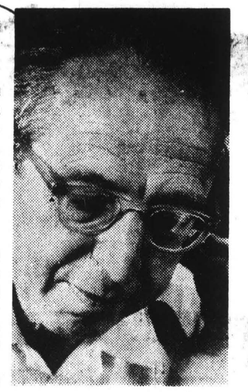
SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 19 1970

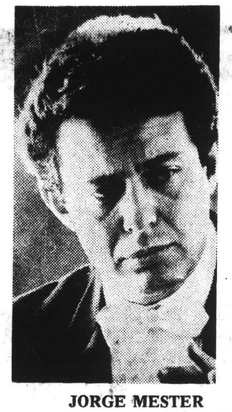
New England Newsclip



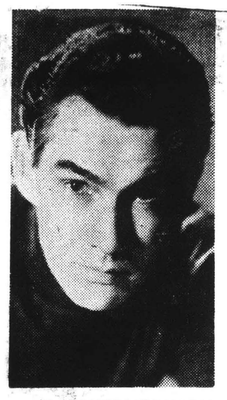
At Tanglewood on Friday, July 24 at 9 p.m., Aaron Copland will conduct a selection of his own works and a Busoni piece. Mr. Copland's compositions were first heard in the United States at a League on Composers in concerts in 1924. He studied in Paris and returned to be the first composer to win a Guggenheim Fellowship.



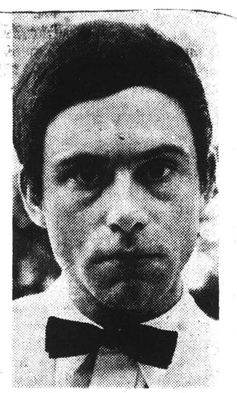
AARON COPLAND



JORGE MESTER



K. SCHERMERHORN



CHRISTOPH ESCHENBACH

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 19 1970

New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 18 1970

New England Newsclip

Tanglewood

Phyllis Curtin will sing Copland's "Twelve Poems by Emily Dickinson"

Aaron Copland To Conduct

Conductor-composer Aaron Copland will conduct the Boston Symphony Orchestra in the opening concert of the fourth weekend of the Berkshire Music Festival on Friday evening, July 24 at 9, in the Tanglewood Shed.

First on the program is Busoni's "Rondo Arlecchinesco," followed by Mr. Copland conducting two of his own pieces, "Dance Panels" and, following intermission, the clarinet concerto with soloist Gervase de Peyer. The concert concludes with Schubert's Symphony No. 5.

Mr. Copland was chairman of the Berkshire Music Center faculty for 25 years. His 70th birthday will be celebrated Tuesday, July 28, during the day-long festivities of Tanglewood on Parade. The day culminates at 8:30 with the gala concert, at which Mr. Copland will conduct the Boston Symphony in his suite from "The Tender Land" and Bernstein's "Candide" overture. He also will direct the Berkshire Music Center Orchestra in Hindemith's "Metamorphosis on Themes of Weber."

The Weekend Prelude, Friday at 7 in the Shed, presents soprano Phyllis Curtin, this summer's Granrud artist-in-residence at Tanglewood. Miss Curtil will sing Copland's "Twelve Poems by Emily Dickinson" and Faure's "Six Poems of Paul Verlaine." Admission to Prelude recitals is free to ticketholders of the 9 o'clock concert.

Guest conductor Kenneth Schermerhorn will rehearse the Boston Symphony with pianist Christoph Eschenbach in the weekly open rehearsal Saturday, July 25 at 10:30 a.m.

At 8:30 Jorge Mester will conduct an all-orchestral program, opening with the symphony in D by C.P.E. Bach, followed by the Strauss suite "Le Bourgeois Gentilhomme." The program will end with Mozart's Symphony No. 41, "Jupiter."

At 2:30 on Sunday, July 26, Mr. Schermerhorn will lead the program which will open with Haydn's Symphony No. 83. Mr. Eschenbach will perform as soloist in Mozart's Piano Concerto in F, K. 459. Stravinsky's Concerto in D for String Orchestra and Tchaikovsky's Suite No. 4, "Mozartiana," Op. 61, will follow intermission.

German-born Mr. Eschenbach made his Boston Symphony debut at the opening concert of the 1969 Tanglewood season. He has also appeared with the Cleveland, Toronto and the Chicago symphony orchestras.

The third Contemporary Trends concert, presented by Bill Graham's Fillmore East, takes place Tuesday, July 21, at 6 p.m. Joe Cocker, John Sebastian and the Preservation Hall Jazz Band headline the program. Tickets are on sale at the Festival ticket office as well as at the Fillmore Box Office, 105 Second Ave., New York.

ITAL CITY NEWS BUREAU
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YRACUSE HERALD JOURNAL
Wednesday, July 22, 1970
SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 19 1970

New England Newsclip

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
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JUL 19 1970

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NEWS
SPRINGFIELD, MASS.
(E) 35,055

JUL 18 1970

New England Newsclip

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

JUL 22 1970

New England Newsclip

Copland, Mester, Schermerhorn at Tanglewood Shed

TANGLEWOOD, Lenox — Conductor - Composer Aaron Copland conducts the opening concert of the fourth week end of Berkshire Festival Concerts by the Boston Symphony Orchestra, Friday, July 24 at 9 p.m. in the Tanglewood Shed.

The program opens with Busoni's "Rondo Arlecchinesco," followed by Mr. Copland conducing two of his own pieces, "Dance Panels," and following intermission, the Clarinet concerto, with soloist Gervase de Peyer. The program concludes with Schubert's Symphony No. 5.

Copland was chairman of the faculty of the Berkshire Music Center for 25 years and is chairman emeritus. His 70th birthday (November 14) will be celebrated this summer on July 28 during the day-long festivities of Tanglewood - on - Parade.

The day culminates at 8:30 p.m. with the Gala Concert, during which Mr. Copland conducts the Boston Symphony in his "Suite from the Tender Land," and Bernstein's "Candide" overture. He also conducts the Berkshire Music Center Orchestra in Hindemith's "Metamorphosis on Themes of Weber."

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Guest Conductor Kenneth Schermerhorn rehearses the Boston Symphony with pianist Christoph Eschenbach in the weekly Open Rehearsal, Saturday morning, July 25 at 10:30. Tickets for the Open Rehearsals are on sale the morning of the rehearsal. The rehearsal benefits the Orchestra's Pension Fund.

Saturday evening, July 25 at 8:30 in the Shed, Jorge Mester conducts an all-orchestral program opening with the Symphony in D by C.P.E. Bach, followed by the Strauss Suite "Le bourgeois gentilhomme." The program closes with Mozart's Symphony No. 41 "Jupiter."

On Sunday, July 26 at 2:30 p.m., Kenneth Schermerhorn conducts the Boston Symphony with Christoph Eschenbach as soloist. The program opens with Haydn's Symphony No. 83, followed by Mr. Eschenbach as soloist in Mozart's Piano concerto in F. K. 459. Following intermission, Schermerhorn conduct Stravinsky's Concerto in D for string orchestra and Tchaikovsky's Suite no. 4 "Mozartiana," Op. 61.

Tickets for all Berkshire Festival Concerts are available at the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Please enclose a stamped, self - addressed envelope with all mail orders. Tickets are also available from 250 within a radius of 500 miles of Tanglewood.

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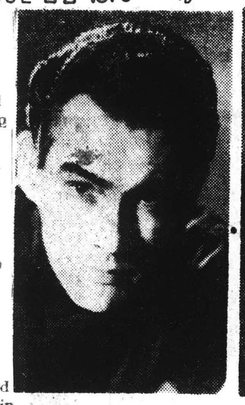
SYRACUSE
Herald Journal
D. 129,656

JUL 22 1970

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 22 1970

New England Newsclip



TANGLEWOOD TALENT. Kenneth Schermerhorn, left, will conduct works by Haydn and Mozart and Christoph Eschenbach, pianist, will play Mozart's Piano Concerto at Sunday's Boston Symphony concert at 2:30 p.m. in the Music Shed of the Berkshire Music Center, Tanglewood, Lenox, Mass. Schermerhorn is conductor of the Milwaukee Symphony.

Chamber Music at Tanglewood

BHT 8-4

By HERBERT ALPERT
HT Contributing Music Critic

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The air was heavy with humidity, which may have had a mellowing effect on the tones, because the music was unusually dulcet and sweet.

Joseph Silverstein, violinist, and Jules Eskin, cellist, ordinarily play without hard edges or forcefulness on their notes. This time even the piano sounded round, although there were times when Richard Goode bore down a bit too heavy to retain the best balance with the lighter strings.

The music was full of the delicate niceties and sudden thrusts of power that make for the best of Beethoven, however, and for the best of chamber music's special appeal.

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New England Newsclip

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To celebrate the 200th anniversary of Beethoven's birth the whole weekend (as well as the one coming a fortnight ahead) was devoted to the music of the Bonn master. It was eminently fitting and proper that a master be assigned the task of conveying the works of one of music's greatests. Steinberg was majestic.

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THE FRIDAY night program was hastily altered to include a tribute to the memory of two eminent conductors, both of whom have been guests of the Boston orchestra in other years and who had died within the immediate days preceding the first weekend concert. Sir John Barbirolli and George Szell, 70 and 73 respectively, among many other individual responsibilities, had been conductors in Manchester, England, and in Cleveland for the final posts of their careers.

Steinberg dedicated the *Marcia Funebre* from the Beethoven "Eroica" symphony to their memory and a note on the program insertion asked the audience not to applaud at the end of the movement. Never has the effectiveness of that movement been more eloquent, never has the orchestra sounded more resonant, the doleful cortege more spacious.

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Whitestone

Conductor William Steinberg and soloist Andre Watts exchange encomiums.

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BHT-8-3

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It was an unusually effective performance — profound. The audience was asked not to applaud.

Then the piano was wheeled out for what turned out to be a performance of nearly equal effectiveness, though of lesser emotional impact because of the lesser substance of the music: Beethoven's Piano Concerto No. 2 (the first in order of composition).

Claude Frank was the soloist. He is one of my favorite Mozart pianists, and since Beethoven was still imitating that earlier master when he wrote this concerto, there is good reason for Frank's special affinity for its style.

He played with Mozartean polish and Beethovian bravura, and Steinberg moulded the orchestral sound with a benevolent frown. It was a combination of brilliance.

BHT 8-4

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It was an unusually effective performance — profound. The audience was asked not to applaud.

Then the piano was wheeled out for what turned out to be a performance of nearly equal effectiveness, though of lesser emotional impact because of the lesser substance of the music: Beethoven's Piano Concerto No. 2 (the first in order of composition).

Claude Frank was the soloist. He is one of my favorite Mozart pianists, and since Beethoven was still imitating that earlier master when he wrote this concerto, there is good reason for Frank's special affinity for its style.

He played with Mozartean polish and Beethovian bravura, and Steinberg moulded the orchestral sound with a benevolent frown. It was a combination of brilliance.

Andre Watts Outstanding In Fourth Piano Concerto

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,751
AUG 2 1970 New England Newsclip

By R. C. HAMMERICH

LENOX —The gentle side of Beethoven had the full attention of William Steinberg, the Boston Symphony Orchestra, Andre Watts and 9117 rapt listeners at Tanglewood Saturday night.

Contrasting Works

As the great master, whose 200th birthday is being celebrated this year, characteristically put strongly contrasting virile and gentle phrases into his music, so also his major works seem to fall into virile or gentle groups.

All three of the works played Saturday were written about the same time, 1805-7, but two of them are safely classified as placid and serene with only enough virility to make their serenity more noticeable.

Andre Watts is a gentle fellow and he can play the piano with great gentleness and sensitivity; so his appearance with the orchestra to play the Concerto No. 4 made a good match. The other gentle work on the program was Symphony No. 4.

The program opener, the Overture to "Coriolan," Opus 62, is a short piece with plenty of the sudden, full-chord thrusts and satisfying thumps that exhibit Beethoven's virile side.

The opening phrases, especially, are powerful, muscular gestures, and the following deep-throated sonority was almost palpable Saturday.

But the evening belonged to Watts and the Fourth Concerto. It is easily the most eloquently lyrical of the five Beethoven piano concertos, a beautifully balanced work with several gracefully lucid melodies embedded in the glittering filigree of rapid runs and trills.

Watts' technical facility is without question equal to the virtuosic demands of the score, of course; more important, his expressiveness was exceedingly expressive Saturday.

His audience insisted on applauding him after the first movement until he stood to bow and smile, and when the concerto was finished they kept him coming back on stage for bows for eight minutes, nearly as long as Leonard Bernstein's audience had applauded him July 5.

The short, middle (slow) movement was pure poetry. The air was hot and humid after a day of rain, but the listeners sat transfixed until the tranquil music moved without pause into the joyful last movement.

The concerto is a popular one at Tanglewood; it was played here in 1965 by Rudolf Serkin and in 1967 and 1969 by Malcolm Frager. I don't recall hearing it more happily than I did Saturday, although Serkin and Frager offered it, if memory serves, with a bit wider dynamic scope.

The fourth symphony, which followed intermission, is also a gentle and sunny piece, full of airy humor as well as tenderness.

The orchestra played it superbly. It has taken only two performances with their four rehearsals for Steinberg to restore the tight precision of ensembel unity which had begun to show signs of erosion under the direction of Seiji Ozawa.

This afternoon Antal Dorati will conduct the orchestra in the third of the weekend's all-Beethoven programs. On the agenda are the Egmont Overture, the Piano Concerto No. 3 with Vladimir Ashkenazy as soloist and Symphony No. 7.

Tonight the orchestra's concertmaster, Joseph Silverstein, will conduct the Berkshire Music Center Orchestra in a performance of music by Berlioz, Beethoven (Symphony No. 6) and Dvorak (Symphony No. 2).

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
AUG 4 1970 New England Newsclip

Tanglewood Beethoven show/a review

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
AUG 3 1970 New England Newsclip

By Michael Steinberg
Globe Staff

LENOX — It was all Beethoven at Tanglewood this past weekend, and there was an interesting lot of pianists, Richard Goode, Claude Frank, Andre Watts, and Vladimir Ashkenazy, to list them in the order of their appearance.

Goode was at one time pianist for the Boston Symphony Chamber Players, and he returned to that function Friday evening when, for the Weekend Prelude preceding the Boston Symphony Orchestra concert, he joined violinist Joseph Silverstein and cellist Jules Eskin in Beethoven's Variations on a "Ich bin der Schneider Kakadu" and the great, constantly surprising Trio in E flat, opus 70 number 2.

There was an enlivening point-to-point awareness and wit about the playing, and I wished only that I could have heard it in a place less vast and more suited both to the music itself and to the delicately refined style of performance.

Later that evening, Claude Frank was soloist with the Boston Symphony in the Concerto Number 2 in B flat, which he played with his characteristic exuberance and intelligence in the quick movements, and a certain slight prosiness in the adagio that surprised me a bit. The concert was the occasion for the first appearance since January of the orchestra's music director, William Steinberg, who, both in the concerto and the "Eroica" funeral march, played in memory of Sir John Barbirolli and George Szell, seemed tired and only intermittently fully with it and in control.

Steinberg made a very distant impression at Saturday's concert, in which the "coriolian" overture and the frameworks he provided for Andre Watts' playing of the concerto Number 4 in G, were really conducted, shaped, and most of the time very much alive. In the G major concerto, which is both Beethoven's most poetic and most brilliant, Watts did some lovely playing, both a bit too prophetic and a bit too casual at times, with the second movement really impossibly slow, but always musical, always interesting, and pianistically superb.

Vladimir Ashkenazy was the soloist Sunday afternoon, and his concerto was the third in C minor. He was warmly applauded by the Berkshire Festival's largest symphony audience so far this summer (10,688), but I found the performance on the whole perplexing. There were moments, particularly in the Largo and toward the end of the finale, when one could perceive how remarkably sensitive and brilliantly vivacious a player Ashkenazy can be; more often though, he seemed to be trying for a massive, spacious performance style that is essentially alien to him, to say nothing of what it does to Beethoven to reduce one of his fiery allegros to a slightly sentimental adante con moto.

From the occasional forward spurts in the outer movements, I got the impression that Ashkenazy himself was not completely convinced by what he was hearing. It also seemed to me that the slow pace might have been made workable with a conductor like Klemperer to fill in the enormous spaces it defined, but Antal Dorati simply lay across the performance like too many blankets. The reading of the "Egmont" overture with which Dorati began yesterday's concert was all downbeats.

The rest of the weekend repertory included the third, fourth and eighth symphonies, the "Leonore" overture (Steinberg) and the seventh symphony (Dorati). The second installment of the Berkshire Festival's birthday party for Beethoven will be proffered on the weekend of 14-16 in August, with Claude Frank playing piano sonatas, with Rudolf Firkusny and Gerome Lowenthal as soloist in the remaining piano concertos, William Steinberg and Max Rudolf conducting, and the programs to include a performance of the Ninth Symphony (in memory of the Huntley-Brinkley show).

THE WEEKEND AT TANGLEWOOD

Three Pianists and Three Concerti

By Diane Foster

Patriot Ledger Correspondent

Last weekend's Beethoven program at Tanglewood was dedicated to the memory of two great musicians who died during the past week, Sir. John Barbirolli and George Szell. As a tribute to these two famous conductors, Frday evening's program was revised to include the Symphony No. 3 in E Flat, the "Eroica." "Marcia funebre" from Beethoven's

The regularly scheduled program began with Piano Concerto No. 2 in B. Flat followed by the Leonore Overture. No. 3 and Symphony No. 8 in F.

The Second Piano Concerto is actually Beethoven's first, since it preceded the C Major (Piano Concerto No. 1) by three years in order of composition. Belonging to the composer's early period, the B Flat Concerto follows closely in Mozart's footsteps by exhibiting a light, gallant style and by being firmly rooted in classical structure. Yet it also demonstrates Beethoven's individuality with its expanded dimensions, intensified content, themes that outline chords, sudden mood and dynamic changes and emphasis on virtuosity.

Heavy Competition

Both the orchestra and soloist Claude Frank were weighed down with a heavy, approach to this concerto. Lacking a flowing dialogue between tutti and solo, the two forces seemed to be competing with rather than complementing each other, producing a disjointed effect. William Steinberg's conducting allowed ragged entrances and poorly blended ensemble playing. The second movement particularly suffered from a lack of spontaneity, tranquility and gentleness.

The third movement, with its flavorful beat, received a more spirited performance, though again, perhaps a slightly gentler treatment could have captured more of Beethoven's humor and carefree grace.

The exaggerated emotionalism of the Leonore Overture No. 3 induced the excitement and spontaneity of performance that was needed to make it a success. Sparked by this fervor, the orchestra continued on to give a good performance of the Eighth Symphony.

Spectacular, Mr. Watts

On Saturday evening, the Coriolan Overture served as a prelude to the most spectacular performance of the weekend. Andre Watts, soloist in the Fourth Piano Concerto in G, evoked shouts of "Bravo" after the first movement and received a lengthy standing ovation at the conclusion of the concerto. He is an extraordinary pianist whose Beethoven may serve as a model to those who wish to explore the composer.

The Fourth Concerto, though exhibiting Beethoven's characteristic virtuosity, differs from the other piano concerti in its profound lyricism and tender melancholy. Mr. Watts wove its many emotional variations distinctly but fluently into the prevailing mood, and the performance became a spiritual experience.

Mr. Watts' virtuosity is displayed not by bravado or flamboyance, but in terms of ethereal trills, delicate yet penetrating tone, and bell-like clarity — all accomplished with an exhilarating effortlessness, grace, and economy of motion.

In the tranquil pianissimo scoring of the solo in the slow movement, for example, his exquisite tone and dynamic control were particularly manifest in a sound breathtakingly clear, yet so soft as to be obliterated by the slighest sound from the audience. Moreover, it is remarkable that at just 24 years of age Mr. Watts possesses the insight and maturity necessary to project the nuances of composition and performance, such as humor, innocence, and freshness, that one would sooner expect from the lifelong experience of a Horowitz or Rubenstein.

After such an experience, Symphony No. 4 in B Flat was anticlimactic, despite a competent and even spirited rendition.

Sunday's Program, conducted by Antal Dorati, consisted of the Overture to "Egmont," Piano Concerto No. 3 in C minor, and Symphony No. 7 in A.

Mr. Dorati's control over the orchestra was evident from the fine performance of the overture, which was perhaps the best orchestral playing of the weekend. With precise attacks, well-defined phrasing, and controlled dynamics, the musical statements, alone and as part of a larger structure, were clear and lucid.

Vladimir Ashkenazy handled Beethoven's diabolical approach to the C minor Piano Concerto with a flair. Themes that are wild at one moment and subdued and contained at the next reflect the composer's intense and unpredictable moods. Mr. Ashkenazy, however, did not always attain the necessary depth of tone to produce penetrating violence, nor did the pianistic figurations so typical of Beethoven seem to float from the keyboard, as they did with Mr. Watts. The pianist's tone during the flowing accompaniment passages was quite beautiful, especially at the end of the cadenza, where the trills melted into the close of the first movement.

Sonorous strings and sustained pianistic progressions were effective in the second movement. The third movement, however, did not delight in its own light-hearted appeal, possibly because the tempo was a bit on the slow side.

Symphony No. 7 suffered from a dragging and inconsistent tempo in the first movement, but proceeded through an exuberant scherzo to a rousing finale that closed the weekend festivities in a manner most appropriate to Beethoven.

ANDRE WATTS: bravos from the benches

Springfield Union
August 3, 1970

AT TANGLEWOOD

Dorati, Ashkenazy Find Steinberg Tough to Follow

By R. C. HAMMERICH

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William Steinberg was conductor Friday and Saturday; Claude Frank and Andre Watts were piano soloists.

Different Atmosphere

Sunday, Dorati, Ashkenazy and Boston's Orchestra offered the Piano Concerto No. 3. The combination could hardly go wrong, of course, but the atmosphere was different. Saturday the musicians seemed to enter into the music more deeply and took the audience with them.

Sunday afternoon Dorati seemed to exhibit a slight nervous tension unwarranted by the circumstances, and Ashkenazy, on occasion, fell into the big romantic style he is so good at and which is so appropriate with other concertos.

There was no evidence of this in the middle movement (largo) however. It has a sumptuous, oozing melody that eased its way through the air as if of celestial origin. It had a benign and peaceful fluidity . . . then the third movement burst forth, bouncing, and we were brought back to earth.

Still Good

Ashkenazy is, of course, one of the world's ranking young pianists, but he didn't meet the standard set for Beethoven Friday and Saturday by Frank and Watts, nor did Dorati equal Steinberg's achievement; but the comparisons are unfair. It was a good Beethoven sound on a beautiful afternoon.

The program included the "Egmont" overture (routine Beethoven) and the Symphony No. 7 (superior Beethoven).

The symphony is one of Beethoven's nicer works, a very pleasant sequence of sounds. It would sound good played by the Boston Symphony Orchestra anywhere anytime no matter who was up on the podium as long as the leader didn't interfere with the players' close attention to the score.

Overlarge Orchestra

So it sounded good Sunday because Dorati gave it a reliable, journeyman's reading. It was okay, nice, not inspired . . . except, of course, to those who happened to be especially receptive to it, of whom there are always hundreds.

Then, too, the orchestra was oversize for Beethoven. The full complement was on stage plus doubling in the woodwinds. It was a Tchaikovskian orchestra and it put out a nice, big Tchaikovskian sound . . . especially at the finish when it produced thunderous closing chords that pleased the audience highly.

Weekend gate count: Friday night with Steinberg and Frank, 6135; Saturday morning open rehearsal, 3542; Saturday night with Steinberg and Watts, 9117; Sunday afternoon with Dorati and Ashkenazy, 10,688; Total, 29,482.

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Lakeville Journal
Lakeville, Conn.
August 6, 1970

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Friday, July 31
By R.H.

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Perhaps it was the dreadfully humid weather — surely not grief — but the all-Beethoven program under the direction of William Skinberg was spiritless. Claude Frank played the B flat piano concerto (opus 19) without excitement. In the second movement, however, the thoughtfulness of his playing was evident. The Symphony No. 8 in F (opus 93) was equally uninspired. The "Lenore" overture was the liveliest offering of the evening.

Saturday, August 1
By A.C.S.

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Andre Watts was the piano soloist in the concerto and played superbly. Whatever one could have wished for in the playing of this most beautiful of all Beethoven's piano concertos was present. Bravo, say I; and bravo said the sellout audience.

But this does not explain what happened in the Shed tonight. William Steinberg has been musical director of the BSO for only one season and yet, with due regard for the many fine concerts his predecessors have given, never has the feeling so pervaded an evening that all the assembled musicians spoke as one. There is nothing of the theatrical in his conducting. In fact, he could well serve as an example to the Festival students of how effective the non-dramatic approach can be. Yet Steinberg, with his matter-of-fact appearance, succeeded in projecting every side of the many-faceted Beethoven; the classical, the romantic, the dramatic, the lyric. The combination was unbeatable. Hopefully, those in charge of recording have preserved this unforgettable evening.

Sunday, August 2
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Vladimir Ashkenazy was soloist in the "Third Piano Concerto." From previous hearings, and even at times this afternoon, it is obvious that his is a great talent. Somehow, everything did not mesh properly, especially in the first movement. There appeared to be a difference of opinion about tempos between soloist and conductor, and the ornaments seemed rushed. The second movement, however, was a prayer. Fortunately, he delayed his first quiet chords until the audience was still enough to savor them. The rondo was its usual charming self.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

AUG 4 1970 New England Newsclip

Concerts Dedicated To Szell, Barbiroli

Last week was a sad one for the entire music world with the death of George Szell, 73, and Sir John Barbiroli, 78, two of the foremost conductors of this century. Friday, Saturday and Sunday concerts of the Berkshire Festival at Tanglewood last weekend were dedicated to the memory of these two great musicians and colleagues of William Steinberg, the permanent musical director of the Boston Symphony Orchestra.

Steinberg rearranged his Friday evening program so that he could pay tribute to their memory. The concert started with the second movement (funeral march) from Beethoven's "Eroica" Symphony. The audience responded to the solemnity of the occasion and did not applaud as requested. Steinberg and the orchestra gave a most poignant, deeply moving and sober performance of this work.

Steinberg returned to the podium for the Friday and Saturday concerts, after a prolonged convalescence and he drew a tremendous welcome from the audience of 6,135, despite the inclement weather. He was a welcome change from the string of nervous conductors who appeared in the past few weekends, as was the all-Beethoven programs.

Claude Frank followed as soloist in Beethoven's Concerto Number 2, which he played with his inimitable polish and technical skill, but with a deeper, more profound interpretation. The last half was devoted to Beethoven's 8th, and it was indeed a pleasure to hear the full orchestra once again, responding to their permanent conductor for a brilliant reading of this work.

Saturday evening's large audience of 9,117 demonstrated its interest for the all-Beethoven concert by attending despite a heavy rainfall before concert time. Steinberg conducted the Overture to "Coriolan" op. 62 and the first half concluded with Andre Watts performing the Piano Concerto No. 4 in G op. 58. Watts is a very gifted young pianist and he rendered a most brilliant and deeply moving reading of this great concerto.

This reviewer remembered hearing him for the first time at Tanglewood last year, in an exciting and thrilling performance of the Brahms Piano Concerto, which was truly electrifying. While Watts gave a very good performance of Beethoven's 4th, it did not come up to last year's playing. However, his technical skill is quite amazing, and he brought a maturity to his performance which attested to his continuing musical growth. The audience gave him a standing ovation and kept calling him back again and again. It was a triumphant evening for him.

The last half of the concert was devoted to Beethoven's 4th Symphony in B flat op. 60. This was a rare musical treat, since it is heard so infrequently. Steinberg and the orchestra gave an inspiring performance.

Sunday afternoon brought back Antal Dorati as conductor, who has not appeared at Tanglewood since 1958. Coupled with the featured soloist Vladmir Ashkenazy, and a beautiful sunny day, the audience was the largest of the season to-date, numbering 10,688. Dorati has a strange beat and he conducted the Overture to "Egmon" op. 84, quite brilliantly. He controlled the orchestra to give free reign to the pianist who performed Beethoven's Concerto No. 3 in C minor op. 37.

The haunting Largo movement of this piece will long be remembered for its beautifully sensitive playing by Ashkenazy. At the conclusion the audience went wild with applause and bravo's that were very richly deserved. This young man is a most talented and accomplished virtuoso of the keyboard, and continues to develop as one of the outstanding pianists of our time.

Dorati concluded the concert with a frenetic and vigorous interpretation of Beethoven's 7th Symphony. His tempo was very fast, especially in the last movement, when he seemed to be driving the orchestra to fever pitch.

The Festival next weekend will feature Alain Lombard on Friday evening, who will conduct a selection of works by Haydn, Roussel and Stravinsky. Saturday at 8:30 p.m. Gary Graffman will perform a piano concerto by Prokofiev. Graffman has had an international career ever since his debut, at the age of 18, with Eugene Ormandy. He is well-known to Tanglewood audiences as well.

Jules Eskin, principal cellist of the Boston Symphony Orchestra, will perform Dvorak's cello concerto next Sunday at 2:30. He is on the faculty of the Berkshire Music Center. Also Charles Mackerras will conduct works of Webern and Dvorak on Sunday. He is music director of the Sadler's welles Opera Trust Limited in London.

Steinberg returns to the podium the weekend of Aug. 14 in an all-Beethoven program on Friday and Saturday of that weekend and Max Rudolf will be the conductor on Aug. 16 in an all-Beethoven program featuring Jerome Lowenthal, pianist, in the Piano Concerto No. 1. The Aug. 15 presentation will be Beethoven's Symphony No. 9 "Choral." The Aug. 14 program also features Rudolf Firkusny playing Beethoven's Piano Concerto No. 5 "Emporer."

SSM

Springfield Union
August 3, 1970

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WORCESTER, MASS.

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This reviewer remembered hearing him for the first time at Tanglewood last year, in an exciting and thrilling performance of the Brahms Piano Concerto, which was truly electrifying. While Watts gave a very good performance of Beethoven's 4th, it did not come up to last year's playing. However, his technical skill is quite amazing, and he brought a maturity to his performance which attested to his continuing musical growth. The audience gave him a standing ovation and kept calling him back again and again. It was a triumphant evening for him.

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Sunday afternoon brought back Antal Dorati as conductor, who has not appeared at Tanglewood since 1958. Coupled with the featured soloist Vladmir Ashkenazy, and a beautiful sunny day, the audience was the largest of the season to-date, numbering 10,688. Dorati has a strange beat and he conducted the Overture to "Egmon" op. 84, quite brilliantly. He controlled the orchestra to give free reign to the pianist who performed Beethoven's Concerto No. 3 in C minor op. 37.

The haunting Largo movement of this piece will long be remembered for its beautifully sensitive playing by Ashkenazy. At the conclusion the audience went wild with applause and bravo's that were very richly deserved. This young man is a most talented and accomplished virtuoso of the keyboard, and continues to develop as one of the outstanding pianists of our time.

Dorati concluded the concert with a frenetic and vigorous interpretation of Beethoven's 7th Symphony. His tempo was very fast, especially in the last movement, when he seemed to be driving the orchestra to fever pitch.

The Festival next weekend will feature Alain Lombard on Friday evening, who will conduct a selection of works by Haydn, Roussel and Stravinsky. Saturday at 8:30 p.m. Gary Graffman will perform a piano concerto by Prokofiev. Graffman has had an international career ever since his debut, at the age of 18, with Eugene Ormandy. He is well-known to Tanglewood audiences as well.

Jules Eskin, principal cellist of the Boston Symphony Orchestra, will perform Dvorak's cello concerto next Sunday at 2:30. He is on the faculty of the Berkshire Music Center. Also Charles Mackerras will conduct works of Webern and Dvorak on Sunday. He is music director of the Sadler's welles Opera Trust Limited in London.

Steinberg returns to the podium the weekend of Aug. 14 in an all-Beethoven program on Friday and Saturday of that weekend and Max Rudolf will be the conductor on Aug. 16 in an all-Beethoven program featuring Jerome Lowenthal, pianist, in the Piano Concerto No. 1. The Aug. 15 presentation will be Beethoven's Symphony No. 9 "Choral." The Aug. 14 program also features Rudolf Firkusny playing Beethoven's Piano Concerto No. 5 "Emporer."

SSM

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HAMPSHIRE GAZETTE AUG. 10,1970
NORTHAMPTON MASS.

Tanglewood Review

Beethoven's Birthday Celebrated In Music

By Martha deB. Beaver

A weekend devoted to the music of Beethoven, giant of composers, whose 200th birthday was observed last year, marked the fifth in the current Berkshire Festival of the Boston Symphony Orchestra at Tanglewood in Lenox. And for the first time this summer, William Steinberg, the BSOs music director, and musically eminent figure, took the podium for both Friday and Saturday evenings' concerts.

It was clearly a depressing and difficult time for Steinberg, who seemed to move with less vigor than usual. Two of the foremost conductors in the symphonic field, Sir John Barbirolli and George Szell had passed away a few days previous, their going an inexpressible loss to the music world. Steinberg substituted the "March Funebre" from the "Eroica" Symphony, for the Leonore overture, no. 3, dedicating it to the memory of these distinguished men, which was movingly expressed by the musicians, and unusually eloquent.

As much of a tribute, we think, was Claude Frank's interpretation of the second piano concerto in B flat, op. 19, approached with his usual attitude of intimate understanding and technical empathy with the music, a thorough immersion untouched by any kind of histrionics. It was a joyous, glowingly elegant achievement, balance between soloist and musicians clearly pronounced and proposed through Steinberg's always carefully, simply shaped but never needlessly suggestive direction. The Fmajor eighth symphony, op. 93, concluded the program, a masterful pronunciation of a delightfully exuberant work.

Each of the weekend's programs encompassed an overture, piano concerto and symphony; Saturday's the fourth concerto and symphony plus the Coriolan overture, the latter evincing a bit of the evening's steaminess, and lingering sadness, but evocative nonetheless.

Soloist Andre Watts, age 24, gave a lyrically sensitive performance of the G major concerto, in whose first movement Beethoven gave the opening, compelling harmonic phrase to the piano, against all previous tradition. Although one found many of the rhythms and tempi erratic, really too much bravura on the pianist's part, and Steinberg's perhaps too relaxed attitude toward a completely cohesive rendition, we were touched and impressed by this young man's contemplative devotion to the music, and must say we've never heard his brand choice of instrument sound so evocative. The concerto in itself is one of unfolding beauty, the andante a marvelous dialogue between strings and piano, the one demanding, the other quietly pleading then rising briefly in wild exaltation and falling back into hushed melancholy, as the orchestra enters with a whispered recollection of its once demanding phrase, all ending in a breath taking resolution. Double trills were tossed off by Watts without a ripple of effort evenly toned; flashing runs, with marvelous clear meshing of right and left hands. His is a talent that provoked, and should continue to, a wild ovation, including stamping feet and unison applause.

Sunday's program, started with a crisply integrated projection of the overture to Goethe's "Egmont," op. 84, directed by Antal Dorati.

Vladimir Ashkenazy, age 33, displayed a mature and vigorous talent, in the C minor third piano concerto, (a fascinating combination of Mozartean influence and Beethoven's budding individualism). A magnificently controlled pianissimo increasing to fortissimo, is particularly recalled during the closing of the first movement. Ashkenazy draws his tone from the depths of his instrument but never makes it ponderous; color (mood) contrasts, especially noted in the Beethoven cadenzas, were brilliantly scored. The Largo with its richly developed themes, was tenderly contained, soaring in melodic beauty. Dorati allowed much freedom in tempo and rhythm, which did not always suit, although the performance in itself was stimulating and satisfying, the music inherently so. The seventh symphony closed the afternoon program.

Record audiences attended all three concerts; 6135 on Friday, 9117 Saturday, and 10,688 Sunday, with weather the best so far, warm but agreeable; it plus Beethoven and Steinberg no doubt the overall reason for such interest.

An opportunity to talk with some of the musicians about the difficulty of playing for so many different conductors, brought out the fact that with Steinberg a stable technique is naturally always in force, but with others, a different technique must be developed and adhered to, one that takes time to acquire but is vital to all. It was interesting to learn, too, that there is no longer that obvious feeling of rapport and response between musicians and Ozawa, once so noticeable, now quite the opposite, that we had commented upon. It is not that the youthful conductor doesn't have a secure musical knowledge, but he doesn't transmit any interpretive warmth or depth of feeling to which the players can respond; somewhere along the line Ozawa has gone cold.

Music Review IN by Perdita Duncan

Andre Watts, Pianist

Andre Watts appeared with the Boston Symphony Orchestra, under the direction of William Steinberg, at the Berkshire Music Festival at Tanglewood last Saturday evening. He played Beethoven's "Concerto No. 4 in G Major".

The last two Beethoven Concerti have been described as masterworks that carried the concerto to a dramatic power and expressive eloquence, greater than it had ever known. Mr. Watts played the work with a classically disciplined emotion.

His virtuosity, dynamics, technical mastery and sonority approached perfection itself. At the end of the first movement, pandemonium broke loose as the audience cheered, whistled, waved their programs and filled the music shed with such a torrent of applause that Mr. Steinberg signalled him to take a bow so that the performance could go on.

The second movement, an eloquent dialogue between piano and orchestra was played with a grandeur, so skillfully did Mr. Steinberg control the orchestra. The work ended with the presto to which Mr. Watts brought fire, authority and bite.

People had come from all over the country to attend this concert and if they had had their way, Mr. Watts would still be playing. After taking repeated bows, he threw up his arm in a gesture of appreciation, but which meant he was exhausted. It was a superb performance by both artist and orchestra. With each appearance, Mr. Watts establishes that he is not only a great pianist, but has grown to be a great artist.

The program played by the Symphony of Friday was in memorium to Sir John Barbirelli and George Szell, whose deaths have left a void in the world of music.

Lincoln Center Series

The Lincoln Center Opera on film series, which ran from July 15 to 27, offered New Yorkers the first American showing of ten recently made European opera films and the return of the great 1954 Salzburg Festival production of Mozart's "Don Giovanni".

The productions that we saw were Mozart's "The Marriage of Figaro", conducted by Hans Schmidt-Isserstedt and directed by Joachim Hess; Bizet's "Carmen"; Mascatni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci". Herbert von Karajan conducted and directed the latter operas.

It was interesting that the audiences applauded the overtures, arias and conductors as if they were hearing a live performance. Enthusiasm was high during each intermission as pros and cons about the artists were given. But movies are a static medium and the films rolled on. The greater mobility of the camera let the audience see back stage, close-ups of the musicians and conductors and artists.

Herbert von Karajan never seemed to have opened his eyes, when he was conducting. The combination of Grace Bumbry and Justino Diaz in "Carmen" made for a sparkling performance. Miss Bumbry's mobile facial expressions, luminous eyes and flamboyant actions captured the bohemian character of her role. There were many comic touches in the film that would not be possible at a live performance. Don Vickers was Don Jose and Mirella Freni - Micaela.

Carmen's costume in Act III, was a weird melange of styles - stretch pants, mod knee high boots and the remnants of a 19th century riding habit.

"The Marriage of Figaro" was a delightful romp from beginning to end. As the opera was sung in German, the arias did not sound as fast as in Italian. The artists gave a first rate performance as did those in "Cavalleria" and "Pagliacci".

The only part about the films that was distracting was that the taped sound tracks were not always perfectly synchronized with the movements of the artists' lips.

It was a delightful series that offered opera hungry New Yorkers a wonderful summer interlude.

NEW YORK
Amsterdam News
W. 82.123
AUG 8 1970

Excellent Music, Beautiful Weather

By GEORGE W. STOWE
Times Music Critic

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The weather was beautiful, Ashkenazy was in excellent form, and Dorati brought warmth and solidity to the music that was played by the Boston Symphony with glowing sonority and immaculate musicianship.

After some indifferent performances in the last few weeks by this famous orchestra, it was a pleasure to have such a seasoned leader as Dorati at the helm. And the crowd roared its approval in a way that indicated that Beethoven is still the big favorite this season.

Ashkenazy, the brilliant young Soviet pianist, played the Beethoven Third Piano Concerto with that rock-solid rhythmic control and tonal variety that mark him as one of the outstanding instrumentalists of this generation.

And Dorati worked hand and glove with the pianist, balancing the sonorities carefully and keeping everything under tight rein. I cannot recall the slow movement played with more careful attention to dynamics.

To be sure, both soloist and conductor had trouble getting started with the second movement when a bawling child on the lawn and a plane overhead interrupted the flow of the music. The finale was brought to stunning climax by the pianist and the orchestra and the audience tendered both a standing ovation.

Dorati opened the afternoon's program with the composer's "Egmont" Overture and concluded the festivities with a vital and thrusting performance of the Seventh Symphony. The last movement of the symphony was full of driving energy and irresistible momentum.

William Steinberg returned to the podium for the Friday and Saturday programs. He had been recuperating since the concluding weeks of the season in Boston from what was described as general exhaustion and mild heart attack. He will be returning next weekend on Friday and Saturday to continue the Beethoven series.

This weekend's concerts were dedicated to the memory of Sir John Barbirolli and George Szell, two of the foremost conductors of this era, who died within two days of each other (on July 28 and 30).

TIMES
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AUG 3 1970
New England Newsclip

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Executive Arts Editor

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Scarcely had the notes of the finale been played when the audience arose en masse, cheering and shouting. They dashed toward the stage standing at its rim applauding, as Watts bowed and smiled in the flashbulb's white glare. Behind him the orchestra rapped on its instruments and finally started stamping on the stage.

Watts came back again and again as the cheering and clapping kept on and finally left the stage for good, although the audience started up a rhythmic applause trying to get him to return once more.

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CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Monday, August 3, 1970

AT TANGLEWOOD

Dorati, Ashkenazy Find Steinberg Tough to Follow

By R. C. HAMMERICH

LENOX — Dorati and Ashkenazy (guest artists with the Boston Symphony Orchestra) had a couple of tough acts to follow Sunday afternoon at Tanglewood.

Beethoven Weekend

They were there with an all-Beethoven program after another conductor and two other soloists had performed superb all - Beethoven programs Friday and Saturday nights.

Antal Dorati (about 65) is the recently appointed music director of the Washington National Symphony Orchestra; Vladimir Ashkenazy is a young (33) Russian pianist; both have worldwide reputations.

William Steinberg was conductor Friday and Saturday; Claude Frank and Andre Watts were piano soloists.

Different Atmosphere

Sunday, Dorati, Ashkenazy and Boston's Orchestra offered the Piano Concerto No. 3. The combination could hardly go wrong, of course, but the atmosphere was different. Saturday the musicians seemed to enter into the music more deeply and took the audience with them.

Sunday afternoon Dorati seemed to exhibit a slight nervous tension unwarranted by the circumstances, and Ashkenazy, on occasion, fell into the big romantic style he is so good at and which is so appropriate with other concertos.

There was no evidence of this in the middle movement (largo) however. It has a sumptuous, oozing melody that eased its way through the air as if of celestial origin. It had a benign and peaceful fluidity . . . then the third movement burst forth, bouncing, and we were brought back to earth.

Still Good

Ashkenazy is, of course, one of the world's ranking young pianists, but he didn't meet the standard set for Beethoven Friday and Saturday by Frank and Watts, nor did Dorati equal Steinberg's achievement; but the comparisons are unfair. It was a good Beethoven sound on a beautiful afternoon.

The program included the "Egmont" overture (routine Beethoven) and the Symphony No. 7 (superior Beethoven).

The symphony is one of Beethoven's nicer works, a very pleasant sequence of sounds. It would sound good played by the Boston Symphony Orchestra anywhere anytime no matter who was up on the podium as long as the leader didn't interfere with the players' close attention to the score.

Overlarge Orchestra

So it sounded good Sunday because Dorati gave it a reliable, journeyman's reading. It was okay, nice, not inspired . . . except, of course, to those who happened to be especially receptive to it, of whom there are always hundreds.

Then, too, the orchestra was oversize for Beethoven. The full complement was on stage plus doubling in the woodwinds. It was a Tchaikovskian orchestra and it put out a nice, big Tchaikovskian sound . . . especially at the finish when it produced thunderous closing chords that pleased the audience highly.

Weekend gate count: Friday night with Steinberg and Frank, 6135; Saturday morning open rehearsal, 3542; Saturday night with Steinberg and Watts, 9117; Sunday afternoon with Dorati and Ashkenazy, 10,688; Total, 29,482.

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New England Newsclip

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By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — After the parade of young podium gymnasts who appeared during the first four weeks of the Berkshire Music Festival at Tanglewood, it was a revelation to hear the same Boston Symphony improve its craft under the direction of William Steinberg and Antal Dorati.

Steinberg was to conduct the three Beethoven concerts of the festival's fifth weekend. Because of his recent setbacks in health, it was thought prudent to relieve him of yesterday afternoon's concert.

Shares Philosophy

He was replaced by Dorati, new conductor of the Washington (D.C.) National Symphony. Certainly not a self-effacing batonist, Dorati shares Steinberg's philosophy and style. Both are much too preoccupied with making the best music possible to waste time on impassioned exhibitionism.

Beethoven's music is still the biggest box-office draw. The weekend's total attendance was 29,482, with yesterday afternoon's 10,688 the largest audience.

Two young piano soloists were less equal in effect and merit.

Andre Watts created a mild furore Saturday night with Beethoven's Fourth Piano Concerto. He deserved it. Vladimir Ashkenazy's performance of Beethoven's Third Piano Concerto yesterday was competent, even by high standards, but cloudy in spots.

Not that Steinberg was ever an agitated or agitating conductor, but the simple fact is that he can no longer wage a vigorous battle with the baton.

Marvelous Merger

He doesn't have to. We're yet to hear the Boston Symphony strings sound more sublime than in Beethoven's Fourth Symphony. It came from simple cues and was a marvelous merger of direction and response.

The orchestra reflected every directive, even when almost imperceptible.

Just how well Steinberg knows his orchestra was shown in the "Coriolan" Overture. Everything was done with minimum effort. Only flaw was a bad spot of coordination at the end. It must have been an equal surprise to the players.

The 24-year-old Watts brought the Fourth Concerto to keyboard greatness from the opening solo phrase to the smashing chords that end the finale.

Brilliant Technique

Watts' technique revealed its brilliance in silken-smooth passagework, immaculate note-playing, iron-clad rhythms, and constant concentration on the music's poetry without letting it look or sound like self-indulgence.

Indeed, Watts is trailing Van Cliburn closely as an American piano hero. He's equipped to produce just about anything that the thinking public holds dear.

Yesterday, Dorati brought much of the "grand manner" to Beethoven's Seventh Symphony. It started off with some semblance of caution, but the sound was really quite magnificent. He didn't allow the funeral march to digress into an elegy of grief. The dignity was preserved. The finale did a bit too much galloping.

Restlessness

His version of the "Egmont" Overture was a full-strength structure, neatly punctuated harmonies and a clear disclosure of the work's restlessness.

One knew that the orchestra respects Dorati and tried to do all possible to obey his dictates, particularly in the mad dash with which the overture ends.

By and large, Ashkenazy sustained the Third Piano Concerto with a sound technique. It was clear that he possessed reservoirs of power that weren't needed in the Beethoven.

In a sense, this restraint weakened the performance. Some of the thin passages and fragile phrase endings were almost inaudible and broke the train of thought.

The cadenzas (Beethoven's own) were brilliant but with traces of hammering. The pianist made most of the concerto a bright gem with singing tone, pliant phrasing. The rondo had no restraint of gaiety but pranced along without the handicap of technical hazards.

There was some delay in starting the slow movement. Dorati waited until a crying baby was either pacified or removed.

THE FIRST TIME I ever saw and heard Watts was some nine years ago when Leonard Bernstein used him in one of those famous children's TV concerts introducing him, believe it or not, as a "Nubian prince."

Watts was 15 years old then and already somewhat of a veteran. A year before that he had been soloist with the Philadelphia Orchestra in a Robin Hood Dell concert and five (5) years before that at the age of nine had performed with the orchestra in a Haydn concerto.

SOON AFTER his TV appearance he stepped in to take over for an ailing Glenn Gould in two regular New York Philharmonic concerts and since that time has been performing with practically any major orchestra that you can name.

The concerto, written by Beethoven some 164 years ago, opens with a flash and audacity that is splendid to hear and watch. Watts wended his way with decisive technique through this first movement maze and at its conclusion had to take two bows before he could get back to work again. William Steinberg, conducting his second concert of the season at Tanglewood, tried to begin twice and finally had to smile and shrug until things settled down.

IT IS REALLY the andante con moto with its dialogue between piano and strings that is phenomenal in its conception and it was played by Watts with supreme confidence and flair.

Steinberg, to say the very least is one of our less flamboyant conductors. He occasionally flips a finger at the strings, leans toward the woodwinds and his indications toward Watts seemed to be a half-inch jiggle of his elbow. As a soloist with him I imagine you have to have good eyesight.

THE EVENING opened with the flamboyant overture to "Coriolan' and ended with the Beethoven Fourth Symphony, a work of ineffable sweetness played with devotion by the orchestra. Coming between the "Eroica" and the Fifth Symphony it has been described with exactness by Robert Schumann, as a "Greek maiden between two Norse giants."

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Shares Philosophy

He was replaced by Dorati, new conductor of the Washington (D.C.) National Symphony. Certainly not a self-effacing batonist, Dorati shares Steinberg's philosophy and style. Both are much too preoccupied with making the best music possible to waste time on impassioned exhibitionism.

Beethoven's music is still the biggest box-office draw. The weekend's total attendance was 29,482, with yesterday afternoon's 10,688 the largest audience.

Two young piano soloists were less equal in effect and merit.

Andre Watts created a mild furore Saturday night with Beethoven's Fourth Piano Concerto. He deserved it. Vladimir Ashkenazy's performance of Beethoven's Third Piano Concerto yesterday was competent, even by high standards, but cloudy in spots.

Not that Steinberg was ever an agitated or agitating conductor, but the simple fact is that he can no longer wage a vigorous battle with the baton.

Marvelous Merger

He doesn't have to. We're yet to hear the Boston Symphony strings sound more sublime than in Beethoven's Fourth Symphony. It came from simple cues and was a marvelous merger of direction and response.

The orchestra reflected every directive, even when almost imperceptible.

Just how well Steinberg knows his orchestra was shown in the "Coriolan" Overture. Everything was done with minimum effort. Only flaw was a bad spot of coordination at the end. It must have been an equal surprise to the players.

The 24-year-old Watts brought the Fourth Concerto to keyboard greatness from the opening solo phrase to the smashing chords that end the finale.

Brilliant Technique

Watts' technique revealed its brilliance in silken-smooth passagework, immaculate note-playing, iron-clad rhythms, and constant concentration on the music's poetry without letting it look or sound like self-indulgence.

Indeed, Watts is trailing Van Cliburn closely as an American piano hero. He's equipped to produce just about anything that the thinking public holds dear.

Yesterday, Dorati brought much of the "grand manner" to Beethoven's Seventh Symphony. It started off with some semblance of caution, but the sound was really quite magnificent. He didn't allow the funeral march to digress into an elegy of grief. The dignity was preserved. The finale did a bit too much galloping.

Restlessness

His version of the "Egmont" Overture was a full-strength structure, neatly punctuated harmonies and a clear disclosure of the work's restlessness.

One knew that the orchestra respects Dorati and tried to do all possible to obey his dictates, particularly in the mad dash with which the overture ends.

By and large, Ashkenazy sustained the Third Piano Concerto with a sound technique. It was clear that he possessed reservoirs of power that weren't needed in the Beethoven.

In a sense, this restraint weakened the performance. Some of the thin passages and fragile phrase endings were almost inaudible and broke the train of thought.

The cadenzas (Beethoven's own) were brilliant but with traces of hammering. The pianist made most of the concerto a bright gem with singing tone, pliant phrasing. The rondo had no restraint of gaiety but pranced along without the handicap of technical hazards.

There was some delay in starting the slow movement. Dorati waited until a crying baby was either pacified or removed.

THE FIRST TIME I ever saw and heard Watts was some nine years ago when Leonard Bernstein used him in one of those famous children's TV concerts introducing him, believe it or not, as a "Nubian prince."

Watts was 15 years old then and already somewhat of a veteran. A year before that he had been soloist with the Philadelphia Orchestra in a Robin Hood Dell concert and five (5) years before that at the age of nine had performed with the orchestra in a Haydn concerto.

SOON AFTER his TV appearance he stepped in to take over for an ailing Glenn Gould in two regular New York Philharmonic concerts and since that time has been performing with practically any major orchestra that you can name.

The concerto, written by Beethoven some 164 years ago, opens with a flash and audacity that is splendid to hear and watch. Watts wended his way with decisive technique through this first movement maze and at its conclusion had to take two bows before he could get back to work again. William Steinberg, conducting his second concert of the season at Tanglewood, tried to begin twice and finally had to smile and shrug until things settled down.

IT IS REALLY the andante con moto with its dialogue between piano and strings that is phenomenal in its conception and it was played by Watts with supreme confidence and flair.

Steinberg, to say the very least is one of our less flamboyant conductors. He occasionally flips a finger at the strings, leans toward the woodwinds and his indications toward Watts seemed to be a half-inch jiggle of his elbow. As a soloist with him I imagine you have to have good eyesight.

THE EVENING opened with the flamboyant overture to "Coriolan' and ended with the Beethoven Fourth Symphony, a work of ineffable sweetness played with devotion by the orchestra. Coming between the "Eroica" and the Fifth Symphony it has been described with exactness by Robert Schumann, as a "Greek maiden between two Norse giants."

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Beethoven To Rock Tanglewood

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Tanglewood-On-Parade, the annual day-long demonstration of work by the Berkshire Music Center, takes place Tuesday, July 28 at 2 p.m. The festivities conclude with the Gala Concert at 8:30 p.m. in the Shed which celebrates the thirtieth anniversary season of the Berkshire Music Center and the 70th year of Aaron Copland, Chairman Emeritus of the Berkshire Music Center Faculty. The program includes works by Bernstein, Bach, Hindemith, Copland and Tchaikovsky with Aaron Copland conducting the Boston Symphony and Berkshire Music Center Orchestra, with soloist Lukas Foss, graduate of the Berkshire Music Center's first class in 1940. Following the program is the annual fireworks display over Stockbridge Bowl.

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TIMES
BEVERLY, MASS.
(E) 9,230

JUL 22 1970

New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, July 29, 1970

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 24 1970

New England Newsclip

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This is the first of two all-Beethoven weekends, commemorating the composer's bicentennial, slated at Tanglewood.

FIFTH WEEK
BERKSHIRE FESTIVAL CONCERTS
TANGLEWOOD-ON-PARADE

Friday

7 p.m. Shed
Weekend Prelude
JOSEPH SILVERSTEIN violinist
JULES ESKIN cellist
RICHARD GOODE pianist
BEETHOVEN PROGRAM
Variations for violin, piano, and cello on Wenzel Muller's song Ich bin der Schneider Kakadu
Piano trio in E-flat Op. 70 no. 2

* * *

9 p.m. Shed
WILLIAM STEINBERG conductor
Claude
CLAUDE FRANK pianist
BEETHOVEN PROGRAM
Leonore overture no. 3
Piano concerto no. 2 in B-flat
King Stephen overture
Symphony no. 8 in F.

* * *

Saturday

10.30 a.m. Shed
Boston Symphony Orchestra—Open Rehearsal
8.30 p.m. Shed
WILLIAM STEINBERG conductor
ANDRE WATTS pianist
BEETHOVEN PROGRAM
Coriolan overture
Piano concerto no. 4 in G
Symphony no. 4 in B-flat

* * *

Sunday

2.30 p.m. Shed
ANTAL DORATI conductor
VLADIMIR ASHKENAZY pianist
BEETHOVEN PROGRAM
Egmont overture
Piano concerto no. 3 in c minor
Symphony no. 7 in A

* * *

Tuesday

8.30 p.m. Shed
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
AARON COPLAND conductor
LUKAS FOSS pianist and conductor
Bernstein: Candide overture
Bach: Piano concerto in d minor
Hindemith: Metamorphosis on Themes of Weber
Copland: Suite from The Tender Land
Tchaikovsky: Romeo and Juliet

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 28 1970

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 30 1970

New England Newsclip

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TANGLEWOOD-ON-PARADE

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7 p.m. Shed
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JOSEPH SILVERSTEIN violinist
JULES ESKIN cellist
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BEETHOVEN PROGRAM
Variations for violin, piano, and cello on Wenzel Muller's song Ich bin der Schneider Kakadu
Piano trio in E-flat Op. 70 no. 2

* * *

9 p.m. Shed
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Claude
CLAUDE FRANK pianist
BEETHOVEN PROGRAM
Leonore overture no. 3
Piano concerto no. 2 in B-flat
King Stephen overture
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* * *

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Coriolan overture
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Symphony no. 4 in B-flat

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Tchaikovsky: Romeo and Juliet

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 24 1970
New England Newsclip

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,034
JUL 28 1970

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
JUL 30 1970
New England Newsclip

TIMES
BEVERLY, MASS.
(E) 9,230
JUL 22 1970
New England Newsclip

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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76

Berkshire Week
July 25

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1970 New England Newsclip

Tanglewood To Mark Deaths of Two Noted Conductors

Tanglewood will mark the deaths of two noted conductors this week by starting the weekend concerts with the Funeral March from Beethoven's "Eroica."

Sir John Barbirolli died in London on Tuesday and George Szell, conductor of the Cleveland Symphony, died in Cleveland yesterday. The announced programs will be the same except for the substitution of the Funeral March in place of the regular short introductions.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1970 New England Newsclip

BSO Concert Is Dedicated To Barbirolli

Tonight's concert of the Boston Symphony Orchestra has been dedicated to the memory of Sir John Barbirolli, who died Tuesday in London. Sir John conducted the BSO some 10 times, the last occasion in 1964 in Boston.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 1 1970 New England Newsclip

TANGLEWOOD, Berkshire Festival, Lenox, Mass., presents Boston Symphony in Beethoven program 8:30 tonight and 2:30 p.m. Sunday, Steinberg conducting; Haydn, Roussel and Stravinsky program 9 p.m. Friday, Lombard conducts. **Open rehearsals** in the shed 10:30 a.m. Saturdays ($3 each, unreserved, available in a.m.). Tickets for regular concerts: $4-$8.50. **Weekend preludes** at 7 p.m. each Friday, two-hours before Boston Symphony concert, features guest artists and members of the orchestra in short recitals, free for Friday p.m. ticket holders. Further information: 1-413-637-1600.

POST
BRIDGEPORT, CONN.
(E) 23,000 (S) 87,000

AUG 2 1970 New England Newsclip

BERKSHIRE MUSICAL FESTIVAL, Tanglewood, Lenox, Mass. — Today at 2:30 p.m., pianist Vladimir Ashkenazy with guest conductor Antal Dorati and the Boston Symphony orchestra in all Beethoven program; Friday at 7 p.m. weekend prelude with the Berkshire Boy choir, George Guest, conductor (free to holders of 9 p.m. tickets); Friday at 9 p.m., the Boston Symphony orchestra with Alain Lombard, music director of the Greater Miami Philharmonic, as guest conductor in program of Haydn, Roussel and Stravinsky's "Petrushka;" open rehearsal, Saturday at 10:30 a.m. with Charles Mackerras and Boston Symphony principal cellist Jules Eskin; Saturday at 8:30 p.m., Boston Symphony with associate conductor Michael Tilson Thomas, conducting; pianist Gary Graffman as soloist, in a program of Rimsky-Korsakov, Prokofiev and Debussy; next Sunday at 2:30 p.m., guest conductor Charles Mackerras, music director of the Sadlers Wells Opera company, makes his debut with the Boston Symphony; principal cellist Jules Eskin as soloist, in program of Webern, Dvorak and Shostakovich.

CITIZEN
MILFORD, CONN.
(M) 8,600 (S) 7,500

JUL 27 1970 New England Newsclip

Tanglewood

Beethoven's Bicentennial To Be Celebrated

The first of two weekends by the Boston Symphony Orchestra commemorating the bicentennial of the birth of Beethoven will begin Friday, July 31, at 9 p.m. in Tanglewood's Shed, with music director William Steinberg conducting and Claude Frank as piano soloist. The first of three Beethoven concerts will open with a performance of the "Leonore" overture, No. 3, followed by the Piano Concerto No. 2 in B Flat, with Mr. Frank as piano soloist. Following intermission, Mr. Steinberg will conduct the "King Stephen" overture and Symphony No. 8 in F.

The Weekend Prelude, Friday at 7, will present Boston Symphony concertmaster Joseph Silverstein, principal cellist Jules Eskin and pianist Richard Goode in Beethoven's variations for piano, violin and cello on Wenzel Muller's song "Ich bin der Schneider Kakadu" and the Piano Trio in E Flat, Op. 70, No. 2. Weekend Prelude recitals are free to ticketholders for the 9 o'clock concert.

The open rehearsal Saturday morning at 10:30 presents guest

conductor Antal Dorati and pianist Vladimir Ashkenazy rehearsing with the BSO for the concert the following day. Tickets are $2.50, on sale the morning of the rehearsal and benefit the orchestra's pension fund.

Pianist Andre Watts is soloist with Steinberg on Saturday Aug. 1. The evening opens with the "Coriolan" overture, followed by Mr. Watts' performance of the Piano Concerto No. 4 in G. Symphony No. 4 in B Flat concludes the program.

In February of 1963, Leonard Bernstein introduced 16-year-old Andre Watts to U.S. televiewers from coast to coast as soloist for a New York Philarmonic Young People's Concert. The performance was so spectacular that Mr. Watts was engaged 20 days later as last-minute substitute for the ailing Glenn Gould at a regular Philharmonic subscription concert. In the intervening seven years, he has made numerous American concert tours, including three appearances with the Boston Symphony in 1969. He has also made several European tours, including a world tour with Zubin Mehta and the Los Angeles Philharmonic for the U.S. State Department in the fall of 1967.

Sunday, Aug. 2, at 2:30 p.m., Dorati will lead the "Egmont" overture, followed by the Piano Concerto No. 3 in C Minor with Mr. Ashkenazy as soloist. Following intermission, the program will be devoted to a performance of the Symphony No. 7 in A.

The Soviet-born pianist is currently making his fifth tour of North America and will visit more than 35 cities giving recitals and orchestra performances. He has won such competitions as the Queen Elizabeth competition in Brussels, the International Chopin competition in Warsaw and was a joint winner in the second Tchaikovsky competition. Mr. Ashkenazy made his debut with the Boston Symphony Orchestra last summer at Tanglewood.

Tanglewood-on-Parade, the annual day-long demonstration of work by the Berkshire Music Center, will take place Tuesday, July 28, at 2 p.m. The festivities conclude with a gala concert at 8:30, celebrating the 30th anniversary season of the Center and the 70th year of Aaron Copland, chairman emeritus of the faculty. The program includes works by Bernstein, Bach, Hindemith, Copland and Tchaikovsky, with Mr. Copland conducting the Boston Symphony and Berkshire Music Center orchestras, with soloist Lukas Foss, graduate of the Center's first class in 1940.

Following the program, the annual fireworks display over Stockbridge Bowl may be seen.

The fourth Contemporary Trends concert will take place Monday, July 27, at 8:30 p.m. in the Theatre-Concert Hall. Artists to be presented are Jeanne Lee (with Marion Brown, alto saxophone and Jack Gregg, bass) and the University of Illinois Jazz Band, John Garvey, leader.

Reserved tickets are priced at $4, and $3 is charged for admission to the lawn. Tickets may be purchased from the Festival Ticket Office, Tanglewood.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1970 New England Newsclip

Tanglewood Celebrates Beethoven Bicentennial

TANGLEWOOD, LENOX, MASSACHUSETTS—The first of two weekends by the Boston Symphony Orchestra commemorating the bicentennial of the birth of Beethoven begins Friday evening, July 31 at 9 pm in Tanglewood's Shed with Music Director William Steinberg conducting and Claude Frank as piano soloist. The first of three all-Beethoven concerts by the Boston Symphony opens with a performance of the Leonore overture no. 3, followed by the Piano concerto no. 2 in B-flat with Mr. Frank as piano soloist. Following intermission, Mr. Steinberg conducts the King Stephen overture and the Symphony no. 8 in F.

The Weekend Prelude, Friday at 7 pm in the Shed, presents Boston Symphony Orchestra Concertmaster Joseph Silverstein, principal cellist Jules Eskin, and pianist Richard Goode in Beethoven's Variations for piano, violin, and cello on Wenzel Muller's song Ich bin der Schneider Kakadu and the Piano trio in E-flat, Op. 70, no. 2. Weekend Prelude recitals are free to ticket-holders of the 9 pm Symphony concert.

Open Rehearsal

The Open Rehearsal Saturday morning at 10:30 am in the Shed presents Guest Conductor Antal Dorati and pianist Vladimir Ashkenazy rehearsing with the Boston Symphony for the concert the following day. Tickets are on sale the morning of the rehearsal and benefit the Orchestra's Pension Fund.

Pianist Andre Watts is soloist with Conductor William Steinberg Saturday evening, August 1. The program opens with the Coriolan overture, followed by Mr. Watts' performance of the Piano concerto no. 4 in G. The Symphony no. 4 in B-flat concludes the program.

In February of 1963, Leonard Bernstein introduced 16 year old Andre Watts to U.S. televiewers from coast to coast as soloist for a New York Philharmonic Young People's Concert. The performance was so spectacular that Mr. Watts was engaged 20 days later as last minute substitute for the ailing Glenn Gould at a regular Philharmonic subscription concert. In the intervening seven years, Mr. Watts has made numerous American concert tours, including three appearances with the Boston Symphony in 1969. He has also made several European tours, including a world tour with Zubin Mehta and the Los Angeles Philharmonic for the United States State Department in the fall of 1967.

Sunday, August 2 at 2:30 pm in theShed, pianist Vladimir Ashkenazy is soloist with Guest Conductor Antal Dorati. The program begins with the Egmont overture, followed by the Piano concerto no. 3 in c minor with Mr. Ashkenazy as soloist. Following intermission, the program is devoted to a performance of the Symphony no. 7 in A.

Soviet-born Vladimir Ashkenazy is currently making his fifth tour of North America and will visit more than 35 cities giving recitals and orchestra performances. He has won such competitions as the Queen Elizabeth Competition in Brussels, the International Chopin Competition in Warsaw and was a joing winner in the Second Tchaikovsky Competition. Mr. Ashkenazy made his debut with the Boston Symphony Orchestra last summer at Tanglewood.

Tanglewood On Parade

Tanglewood-On-Parade, the annual day-long demonstration of work by the Berkshire Music Center, takes place Tuesday, July 28 at 2 pm. The festivities conclude with the Gala Concert at 8:30 pm in the Shed which celebrates the thirtieth anniversary season of the Berkshire Music Center and the 70th year of Aaron Copland, Chairman Emeritus of the Berkshire Music Center Faculty. The program includes works by Bernstein, Bach, Hindemith, Copland and Tchaikovsky with Aaron Copland conducting the Boston Symphony and Berkshire Music Center Orchestra, with soloist Lukas Foss, graduate of the Berkshire Music Center's first class in 1940. Following the program is the annual fireworks display over Stockbridge Bowl.

The fourth Contemporary Trends Concert presented by Tanglewood takes place Monday, July 27 at 8:30 pm in the Theatre-Concert Hall. Artists to be presented are Jeanne Lee (with Marion Brown, alto saxophone and Jack Gregg, bass) and the University of Illinois Jazz Band, John Garvey Leader. Tickets may be purchased from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240.

AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 28, 1970

Tanglewood Concert for Beethoven

The first of two weekends by the Boston Symphony Orchestra commemorating the bicentennial of the birth of Beethoven begins at 9 p.m. Friday in the Shed at Tanglewood, Lenox, Mass.

Music director William Steinberg will conduct with Claude Frank as piano soloist in the first of three all-Beethoven concerts. The "Lenore" Overture No. 3 will be folowed by Piano Concerto No. 2 in B-flat, the "King Stephen" Overture, and Symphony No. 8 in F.

Pianist Andre Watts is soloist with conductor Steinberg Saturday evening. The program opens with the "Coriclan" Overture, followed by Watts' performance of he Piano Concerto No. 4 in G. The Symphony No. 4 in B-flat concludes the program.

On Sunday at 2:30 p.m. in the Shed, pianist Vladimir Ashkenazy is soloist with guest conductor Antal Dorati. The program includes the "Egmont" Overture, Piano Concerto No. 3 in C Minor, and Symphony No. 7 in A.

ANDRE WATTS

Boston Symphony to note bicentennial of Beethoven

TANGLEWOOD, LENOX, MASS — The first of two weekends by the Boston Symphony Orchestra commemorating the bicentennial of the birth of Beethoven begins Friday evening at 9 in Tanglewood's Shed with music director William Steinberg conducting and Claude Frank as piano soloist.

The first of three all-Beethoven concerts by the Boston Symphony opens with a performance of the "Leonore Overture No. 3," followed by the Piano Concerto No. 2 in B Flat with Frank as soloist. Following intermission, Steinberg conducts the "King Stephen Overture" and the Symphony No. 8 in F.

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents Boston Symphony concertmaster Joseph Silverstein, principal cellist Jules Eskin, and pianist Richard Goode in Beethoven's Variations for piano, violin, and cello on Wenzel Muller's song "Ich Bin der Schneider Kakadu" and the Piano Trio in E Flat, Op. 70, No. 2.

The Open Rehearsal Saturday morning at 10:30 in the Shed presents guest conductor Antal Dorati and pianist Vladimir Ashkenazy rehearsing with the symphony for the concert the following day.

Pianist Andre Watts is soloist with conductor William Steinburg Saturday Evening, Aug. 1. The program opens with the Coriolan Overture, followed by Watts' performance of the Piano concerto No. 4 in G. The Symphony No. 4 in B-flat concludes the program.

In 1963' Leonard Bernstein introudced 16-year-old Watts to U.S. televiewers from coast to coast as soloist for a New York Philharmonic Young People's Concert. The performance was so spectacular that Watts was engaged 20 days later as last minute substitute for the ailing Glenn Gould at a regular Philharmonic subscription concert.

In the intervening seven years, the pianist has made numerous American concert tours, including three appearances with the Boston Symphony in 1969. He has also made several European tours, including a world tour with Zubin Mehta and the Los Angeles Philharmonic for the U.S. State Department in the Fall of 1967.

Next Sunday at 2:30 p.m. in the Shed pianist Vladimir Ashkenazy is soloist with guest conductor Dorati. The program begins with the "Egmont Overture," followed by the Piano Concerto No. 3 in C Minor with Ashkenazy as soloist. Following intermission, the program is devoted to a performance of the Symphony No. 7 in A.

Soviet-born Ashkenazy is making his fifth tour of North America and will visit more than 35 cities giving recitals and orchestra performances. He has won the Queen Elizabeth Competition in Brussels, the International Chopin Competition in Warsaw and was a joint winner in the Second Tchaikovsky Competition. Ashkenazy made his debut with the Boston Symphony last summer at Tanglewood.

Tanglewood-on-Parade, the annual day-long demonstration of work by the Berkshire Music Center, is set for Tuesday at 2 p.m. The festivities conclude with the Gala Concert at 8:30 p.m. in the Shed which celebrates the 30th anniversary season of the Berkshire Music Center and the 70th year of Aaron Copland, chairman emeritus of the Berkshire Music Center Faculty. The program includes works by Bernstein, Bach, Hindemith, Copland and Tchaikovsky with Aaron Copland conducting the Boston Symphony and Berkshire Music Center Orchestra, with soloist Lukas Foss, graduate of the Berkshire Music Center's first class in 1940. Following the program is the annual fireworks display over Stockbridge Bowl.

The fourth Contemporary Trends Concert takes place tomorrow at 8:30 p.m. in the Theatre-Concert Hall. Artists to be presented are Jeanne Lee, with Marion Brown, alto saxophone and Jack Gregg, Baes, and the University of Illinois Jazz Band, John Garvey leader.

ANDRE WATTS at Tanglewood

FLUSHING, N. Y.
FRESH MEADOWS
TOWNSMAN
(NEW YORK CITY MARKET AREA)
W. 24,000

JUL 23 1970

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

AUG 11 1970

New England Newsclip

PAGE ONE

Beethoven in the Berkshires

Pianist ANDRE WATTS will be the Boston Symphony Orchestra's soloist on Saturday evening, August 1st, under the baton of William Steinberg, playing the Beethoven Fourth Piano Concerto in the Tanglewood Music Shed as a highlight of the 8-week Berkshire Music Festival.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 26, 1970

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 26 1970

New England

Pianists Scheduled at Tanglewood

TANGLEWOOD, LENOX — The first of two weekends by the Boston Symphony Orchestra commemorating the bicentennial of the birth of Beethoven begins Friday evening at 9 in Tanglewood's Shed with Music Director William Steinberg conducting and Claude Frank as piano soloist. The first of three all-Beethoven concerts by the Boston Symphony opens with a performance of the Leonore overture No. 3, followed by the Piano concerto no. 2 in B-flat with Frank as piano soloist. Following intermission, Steinberg conducts the King Stephen overture and the Symphony no. 8 in F.

* * *

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents Boston Symphony Orchestra Concertmaster Joseph Silverstein, principal cellist Jules Eskin, and pianist Richard Goode in Beethoven's Variations for piano, violin and cello on Wenzel Muller's song Ich bin der Schneider Kakadu and the Piano trio in E-flat, Op. 70, no. 2.

The Open Rehearsal Saturday morning at 10.30 in the Shed presents Guest Conductor Antal Dorati and pianist Vladimir Ashkenazy rehearsing with the Boston Symphony for the concert the following day.

* * *

Pianist Andre Watts is soloist with Conductor William Steinberg Saturday evening. The program opens with the Coriolan overture, followed by Watts' performance of the Piano concerto no. 4 in G. The Symphony no. 4 in B-flat concludes the program.

In February of 1963, Leonard Bernstein introduced 16 year old Andre Watts to U.S. televiewers from coast to coast as soloist for a New York Philharmonic Young People's Concert. The performance was so spectacular that Watts was engaged 20 days later as last minute substitute for the ailing Glenn Gould at a regular Philharmonic subscription concert. In the intervening seven years, Watts has made numerous American concert tours, including three appearances with the Boston Symphony in 1969. He has also made several European tours, including a world tour with Zubin Mehta and the Los Angeles Philharmonic for the United States State Department in the fall of 1967.

* * *

Next Sunday at 2.30 p.m. in the Shed, pianist Vladimir Ashkenazy is soloist with Guest Conductor Antal Dorati. The program begins with the Egmont overture, followed by the Piano concerto no.3 in c minor with Ashkenazy as soloist. Following intermission, the program is devoted to a performance of the Symphony no. 7 in A.

Soviet-born Vladimir Ashkenazy is currently making his fifth tour of North America and will visit more than 35 cities giving recitals and orchestra performances. He has won such competitions as the Queen Elizabeth Competition in Brussels, the International Chopin Competition in Warsaw and was a joint winner in the Second Tchaikovsky Competition. Ashkenazy made his debut with the Boston Symphony Orchestra last summer at Tanglewood.

Tanglewood - On - Parade, the annual day-long demonstration of work by the Berkshire Music Center takes place Tuesday at 2 p.m. The festivities conclude with the gala concert at 8.30 in the Shed which celebrates the 30th anniversary season of the Berkshire Music Center and the 70th year of Aaron Copland, chairman emeritus of the Berkshire Music Center Faculty.

The program includes works by Bernstein, Bach, Hindemith, Copland and Tchaikovsky with Aaron Copland conducting the Boston Symphony and Berkshire Music Center Orchestra, with soloist Lukas Foss, graduate of the Berkshire Music Center's first class in 1940. Following the program is the annual fireworks display over Stockbridge Bowl.

* * *

The fourth Contemporary Trends Concert presented by Tanglewood takes place Monday at 8.30 p.m. in the Theater-Concert Hall. Artists to be presented are Jeanne Lee (with Marion Brown; alto saxophone and Jack Gregg, bass) and the University of Illinois Jazz Band, John Garvey Leader.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 27 1970

New England Newsclip

New York Post
D. 708,180 SAT. 369,902

JUL 27 1970

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 29 1970

New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 27 1970

New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

29 1970

New England Newsclip

To Perform

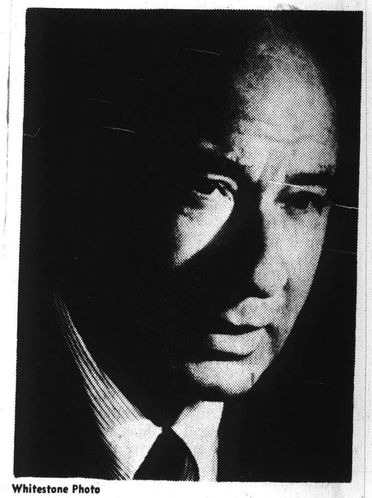
At Tanglewood on August 1 at 8:30 p.m., Andre Watts will play Beethoven's Piano concerto no. 4. In February of 1963, Leonard Bernstein introduced Andre Watts to U.S. Televiewers from coast to coast as soloist for the New York Philharmonic Young People's Concert. The performance of the 16-year-old boy was so spectacular that, on the strength of it, Watts was engaged just 20 days later as last minute substitute for the ailing Glenn Gould. At Tanglewood, he will be performing under the baton of William Steinberg.

NEW YORK
Amsterdam News
W. 82,123

AUG 1 1970

Watts Plays

Pianist Andre Watts will be the Boston Symphony Orchestra's soloist on Saturday evening, Aug. 1, under the baton of William Steinberg, playing the Beethoven Fourth Piano Concerto in the Tanglewood Music Shed as a highlight of the 8-week Berkshire Music Festival.



Whitestone Photo

William Steinberg

After a six months absence, the music director of the Boston Symphony will return to conduct the orchestra at Tanglewood on Friday and Saturday evenings this week, and on Aug. 14 and 15 in four all-Beethoven programs, which will include three of the piano concertos, the Choral Fantasy, and the Ninth Symphony.

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78

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 13 1970 New England Newsclip

Tanglewood Weekend

Lombard, Thomas, MacKerras Conduct

The Friday Prelude brought a return of the Berkshire Boy Choir under the Englishman from Cambridge, George Guest. In its impeccable style the choir sang five Renaissance motets and four modern settings of folk songs. The lively resonance of the male voices gave balancing support to the flutey purity of the boys voices.

Alain Lombard is a young French conductor of experience, at present musical director of the Miami Philharmonic. His interpretations of Haydn, Roussel and Stravinsky had the clarity and brio of best French tradition. Symphony no. 88 had the excitement of sharp contrasts with a sensitive, flowing Largo and a final Allegro in which con spirito was taken to mean presto, thereby losing some of its grace by acquiring dash.

Suite no. 2 from Roussel's ballet: Bacchus and Ariane, should be heard again soon. Roussel, something of a conservative around 1900 was yet original and fresh-sounding. This piece, full of inner movement and color, is richly orchestrated.

We've been hearing all the Stravinsky ballets, and now the turn came for Petrushka, which could well be a French production. Lombard used the whole score (not a suite-from) so that the whole tragi-comedy of the puppet's adventure and fate are suggested. Lombard got the raw variety and tone of parody proper to the sophistication of the piece. Unlike the other ballets this one merely stops as the fair peters out and suffers somewhat without the story-dance but never nods.

Saturday night, Michael Tilson Thomas had his best production so far. A bit from Rimsky-Korsakov's Easter Festival—the quiet color of old Orthodox chants led to the sparkling Piano concerto No. 3, in C by Prokofiev, which had its premiere not in Russia but in Chicago in 1921. It is easy to take, especially with Gary Graffman integrating the piano into the orchestration. The piece is tricked out with upsweeping scales, chattering figurations (so also Mozart) quick climaxes galore, but oh, the marches. Every movement has some passage of march-music that would stir the cockles of a Russian bureaucrat—even the andante had a slow dance with a tickle in it. Graffman and Thomas were in spirited accord.

Debussy's Prelude to Afternoon of a Faun was more sensuously languishing than ever —like the Mallarme poem, erotic dream. The Satie Deaux gymopedies is thin, smart stuff, even with Debussy's orchestration, but a good foil for the great Debussy of La Mer. This is, of course, no sea-impressionism but one of the finest expressionistic dreams of remembering response to the force and form of nature. The BSO has played it well many times but never with as much care for the meshing of instrumental detail, the blending of colors ('cellos on an upward phrase subtly taken away by the french horns, etc.) or the precise distinction from the mass by solo winds, and always small rhythms animating deeper surges. Thomas and the men of the orchestra were obviously caught up in this recreation, responding to each other.

Sunday afternoon Charles MacKerras, music director of the Sadler Wells Opera Company of London and a fartraveler as guest conductor, produced the miniatures, the Six Pieces for Orchestra by Webern, as a titillating beginning, contriving a chamber music delicacy that draws the sponse and suddenly, a rare memory.

Dvorak's Cello concerto in B minor is a labored fraud, short moments of authentic Bohemian inspiration built up to bigness with shoddy material. Jules Eskin played superbly. But Shostokovich, as of 1937, redeemed the program. His Symphony no. 5 is a reminder of great simplicities difficult for avant garde composers hereabouts. But in no. 5 the composer is never trite even in his grandest moments. The classic idea of themes and developments is still alive, allowing a richness of strange experience with tap roots, like a fountain of a tree. And he really uses the total orchestra —favoring, like Tchaikovsky, passages of dark melody in the deep strings, or all strings in impressive unity, powerful, massive brass, woodwind solo voices emerging. The last two chords are a wide-spreading quiet of living tone that harmonizes all drama in acceptance. Mr. MacKerras' operative experience had given him fine command of this over score, which was appreciated by the large audience.

TIMES
HARTFORD, CONN.
(S) 186,232
(E) 8,261

AUG 10 1970 New England Newsclip

Weekend at Tanglewood: Concerts of Sensitivity

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — After six weeks playing at Tanglewood, the Boston Symphony Orchestra last weekend renewed its reputation as one of the most reliable and consistently capable musical instruments in America. Of the three concerts played Friday and Saturday nights and on Sunday afternoon, all were performed well, one exceptionally so.

Friday, the young Frenchman Alain Lombard, presently musical director of the Miami, Fla., Philharmonic, led the Bostonians through a program of Haydn's Sym. 88, Roussel's Bacchus et Ariane, and Stravinsky's Petrushka (the 1947 revised edition).

The Haydn work is a delicately molded collection of felicitous tunes, great dynamic variety, hints of the Beethoven-to-come, and, under Mr. Lombard's direction, a distinctly heavily Teutonic flavor in the last movement. He conducted this work, and the others, with his baton kept low and pointed down, and an unusual posture, especially from a man noted as an operatic conductor and who must have his hands clearly visible.

Despite this unusual platform manner, Mr. Lombard communicated his energy and enthusiasm for the music to the orchestra, notably in the Roussel. The piece echoes Faust, a bacchanal, dream sequences and dances. Although the orchestra in Petrushka occasionally went its own way, Mr. Lombard had a firm expressive control in the Roussel suite.

Michael Tilson Thomas, the BSO's associate conductor, Saturday night directed the most beautiful, expressive and poetic interpretations of Debussy's La Mer we have ever heard. He must record it. Mr. Thomas possesses great poise, especially for one so young (26 in December), a bedrock tempo sense, and he shaped the richly colored impressionistic seascape with great sensitivity. He utilized a large beat with broad unmistakable sweeping strokes to great advantage, including in the other Debussy work, "Prelude to an afternoon of a faun," and Satie's Deux Gymnopedies, which was orchestrated by Debussy.

Pianist Gary Graffman performed the Prokofiev third concerto with customary skill. Its lightness and apparent simplicity was dampened occasionally by too strong playing. The piece is by no means a cosmic work, and deserves more levity. It is a small criticism, however, and doesn't mar the overall excellence of his interpretation.

Charles Mackerras, Sunday's conductor, is considered one of the most widely travelling conductors, for good reason: he has clear direction, a sense for contemporary music, and a faithfulness to the composer's intent.

When first performed in 1913, Webern's "Six Pieces for Orchestra" caused a riot. The music's transparent sonorities and new ways of combining instruments (chimes, drum, and suspended cymbal, for one) are appreciated today, however, especially when performed so skillfully.

Soloist in the Dvorak cello concerto was the BSO's principal Jules Eskin. He showed great flowing tone, despite a little pitch trouble. He tended to take the second movement a bit slowly, albeit with imaginative solo parts.

The final work, Shostakovich's fifth symphony, was buoyant and march-like and compatible with the composer's declaimed intent—"the making of a man." Unlike some interpreters, Mackerras restrained himself from overly romanticizing the work, even to the regal finale, which could have been a little faster.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 8 1970 New England Newsclip

Tanglewood Concert

Lombard Conducts Boston Symphony

By R. C. HAMMERICH

LENOX — Alain Lombard gave Tanglewood a boistrous and somewhat spectacular concert Friday night for his first appearance as a guest conductor of the Boston Symphony Orchestra.

His program was varied, although fairly standard—a Haydn symphony (no 88) from 1787, a colorful French ballet suite from 1930 and Stravinskys big bright ballet 'Petrushka,' from 1911.

He led them subjectively, that is, with somewhat more personal interpretational than is commonly encountered among the younger conductors.

He is 30, born in Paris a winner of the Mitropoulos competition for conductors, a former assistant for Von Karajan, a former assistant conductor of the New York Philharmonic and present music director of the Great Miami Philharminic.

On the podium, he is concise frugal of motion and apparently very clearly communicative. He is also unusually handsome for a conductor with black wavy hair and broad shoulders.

With the Haydn, his 'interpretation' seemed to result in a wider dynamic range, clipped phrasing and languid lyricism; it was just a bit quicker, slower louder softer. The purists probably objected, but it was interesting and unusual.

The Roussel Piece (Bacchus et Ariane Suite No. 2. Opus 43) is more romantic than most concertgoers have learned to expect from the suave, sophisticated French composers, and Lombard was more animated for it...also noisier.

The piece was, in 1930 when it was written, a reasonable musical and emotional descendent of the Stravinsky style which gave us 'Petrushka' in 1911.

And at Tanglewood Friday, its occassional brilliance before intermission prepared the audience for the Stravinsky that followed.

Petrushka (which was played in the 1947 revised version) is a work of genius, however, and it resisted with pride and substance the conductor's tendency to lead it into the same sort of noisiness that marred the Roussel piece.

The slim audience (4624) gave both a rousing reception, probably because of their bright colors and endless action.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 8 1970 New England Newsclip

Boy Choir Returns to Tanglewood

LENOX — The Berkshire Boy Choir returned to Tanglewood Friday evening for its fifth appearance in the fourth year of its existence and gave the excellent performance expected of it.

The choir was founded in 1967 to give choristers chosen by competitive audition throughout the country eight summer weeks of intensive training. It is based at Cranwell School, Lenox.

This year there are 65 voices in two groups, 50 treble boys and 15 men. The concert choir includes the men and 30 boys aged 12 and 13 and the cathedral choir includes eight men and 20 boys aged 12 and under.

Friday they presented nine unaccompanied pieces for the 7 p. m. prelude concert preceding the 9 p. m. regular performance of the Boston Symphony Orchestra.

Conductor was George Guest, who led the group its first year. Guest is also organist of St. John's College, Cambridge, England, and lecturer in music at the University of Cambridge.

The first six pieces were sung by the concert choir, the last three by the combined choirs. Both groups illustrated the best style one might hear in a serious boy choir: a range of dynamics and phrase that is wide enough to be expressive but not exaggerated, incisive starts and stops, clean diction and a balance of vocal tones that blend to a golden, rather than silver, sexless sound.

The pieces offered ranged from the 15th through the 20th centuries and were best, in my view, when presenting slow, quiet, liquid counterpoint.

RCH

Festival Weekend Excites Audience

The sixth weekend of the Berkshire Festival at Tanglewood was a most exciting and interesting one, as two young, new and accomplished conductors made their debut with the Boston Symphony Orchestra's festival audience.

Friday evening brought the 30-year-old French conductor, Alain Lombard, who is currently musical director of the greater Miami, (Fla.) Philharmonic. The varied and delightful program was beautifully performed under his energetic and enthusiastic direction.

The Haydn Symphony 88 was especially noteworthy, followed by Roussel's Bacchus et Ariane op.43 (suite No. 2). The last half of the program presented Stravinsky's capricious, bizarre and ever enchanting Petrushka (the revised 1947 edition). The audience of 4,624 was wildly enthusiastic.

Michael Tilson Thomas, the Boston Symphony Orchestra's associate conductor, demonstrated his skill and poise on Saturday evening. The highlight of this concert can be attributed to both conductor as well as guest soloist, Gary Graffman, for his performance of Prokofiev's Piano Concerto No. 3 in C op. 26. He brought out all the composer's nuances of the poetic, precocious and profound passages. The skillful blending of the piano with the orchestra for melodic and dynamic mastery, especially in the third movement, catapulted the audience of 9,036 into a tremendous roar of applause at the concerto's end. Graffman is a very strong and skillful pianist and his interpretation was a great and dynamic one.

French "moderns"—Debussy's prelude to "Afternoon of a Faun", was exquisitely rendered by the orchestra, with special mention and praise going to Mrs. Doriot Anthony Dwyer for her flute solo. They were followed by Satie's Deux gymnopedies, piano pieces originally orchestrated by Debussy, and the piece de resistance. . .Debussy's "La mer" (the Sea), three symphonic sketches which musically described this composer's great passion for the sea. This performance was beautiful and Thomas and the orchestra received a standing ovation.

Sunday afternoon's concert was conducted by Charles Mackerras, the second new conductor of the weekend making his first appearance with the Boston Symphony. It was evident from the start that this was an accomplished and talented conductor who had good control of the orchestra and a confident and sure manner in his knowledge of the music and the interpretation required.

Webern's Six Pieces for Orchestra started the program and the orchestra's playing was nothing short of sheer beauty of this modern work. It was first conducted by Arnold Schoenberg at a concert in Vienna in 1913, along with other moderns and the music was so radical in construction that it provoked a riot in the audience then. This composition created new tone colors and the composer's effect with muted tones was an innovation. It was exquisitely played by the orchestra under Mackerras' careful direction. This was pure poetry in sound.

Jules Eskin, first chair cellist with the Boston Symphony, was the soloist in Dvorak's Cello Concerto in B minor, op. 104. His performance was true virtuoso playing and this melodic and sensitive work was given a beautiful reading by both orchestra and soloist. The audience loved it.

Sunday's concert concluded with Shostakovich's 5th Symphony, an exploding and courageous work by this Russian composer, written for the celebration of the 20th anniversary in 1[illegible] of the USSR. It is a simplis[illegible]ork, for the most part, quite melodic with the underlying theme of "the making of a man," and almost romantic in its main theme, which starts in the first movement and develops with the strings, taken over by the woodwinds, returned during the finale for the brasses and percussions.

Mackerras' direction was clear-cut, assured, expansive and strong, which suited the mood and demands of this exciting work. The audience of 6,263 was wildly enthusiastic. This reviewer found this conductor most impressive.

The sixth weekend was indeed a most memorable musical experience with a total of 22,646 attending the three concerts.

Next weekend is again devoted to Beethoven and return William Steinberg to the podium to conduct Friday and Saturday concerts. Friday evening will feature Rudolf Firkusny as piano soloist in Beethoven's "Emporer" Concerto No. 5 and the "Eroica" Symphony No. 3 is the great work. Saturday's concert will present Jerome Lowenthal playing Beethoven's "Choral Fantasy" and Steinberg conducts the 9th Symphony ("Choral"), featuring soloists Gwendolin Sims, Eunice Alberts, William Cochran and Thomas Paul, with the Chorus Pro Musica, and the Tanglewood Festival Chorus.

Sunday afternoon Max Rudolf is the guest conductor and Jerome Lowenthal will be the featured artist in the Piano Concerto No. 1 of Beethoven. The program will end with Beethoven's popular 5th Symphony.

AMERICAN
WATERBURY, CONN.
(E) 42,315
AUG 12 1970 New England Newsclip

REPUBLICAN
WATERBURY, CONN.
(M) 27,000 (S) 36,[illegible]
AUG 12 1970 New England Newsclip

Two New Conductors Excel At Tanglewood

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SSM

Two guest conductors at Tanglewood/a review

By Michael Steinberg
Globe Staff

LENOX — Two guest conductors new to the Boston Symphony appeared with the orchestra at Tanglewood during the weekend just past. Alain Lombard conducted the conert Friday evening, and Charles Mackeeras that on Sunday afternoon.

Lombard, 30, is the music director of the Greater Miami Philharmonic. He came to this country from France to conduct a performance of the American Opera Society as long ago as 1963, and since then he has been heard with the New York Philharmonic whose assistant conductor he became after being a winner in the 1966 Mitropolous competition, with the New York Opera Company, and with the Metropolitan Opera (including a "Carmen" in Boston).

For his Tanglewood debut he chose Haydn's symphony number 88 in G major, the second suite from Roussel's ballet score, "Bacchus et Ariane," and Stravinsky's "Petroushka," given in its 1947 revised version. Lombard's beat is large, angular and a bit violent. Though present in both hands almost all the time, it is perhaps less clear from the front than it seemed from behind; either that, or the orchestra just did not put itself out for him much. At any rate, the playing, even though there were some fine solos in "Petroushka," was mostly rough an noisy and the conductor's hard-driving charges through the music did little to clarify it.

Charles Mackeeras in his mid-40s, is music director of the Sadlers Wells Opera in London, and is probably best known in America for some interesting recordings of 18th century music. His Tanglewood program, however, drew on quite another musical world: he began with Webern's six pieces for orchestra, opus six; continued with Dvorak's cello concerto (composed, astoundingly enough, only 11 years earlier) in which the soloist was the orchestra's principal cellist, Jules Eskin, and he finished with the fifth symphony of Shostakovich.

MacKeeras is an excellent conductor. His work was clear and intelligent, coherent, and admirably attentive to dynamics and balances. The Webern pieces, though they are night rather than daylight music, benefitted particularly from MacKeeras' care: the various fadings of piano and pianissimo for once really meant something, and so did the Diminuendos.

To Dvorak's concerto, Eskin brought a lovely sound, though one not quite big enough. In all matters of detail, his playing was tasteful and sensible, but in its view of the piece as a whole it was rather sentimental and self-indulgent. It is a less than exceedingly concentrated piece anyhow, but with Dvorak's tempo markings taken more seriously, it can easily be made to sound less sprawling than it did Sunday afternoon. Dvorak has filled the piece with solos for flute, and both in the concerto and later in the Shostakovich symphony, Doriot Anthony Dwyer did some of her finest playing of recent seasons.

As one further musical intelligence from the weekend, I report that on my way home from Tanglewood I passed a car with a bumper sticker I had not seen before. Its message: "Beverly Sills is a good high."

GLOBE
BOSTON, MASS.
(M) 257,967 (E) 194,70[illegible]
(S) 566,377
AUG 10 1970 New England Newsclip

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
AUG 2 1970 New England Newsclip

RECORDS

Ray LaRocque

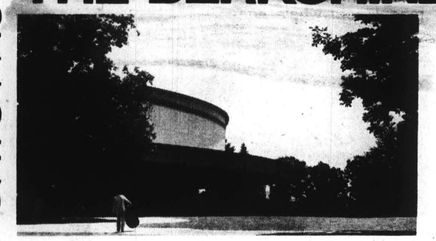
By RAY LaROCQUE
Of The Telegram Staff

THE SWEETEST and tenderest moments at this year's festival at Tanglewood could very well come on Friday when the Berkshire Boy Choir is the feature presentation. The choir, conducted by Brian Bennett, has a new RCA Victor LP called "Alleluia" which is ideal summer listening.

The vocal precision, the sweet, clean sounds make this collection enjoyable listening. Especially pleasant are these: John Wilbye's "Sweet honeysucking Bees," Purcell's "Hear My Prayer," and Dawson's "Ain'-a that Good News."

CUE REPORTS FROM

THE BERKSHIRE MUSIC FESTIVAL



ALTHOUGH I was born, raised, and semi-educated in the South, I always absurdly feel—as I approach Lenox, Massachusetts—that I am going home again. And I feel the same about the neighboring Tanglewood/Berkshire Festival—although this, in my music commentator role, obviously makes slightly better sense. Perhaps it's because the kinship of festival and historical town make up a familial whole, an abiding and dual entity, reminding us that such splendid and baroque Southern human beings as Mark Twain and William Faulkner could not have flourished until New England's Nathaniel Hawthorne and Herman Melville had hewed the way. History and esthetic geography aside, the past and the current record of the Tanglewood Festival is one at which all American music festivals must aim. In the spring, there were dire reports of a cancellation this season. Perish the economics. The howls of candy-deprived babes would be as nothing compared to what we would hear were the caviar of the Boston Symphony in summer residence taken away from adults.

I chose the particular weekend on which I report because this fabulous and virtuoso orchestra was being led by three different conductors in three successive concerts—two very young, two in debut with the Boston, and one (Michael Tilson Thomas, the ensemble's associate conductor) fresh from several last-minute, save-the-day triumphs of the winter touring season. I heard and learned a lot.

Paris-born Alain Lombard, who is just 30, is, when he is not busy with international and recording commitments, the music director of the Greater Miami Philharmonic. His debut with the Boston Symphony, judging from inadvertently overheard Tanglewood Shed conversations, aroused as much controversy as would pre-packaged frozen sauce on *haute cuisine*. No controversy in my estimation: I thought M. Lombard was *formidable*. He is something of an international glamour boy on the podium, but if that image interests him, he does not show it. He grasps at the drama of a score as if he were drowning and it were the lifeline, and they both reach a safe haven. That he revealed the underrated, multi-layered glories of Roussel's second "Bacchus et Ariane" Suite was not surprising; that a keenly appreciative reading of Haydn's beloved and familiar Symphony No. 88 preceded the Roussel was most surprising. The Haydn had the dynamics and the romantic song—right where they fall; the Roussel, shot through with a percussive precision nothing short of amazing, had the pointillistic force of showers of meteors. I cooled during the finale, that 1947 revision of Stravinsky's immortal "Petrouchka." But these reservations had nothing to do with leader or orchestra, but rather with a scaling down of what should have been left alone. I love "Petrouchka" to its last originally scored note, and think 1947's were erratic "last thoughts."

On Saturday evening, 26-year-old Michael Tilson Thomas aroused students, patrons, and the most casual drop-ins to a frenzy. No wonder. For this real product of unreal Hollywood, California, deserved every moment of his ovation. By making superior music with his fluid hands and arms, he clearly has it made. He is already a learned conductor. He is meticulous; he has flair; he delights in fine detail; and he has an eloquent body English on the platform which is as musical as a dancer's. He was blessed by the collaboration of Gary Graffman, a pianist of whom it may be said that "nothing becomes him so much as his maturity." Together they offered as scintillating and probing a performance of the Third Piano Concerto by Prokofiev as I ever expect to hear. This interpretation of one of the most urbane and caustic concerti ever composed was strong enough to support traffic, yet it was suffused with a sense of longing, loss, and rue. Just as scored, there was not an ounce of fat on its elegant frame. This also was true of Mr. Tilson's other selections, which culminated in a vigorous look at Debussy's "La Mer," one which blended fireworks with respect and temperament. Four or five more young artists like Mr. Thomas, and I wouldn't trust anyone over 30.

Sunday's concluding concert was a letdown, and I was sorry. I was sorry because Charles Mackerras, the music director of London's Sadler's Wells Opera Company, and widely admired elsewhere and on many recordings, made a lacklustre debut with the Boston Symphony. Moreover, the principal cellist of the symphony, Jules Eskin, likewise foundered. Under Mr. Mackerras' baton, one heard, as it were, another orchestra overnight. The leader guided some seemingly bored men through Webern's Op. 6 Pieces for Orchestra, which was rather like setting a giant computer to delivering pins. That over, he and Mr. Eskin tred a dinosaurian path through Dvorak's Cello Concerto. Their leaden performance had little relationship to a rhapsodic score, being measure-for-measure unexceptional, dull, and metronomic. This kind of stiffness makes an intermission seem like a reward, but what followed—Shostakovich's Symphony No. 5—was harsher punishment. I admit that I find Shostakovich unbearably verbose as a symphonist, contemptible as a polemicist, and merely tolerable as a composer of light ballet scores. Of the ersatz Mahler which permeates and exposes the Shostakovich pretensions, you *can* say that the Russian early on gobbled up Mahler. He anticipated by decades the message of Marshall McLuhan: plunder sources, reproduce endlessly. In this derivative symphony, the ghost of a very great man is tortured by listless longueurs and febrile ferocities. Mr. Mackerras lingered over these Mahlerian regurgitations with an appetite bordering on the naive. But duplicator Shostakovich could not erase the joys of Tanglewood, where Hawthorne originated and perfected the Twice-Told Tale. And the Tanglewood Festival cannot retell its own story too often for me.

—GREER JOHNSON

CUE
NEW YORK, N. Y.
W. 244,000

AUG 22 1970

Mostly Music

BY KENNETH ROBERTS
Associate Professor of Music, Williams College

The 19th-Century is alive and doing well, in Marlboro, Vermont. Last Saturday I heard some fantastically electric musicmaking there, coached by Messr's Casals and Serkin. I have not been swayed in years past by the Casals adoration cult; it has reminded me of the lip service paid to Albert Schweitzer in his later years. . .as typified by the editorials in the Saturday Review. And, in addition, Casals recordings. . .especially the Bach series (either playing or conducting), which devotees of Casals are so quick to adore, have been simply dreadful: not true to Bach's printed indications, a sense of style in his time, etc. Thus I came to Marlboro with a prejudice, but with a prejudice at the opposite end of the spectrum than most in the audience. Well, what I saw and heard convinced me that the man knows what he is doing (at least in Beethoven) and quite frankly draws the best from the musicians playing under his direction. Although his physical activity is slow, his mental and communicative prowess remain formidable; he bowed rather than conducted for the Beethoven "Emperor" Concerto, making it a model of strength, precision, and boundless athletic energy. . . exactly matching Serkin's pianistic model of the composition. I have heard Rudolf Serkin play this work many times before; never has his view sounded so right as last weekend when that view was also held and realized by the conductor and orchestral musicians. It was galvanizing.

Also on the program were a group of inconsequential Preludes and Fugues for string quartet of Adolf Busch, a founder (spiritually speaking) of Marlboro. . . played I suppose, in memoriam, and an admirable reading of the Mendelssohn String Octet, the first movement of which was especially well prepared and set forth. And a new view of Mendelssohn it was, too, with broadly-bowed, vibrato-filled phrases to set off the rather text-book style of musical form which Mendelssohn fills. To be sure, no humans could have kept up the pace set in tone, intensity, and energy as found in Saturday's opening movement. Thus the Scherzo and later movements came as a letdown. But what an opening!

I deliberately went to hear the Boston Symphony play under two, relatively unknown (to them) guest conductors last week: Alain Lombard (30 years old, a Karajan protegee and Miami, Florida Symphony leader) and Charles Mackerras (slightly older, and musical director of the U. K.'s Sadlers Wells Opera in London). Two very different conductors could not be imagined: Lombard giving every command imperially to the group, eliciting a ho-hum machine-style playing from the BSO, and the Australian-born-in-Schenectady (!) Mackerras suggesting, coaxing, getting the men to relax and play their best. Both programs were typical, with a classic (Haydn 88, Dvorak Cello Concerto respectively) and interest in a larger work (Stravinsky Petrouchka and the Shostakovich 5th, in order). Each program had a curiosity (Lombard's Roussel and Mackerras' Webern opus 6). Some observations: Webern's low dynamic range does not work in an outdoor, summer concert, no matter how much I think we need to hear the music, and no matter how grateful I am for live performances of the new Vienna School; Eskin's tone - in quantity, for the Dvorak is just too small for the Boston Symphony. . .perhaps the conductor could have helped balance here a bit better to aid the soloist; Lombard's Stravinsky was like the SNCF's new aerotrain: off the ground but not operative (such matter-of-fact playing is Tanglewood at its worst); the Roussel Bacchus and Ariane Suite was beautifully played, good ensemble, brilliant frenzied climaxes, gorgeous solo passages, decent and generous dynamic scale, and so forth. But the highlight of the weekend was the Sunday Shostakovich. . .who cares if it's an easy, light work? Mr. Gentleman Johnny II made us forget Soviet music, lack of musical substance (or the ernst, Germanic style normally thought of in a Symphony), and Stravinsky's bitter criticisms of the work. The strings played in tune, in time, with relaxed sound in the slow movement: the BSO before Leinsdorf. And such solo winds. Never have I so enjoyed D.A. Dwyer's flute and Walt's bassoon sound and musicianly phrasing so much. Here is the secret of the Boston, with such great, individual playing in critical solo desk-passages. These two are among the greatest of players in orchestras today, in my humble opinion. What a joy to hear, to watch, and to anticipate. Even the Boston was pleased with its playing Sunday in the Shostakovich; the looks on the men's faces after each glowing movement showed that they could be raised from the boredom of routine playing, even as good as is the routine playing of such a major orchestra as the Boston!

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY 1,247

AUG 13 1970

New England Newsclip

Prokofiev's Romanticism Memorable at Tanglewood

By R. C. HAMMERICH

LENOX — Prokofiev's Third Piano Concerto is big music, full of steam and crunch and nuts and bolts. Saturday at Tanglewood it was presented memorably.

Well-Cast Trio

Gary Graffman, a virtuoso of the first rank in the big-sound department was soloist. Michael Tilson Thomas conducted, and the Boston Symphony Orchestra completed the team.

It was a well cast trio, well matched to the score and well matched to each other . . . The orchestra can play anything well when it cares, and it seems to like its young associate conductor. Thomas has a sure hand with scores of difficult rhythmic patterns such as this one. Graffman is a technical genius on the keyboard and is temperamentally suited to such 20th Century romantics as Prokofiev.

The instant after it came to its sudden electric finish, Thomas impulsively tossed his baton toward the music stand, whacked his hands together with pleasure and turned to Graffman with a giant grin.

Vastly Entertaining

The concerto is a highly colorful and rhythmically compelling one; it has lots of thumps and edges and sudden changes of direction into quietly lyrical moments or into leaping lurching percussive clutches of sound.

It can be a vastly entertaining piece when played without excessive enthusiasm or theatrics. Such treatment would turn it into clashing noise. Thomas and Graffman played it brightly and even beautifully Saturday.

What's more, they played it with a togetherness of motion and mood that made it seem, occasionally, almost magical. Besides, it is my favorite Prokofiev, which probably made it sound better.

After intermission there was lots of Debussy: Prelude to Afternoon of a Faun and La Mer, separated by two short pieces by Erik Satie (orchestrated by Debussy) designed to accompany gymnastic exercises.

Faun and the orchestrations are similar in that they float without seeming support. La Mer, of course, is a great classic of impressionism intended to express the composer's feelings about the sea. It, also, floats no less fluidly.

Thomas handled Debussy with taste and deference. The music is not of the soft that arouses jumping enthusiasm, but it has a strong following, and those who love it are annoyed by anyone who toys with its elusive and fragile subtleties.

Thomas did not toy with it. At 25 he is a conductor with lots of promise, superior already to a few of the occasional journeyman international conductors who pass through here as guests.

He has a few mannerisms on the podium, but they are not showing up in the music. He tends to play the scores straight, uncluttered by vain interference.

It seems likely, at this point, that he will become an established success.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 9 1970

New England Newsclip

Thomas and Graffman at Tanglewood

By RICHARD VINCENT

The Boston Symphony Orchestra under the direction of Miachael Tilson Thomas presented a program of Twentieth Century music Saturday night at the shed. Assisting artist was the pianist ,Gary Graffman.

Twentieth Century it might have been but serial or twelve tone it was not, with Mussorgsky, Prokofieff, Satie and Debussy the choices.

The featured work, Prokofieff's Piano Concerto No. 3 in Opus 26, a vital and interesting work, was played with great style by Gary Graffman.

MICHAEL TILSON THOMAS and the orchestra accompanied Graffman in a most exemplary manner and regardless of whose musical concept was the more in evidence or whether it was an exercise in mututality, the result was exciting for the large crowd in the shed and on the lawns.

The finale marked allegro ma no troppo, in ¾ rhythm, was a lot of fun as the strings and woodwinds did happy battle with the bully on the block, the piano. Musically this contretempts between the soloist and orchestra is the highlight of the Concerto and the contention between the two well matched forces in terms of key signature has a good deal of humor in it.

Two more themes are introduced, one by the woodwinds and another by the piano. The themes are developed and then comes the bright and vivacious coda that led directly into an immediate and enthusiastic demonstration by the audience.

THE PRELUDE to the "Afternoon of a Fawn," by Debussy and "Deux Gymnopedies" by Erik Satie were next.

Satie, that strange and highly individual man whose influence on French music has outweighed his actual production by a good deal, would, (as the program notes) have been very much at home with the aliented youth of today. As further proof that there is little new under the sun, Satie went the route for which many young people opt today. He dropped out. He insisted on doing his own thing in his own way, and he loved to shake up the establishment.

Whether this life style resulted in works of value or whether his innate creative drive would have produced works of art anyhow is moot and, at this stage, academic.

These two short pieces are moving if minor creations, and there is no question that Satie's heuristic brand is on them.

THE FINAL WORK, Debussy's "La Mer" even though from this century has taken on a venerable air, and when one considers it's age, why shouldn't it? It was composed 65 years ago and in musical history and, more to the point, in the history of the big symphony orchestra this is a long time. Only in comparison with ninteenth century composers would Debussy be considered in even the slightest way a modern. If you doubt this listen to Webern's "Six Pieces for Orchestra" that was performed yesterday in the shed. This work was composed in 1913 only eight years after "La Mer" and the difference musically is 180 degrees.

Thomas, who has had a lot of important work to do lately because of Steinberg's recent illness, seems to be seizing his opportunities. Any happenstance that provides a young man still technically in his apprenticeship with a toy like the Boston Symphony Orchestra to play with should be exploited to its full measure. Thomas seems to be doing it.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, August 10, 1970

CUE REPORTS FROM THE BERKSHIRE MUSIC FESTIVAL

ALTHOUGH I was born, raised, and semi-educated in the South, I always absurdly feel—as I approach Lenox, Massachusetts—that I am going home again. And I feel the same about the neighboring Tanglewood/Berkshire Festival—although this, in my music commentator role, obviously makes slightly better sense. Perhaps it's because the kinship of festival and historical town make up a familial whole, an abiding and dual entity, reminding us that such splendid and baroque Southern human beings as Mark Twain and William Faulkner could not have flourished until New England's Nathaniel Hawthorne and Herman Melville had hewed the way. History and esthetic geography aside, the past and the current record of the Tanglewood Festival is one at which all American music festivals must aim. In the spring, there were dire reports of a cancellation this season. Perish the economics. The howls of candy-deprived babes would be as nothing compared to what we would hear were the caviar of the Boston Symphony in summer residence taken away from adults.

I chose the particular weekend on which I report because this fabulous and virtuoso orchestra was being led by three different conductors in three successive concerts—two very young, two in debut with the Boston, and one (Michael Tilson Thomas, the ensemble's associate conductor) fresh from several last-minute, save-the-day triumphs of the winter touring season. I heard and learned a lot.

Paris-born Alain Lombard, who is just 30, is, when he is not busy with international and recording commitments, the music director of the Greater Miami Philharmonic. His debut with the Boston Symphony, judging from inadvertently overheard Tanglewood Shed conversations, aroused as much controversy as would pre-packaged frozen sauce on *haute cuisine*. No controversy in my estimation: I thought M. Lombard was *formidable*. He is something of an international glamour boy on the podium, but if that image interests him, he does not show it. He grasps at the drama of a score as if he were drowning and it were the lifeline, and they both reach a safe haven. That he revealed the underrated, multi-layered glories of Roussel's second "Bacchus et Ariane" Suite was not surprising: that a keenly appreciative reading of Haydn's beloved and familiar Symphony No. 88 preceded the Roussel was most surprising. The Haydn had the dynamics and the romantic song—right where they fall: the Roussel, shot through with a percussive precision nothing short of amazing, had the pointillistic force of showers of meteors. I cooled during the finale, that 1947 revision of Stravinsky's immortal "Petrouchka." But these reservations had nothing to do with leader or orchestra, but rather with a scaling down of what should have been left alone. I love "Petrouchka" to its last originally scored note, and think 1947's were erratic "last thoughts."

On Saturday evening, 26-year-old Michael Tilson Thomas aroused students, patrons, and the most casual drop-ins to a frenzy. No wonder. For this real product of unreal Hollywood, California, deserved every moment of his ovation. By making superior music with his fluid hands and arms, he clearly has it made. He is already a learned conductor. He is meticulous; he has flair; he delights in fine detail; and he has an eloquent body English on the platform which is as musical as a dancer's. He was blessed by the collaboration of Gary Graffman, a pianist of whom it may be said that "nothing becomes him so much as his maturity." Together they offered as scintillating and probing a performance of the Third Piano Concerto by Prokofiev as I ever expect to hear. This interpretation of one of the most urbane and caustic concerti ever composed was strong enough to support traffic, yet it was suffused with a sense of longing, loss, and rue. Just as scored, there was not an ounce of fat on its elegant frame. This also was true of Mr. Tilson's other selections, which culminated in a vigorous look at Debussy's "La Mer," one which blended fireworks with respect and temperament. Four or five more young artists like Mr. Thomas, and I wouldn't trust anyone over 30.

Sunday's concluding concert was a letdown, and I was sorry. I was sorry because Charles Mackerras, the music director of London's Sadler's Wells Opera Company, and widely admired elsewhere and on many recordings, made a lacklustre debut with the Boston Symphony. Moreover, the principal cellist of the symphony, Jules Eskin, likewise foundered. Under Mr. Mackerras' baton, one heard, as it were, another orchestra overnight. The leader guided some seemingly bored men through Webern's Op. 6 Pieces for Orchestra, which was rather like setting a giant computer to delivering pins. That over, he and Mr. Eskin tred a dinosaurian path through Dvorak's Cello Concerto. Their leaden performance had little relationship to a rhapsodic score, being measure-for-measure unexceptional, dull, and metronomic. This kind of stiffness makes an intermission seem like a reward, but what followed—Shostakovich's Symphony No. 5—was harsher punishment. I admit that I find Shostakovich unbearably verbose as a symphonist, contemptible as a polemicist, and merely tolerable as a composer of light ballet scores. Of the ersatz Mahler which permeates and exposes the Shostakovich pretensions, you *can* say that the Russian early on gobbled up Mahler. He anticipated by decades the message of Marshall McLuhan: plunder sources, reproduce endlessly. In this derivative symphony, the ghost of a very great man is tortured by listless longueurs and febrile ferocities. Mr. Mackerras lingered over these Mahlerian regurgitations with an appetite bordering on the naive. But duplicator Shostakovich could not erase the joys of Tanglewood, where Hawthorne originated and perfected the Twice-Told Tale. And the Tanglewood Festival cannot retell its own story too often for me.

—GREER JOHNSON

CUE
NEW YORK, N. Y.
W. 244,000

AUG 22 1970

Mostly Music

BY KENNETH ROBERTS
Associate Professor of Music, Williams College

The 19th-Century is alive and doing well, in Marlboro, Vermont. Last Saturday I heard some fantastically electric musicmaking there, coached by Messr's Casals and Serkin. I have not been swayed in years past by the Casals adoration cult; it has reminded me of the lip service paid to Albert Schweitzer in his later years. . .as typified by the editorials in the Saturday Review. And, in addition, Casals recordings. . .especially the Bach series (either playing or conducting), which devotees of Casals are so quick to adore, have been simply dreadful: not true to Bach's printed indications, a sense of style in his time, etc. Thus I came to Marlboro with a prejudice, but with a prejudice at the opposite end of the spectrum than most in the audience. Well, what I saw and heard convinced me that the man knows what he is doing (at least in Beethoven) and quite frankly draws the best from the musicians playing under his direction. Although his physical activity is slow, his mental and communicative prowess remain formidable; he bowed rather than conducted for the Beethoven "Emperor" Concerto, making it a model of strength, precision, and boundless athletic energy. . . exactly matching Serkin's pianistic model of the composition. I have heard Rudolf Serkin play this work many times before; never has his view sounded so right as last weekend when that view was also held and realized by the conductor and orchestral musicians. It was galvanizing.

Also on the program were a group of inconsequential Preludes and Fugues for string quartet of Adolf Busch, a founder (spiritually speaking) of Marlboro. . . played I suppose, in memoriam, and an admirable reading of the Mendelssohn String Octet, the first movement of which was especially well prepared and set forth. And a new view of Mendelssohn it was, too, with broadly-bowed, vibrato-filled phrases to set off the rather text-book style of musical form which Mendelssohn fills. To be sure, no humans could have kept up the pace set in tone, intensity, and energy as found in Saturday's opening movement. Thus the Scherzo and later movements came as a letdown. But what an opening!

I deliberately went to hear the Boston Symphony play under two, relatively unknown (to them) guest conductors last week: Alain Lombard (30 years old, a Karajan protegee and Miami, Florida Symphony leader) and Charles Mackerras (slightly older, and musical director of the U. K.'s Sadlers Wells Opera in London). Two very different conductors could not be imagined: Lombard giving every command imperially to the group, eliciting a ho-hum machine-style playing from the BSO, and the Australian-born-in-Schenectady (!) Mackerras suggesting, coaxing, getting the men to relax and play their best. Both programs were typical, with a classic (Haydn 88, Dvorak Cello Concerto respectively) and interest in a larger work (Stravinsky Petrouchka and the Shostakovich 5th, in order). Each program had a curiosity (Lombard's Roussel and Mackerras' Webern opus 6). Some observations: Webern's low dynamic range does not work in an outdoor, summer concert, no matter how much I think we need to hear the music, and no matter how grateful I am for live performances of the new Vienna School; Eskin's tone - in quantity, for the Dvorak is just too small for the Boston Symphony. . .perhaps the conductor could have helped balance here a bit better to aid the soloist; Lombard's Stravinsky was like the SNCF's new aerotrain: off the ground but not operative (such matter-of-fact playing is Tanglewood at its worst); the Roussel Bacchus and Ariane Suite was beautifully played, good ensemble, brilliant frenzied climaxes, gorgeous solo passages, decent and generous dynamic scale, and so forth. But the highlight of the weekend was the Sunday Shostakovich. . .who cares if it's an easy, light work? Mr. Gentleman Johnny II made us forget Soviet music, lack of musical substance (or the ernst, Germanic style normally thought of in a Symphony), and Stravinsky's bitter criticisms of the work. The strings played in tune, in time, with relaxed sound in the slow movement: the BSO before Leinsdorf. And such solo winds. Never have I so enjoyed D.A. Dwyer's flute and Walt's bassoon sound and musicianly phrasing so much. Here is the secret of the Boston, with such great, individual playing in critical solo desk-passages. These two are among the greatest of players in orchestras today, in my humble opinion. What a joy to hear, to watch, and to anticipate. Even the Boston was pleased with its playing Sunday in the Shostakovich; the looks on the men's faces after each glowing movement showed that they could be raised from the boredom of routine playing, even as good as is the routine playing of such a major orchestra as the Boston!

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY 1,247

AUG 13 1970

New England Newsclip

Prokofiev's Romanticism Memorable at Tanglewood

By R. C. HAMMERICH

LENOX — Prokofiev's Third Piano Concerto is big music, full of steam and crunch and nuts and bolts. Saturday at Tanglewood it was presented memorably.

Well-Cast Trio

Gary Graffman, a virtuoso of the first rank in the big-sound department was soloist. Michael Tilson Thomas conducted, and the Boston Symphony Orchestra completed the team.

It was a well cast trio, well matched to the score and well matched to each other . . . The orchestra can play anything well when it cares, and it seems to like its young associate conductor. Thomas has a sure hand with scores of difficult rhythmic patterns such as this one. Graffman is a technical genius on the keyboard and is temperamentally suited to such 20th Century romantics as Prokofiev.

The instant after it came to its sudden electric finish, Thomas impulsively tossed his baton toward the music stand, whacked his hands together with pleasure and turned to Graffman with a giant grin.

Vastly Entertaining

The concerto is a highly colorful and rhythmically compelling one; it has lots of thumps and edges and sudden changes of direction into quietly lyrical moments or into leaping lurching percussive clutches of sound.

It can be a vastly entertaining piece when played without excessive enthusiasm or theatrics. Such treatment would turn it into clashing noise. Thomas and Graffman played it brightly and even beautifully Saturday.

What's more, they played it with a togetherness of motion and mood that made it seem, occasionally, almost magical. Besides, it is my favorite Prokofiev, which probably made it sound better.

After intermission there was lots of Debussy: Prelude to Afternoon of a Faun and La Mer, separated by two short pieces by Erik Satie (orchestrated by Debussy) designed to accompany gymnastic exercises.

Faun and the orchestrations are similar in that they float without seeming support. La Mer, of course, is a great classic of impressionism intended to express the composer's feelings about the sea. It, also, floats no less fluidly.

Thomas handled Debussy with taste and deference. The music is not of the sort that arouses jumping enthusiasm, but it has a strong following, and those who love it are annoyed by anyone who toys with its elusive and fragile subtleties.

Thomas did not toy with it. At 25 he is a conductor with lots of promise, superior already to a few of the occasional journeyman international conductors who pass through here as guests.

He has a few mannerisms on the podium, but they are not showing up in the music. He tends to play the scores straight, uncluttered by vain interference.

It seems likely, at this point, that he will become an established success.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 9 1970

New England Newsclip

Thomas and Graffman at Tanglewood

By RICHARD VINCENT

The Boston Symphony Orchestra under the direction of Miachael Tilson Thomas presented a program of Twentieth Century music Saturday night at the shed. Assisting artist was the pianist ,Gary Graffman.

Twentieth Century it might have been but serial or twelve tone it was not, with Mussorgsky, Prokofieff, Satie and Debussy the choices.

The featured work, Prokofieff's Piano Concerto No. 3 in Opus 26, a vital and interesting work; was played with great style by Gary Graffman.

MICHAEL TILSON THOMAS and the orchestra accompanied Graffman in a most exemplary manner and regardless of whose musical concept was the more in evidence or whether it was an exercise in mututality, the result was exciting for the large crowd in the shed and on the lawns.

The finale marked allegro ma no troppo, in ¾ rhythm, was a lot of fun as the strings and woodwinds did happy battle with the bully on the block, the piano. Musically this contretempts between the soloist and orchestra is the highlight of the Concerto and the contention between the two well matched forces in terms of key signature has a good deal of humor in it.

Two more themes are introduced, one by the woodwinds and another by the piano. The themes are developed and then comes the bright and vivacious coda that led directly into an immediate and enthusiastic demonstration by the audience.

THE PRELUDE to the "Afternoon of a Fawn," by Debussy and "Deux Gymnopedies" by Erik Satie were next.

Satie, that strange and highly individual man whose influence on French music has outweighed his actual production by a good deal, would, (as the program notes) have been very much at home with the aliented youth of today. As further proof that there is little new under the sun, Satie went the route for which many young people opt today. He dropped out. He insisted on doing his own thing in his own way, and he loved to shake up the establishment.

Whether this life style resulted in works of value or whether his innate creative drive would have produced works of art anyhow is moot and, at this stage, academic.

These two short pieces are moving if minor creations, and there is no question that Satie's heuristic brand is on them.

THE FINAL WORK, Debussy's "La Mer" even though from this century has taken on a venerable air, and when one considers it's age, why shouldn't it? It was composed 65 years ago and in musical history and, more to the point, in the history of the big symphony orchestra this is a long time. Only in comparison with ninteenth century composers would Debussy be considered in even the slightest way a modern. If you doubt this listen to Webern's "Six Pieces for Orchestra" that was performed yesterday in the shed. This work was composed in 1913 only eight years after "La Mer" and the difference musically is 180 degrees.

Thomas, who has had a lot of important work to do lately because of Steinberg's recent illness, seems to be seizing his opportunities. Any happenstance that provides a young man still technically in his apprenticeship with a toy like the Boston Symphony Orchestra to play with should be exploited to its full measure. Thomas seems to be doing it.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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TIMES UNION
Monday, August 10, 1970

Music Review

Russian-French Themes at Tanglewood

By JAY C. ROSENFELD

THE SIXTH weekend at Tanglewood was a distinct and welcomed departure from the programs of the preceding weeks. They leaned heavily on French and Russian music. Three conductors divided the tasks. Two of them were newcomers. Yesterday Charles Mackerras had what is certainly one of the most rewarding concertos for cello as the central number on his program and the orchestra's principal cellist Jules Eskin as the soloist. The Dvorak B Minor Opus 104, concerto received an overwhelming performance. Eskin actually made his cello sing in the unsurpassably grateful themes with which the work abounds. He gave it a spacious execution and the birds, who have made the girders of the Shed their summer abode were so affected in the Adagio that they added their chirps.

* * *

MACKERRAS began his program with the "Six Pieces" of Anton Webern, six extremely short sketches which in their 60 years have never been clarified to the public. To the initiated they may have significance, but they require a massive dose of good will. They range in duration from 11 to 32 bars, that is if the 7 bars of percussion are subtracted from the "Funeral March," but that omission would amputate a substantial segment from the corpus.

These Webern Pieces are offered as spinach is offered to a child. "This is good for you and if you eat it you can have an ice cream stick." Thus Mackerras gave his audience the Dvorak and then the Shostakovich 5th Symphony, Opus 47.

This is amazingly transparent music and yet intensely effective. While it is purely absolute music, there is always a theme of suspicion in the music written in the Soviet during the period of the 20th anniversary of the U.S.S.R. Thereafter, there is an element of a national anthem in their cumulative tension.

Schumann once wrote a movement which he wanted played "as fast as possible," and then added a minute later "still faster." Shostakovich asks that the final movement be played with a metronome marking of 88. He soon raises the ante "accelarondo poco a poco" to 104, soon to 132, another accelarondo, still a "piu mosso" (still more) and finally to 188. One could not tell at this point yesterday whether the conductor was riding the orchestra or the contrary. Mr. Mackerras otherwise gave the musicians well-controlled and reasoned direction and conveyed in full measure the spirit of the depths of the symphony.

* * *

THIS TEMPTATION to race is too often allowed. With it goes a tendency to increase the decibel count. This was well illustrated Friday when the guest conductor was Alain Lombard. His reading of the Stravinsky "Petrushka" became a runaway at the end. His program, however, included the second suite of Roussel's "Bacchus et Ariane," a ballet which merits much more frequent hearings, and for that one should be grateful to Lombard as well as for its graphic depiction. The score abounds in exquisite dissonances, often played with quiet poignance. This was Lombard's high point.

A lovely Haydn symphony, the G Major, Opus 88, opened his program. It was given a superficial reading. Each movement is a treasure in its own right and the excessive arm-flailing in the Largo did not enhance its basic beauty. In the great Minuet one might have expected a differentiation of the wonderful folk-dance tune after the sixth repetition.

* * *

SATURDAY night Michael Thomas chose all his orchestral works from the same part of the library, a shelf which has been quite neglected this season so far. The introduction to Mussorgsky's opera "Khovantchina" sits well beside Debussy and the rarely-heard Erik Satie. The Russian overture was as tranquil as later was the Debussy Prelude to "The Afternoon of a Faun" and the mood was as well established and sustained. "La Mer," also of Debussy, is essentially subdued and distant in its coloration although, the Roussel ends in a flash of tumultuous animation. But it was soothing and doubly agreeable to hear the quality of tone mutes produced as against some ample servings of ear-splitting excesses on other days. The pleasure of Thomas's readings was augmented by the performance of his principals, flute Doriot Anthony and oboe Ralph Gomberg.

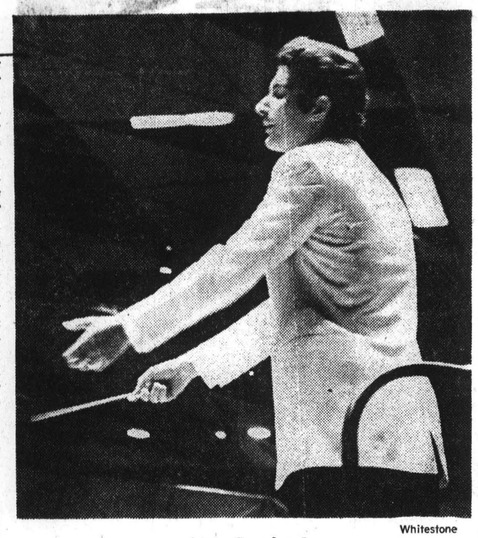
Satie was a composer *sui generis*. He was a minor composer whose reputation among his contemporaries of World War I outstripped the intrinsic value of his works. Yet in the two "Gymnopedies," which Thomas played, there is a paradoxical warmth without sentiment, probably achieved mainly by harmonic structure. "Gymnopedies," originally for piano and orchestrated by Debussy, were slow processional dances in ancient Greece to celebrate annually at Sparta in honor of Apollo and others.

* * *

GARY GRAFFMAN gave an electrifying performance of the Prokofieff 3rd Piano Concerto in C, Opus 26. The composer has written a far more than meek accompaniment to the solo and Thomas was not always aware of how much he was exhorting the orchestra to execute their assignment. Yet Graffman's powerful fingers and tonal sensitivity proved adequate in most situations. He emerged clearly above the agitation which is the character of the concerto. The technical demands are formidable but clarity and sonority were never sacrificed for mere ostentation.

* * *

IT IS A pleasant coincidence that both concertos played this weekend, the Dvorak cello and the Prokofieff piano, were composed in this country. Dvorak came here in the mid-90s as a teacher; Prokofieff right after World War I as a pianist. Each man returned to his respective homeland but their sojourns in this country were productive of compositions which have been mainstays in the reputations of the two men.



Whitestone

Alain Lombard

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 10 1970
New England Newsclip

Mackerras' Deft Conducting Complements Eskin's Cello

By R. C. HAMMERICH

LENOX — Jules Eskin came to the Boston Symphony Orchestra as first cellist in 1964 from George Szell's Cleveland orchestra; Sunday afternoon at Tanglewood he was out in front of the orchestra as soloist for Dvorak's Cello Concerto Opus 104. Conductor was Charles Mackerras.

Eskin is not an aggressive cellist, and the cello does not ordinarily have a powerful sound. Also Dvorak integrated it deeply in the fabric of the orchestration. Consequently the conductor must be very careful to keep the 100-plus members of the orchestra from swallowing the soloist.

Mackerras did it deftly Sunday and Eskin's beautifully warm and gentle chamber music manner was clearly heard. The concerto is a warm and gentle score anyway; so Eskin's style enhanced it.

His background includes training with three of the world's leading cellists, musicians of disparate styles, Leonare Rose, Gregor Piatoigorsky and Janos Starker, and with service in the Dallas Symphony Orchestra and New York City Ballet and Opera orchestras as well as Cleveland.

Mackerras' conducting skill, while indicated during his accompaniment of the cello and the Shostakovich Fifth Symphony after intermission, was brightly illuminated during the opening performance of Anton Webern's prototype "Six Pieces for Orchestra" Opus 6, which he conducted from memory.

Webern's lean, transparent, delicate work with the 12-tone system of composition invented by his teacher and friend, Schoenberg, became the primary influence over the composers of the 1950's and 1960's.

The 'Six Pieces,' first performed in 1913, was the first of this work and it is still highly viable. It is incredibly transparent and fragile, consisting from a superficial observation point, of bright bits, little fragments, tense pauses, sudden tangents, endless surprises organized in a gossamer-thin pattern that seems as glittering and as ephemeral as a child's Fourth-of-July sparkler in the dusk.

Mackerras held it together with fine skill and kept its off-balance tendencies level and in steady motion.

The Shostakovich symphony is a good crowd-pleaser, full of satisfying sonority and sufficient variety to hold attention. Mackerras handled that also with professional aplomb.

It was his first appearance with the Boston Symphony Orchestra. He was born in Schenectady, grew up in Australia, is music director of the Sadlers Wells Opera in London, and has been the director of the BBC Concert Orchestra and the Hamburg State Opera as well as guest conductor of most of the western world's major orchestras.

Weekend gate count: Friday with Alain Lombard, 4624; Saturday morning open rehearsal, 2723; Saturday night with Thomas and Graffman, 9036; Sunday afternoon with Mackerras, 6263; total 22,646.

Coming up: Monday Berkshire Music Center (BMC) vocal concert at 8.30; Tuesday, Boston Pops with Arthur Fiedler and Earl Wild at 8.30; Wednesday, youth concert with Michael Tilson Thomas at 2.30 and composers forum at 8.30; Thursday, BMC Orchestra with Gunther Schuller at 8.30; Friday, Claude Frank, pianist, with two Beethoven sonatas at 7; Boston Symphony Orchestra (BSO) with William Steinberg and Rudolf Firkusny at 9; Saturday, BSO with Steinberg (Beethoven's Ninth Symphony at 8.30; Sunday, BSO with Max Rudolf and Jerome Lowenthal at 2.30; first concert of the Festival of Contemporary Music at 8.30.

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 10 1970
New England Newsclip

Two Works Crown Weekend at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — A dashing performance of Prokofieff's Third Piano Concerto, by Gary Graffman, and Charles Mackerras' astute conducting of Symphony No. 5 by Shostakovich were headliners of the Berkshire Music Festival's sixth weekend at Tanglewood.

Michael Tilson Thomas conducted the Boston Symphony for Graffman Saturday night. Mackerras' soloist yesterday afternoon was Jules Eskin in the Dvorak Cello Concerto. Eskin is first cellist with the orchestra.

Weekend attendance was 22,646.

Dazzling Finale

Graffman doled out the Prokofieff with brilliant technique and legitimately brittle style. At times, however, his tone was cloudy. Certainly not in harshly percussive passage work.

Piano and orchestra tempos were not always apace. This may have been Thomas' fault. But brash changes of mood were made with admirable definition.

The work maintained propulsion. The pianist made a dazzling business of the finale's hammered effects and the work was brought to a stampeding close.

Thomas substituted the Prelude to "Khovanshchina" for Rimsky-Korsakoff's "Russian Easter Overture." The overture probably would have been too long, and the Moussorgsky was quite commonplace.

The devitalizing tempo Thomas selected was amended somewhat by beautifully voiced reed solos.

Similarly, Debussy's "Afternoon of a Faun" was made special by crystalline-pure flute solos by Doriot Anthony Dwyer.

Two fragile "Gymnopedies" by Erik Satie were partly justified by pure, delicate sound and melodic radiance. They are not pieces of much import.

Thomas' concept of Debussy's "La Mer" was standard. He did institute balances that brought out its lushness. Well played solos were properly exposed and contributed glowing poetry. The conducting was explicit and pretty well imbued with some of the work's nobility and powerful rhythmic currents.

Enter Mackerras

Mackerras made his debut yesterday with the Boston Symphony. The event would not have been impressive without the Shostakovich Symphony No. 5.

He is generally associated with Sadler's Wells Opera Company of London but has had worldwide experience as a guest conductor.

The man was born in Schenectady, N.Y. and was brought up in Australia.

In Grand Manner

Mackerras conducted the Shostakovich Fifth in the grand manner, seemingly determined to exhaust its pathos, heavy drama and massive orchestration.

It helped that brasses and percussion were in top form. While the counterpoint of the first movement was gripped by compulsive rhythm, Mackerras was lavishly attentive to lir[illegible] moments, notably the slow movement. He stormed through the scherzo like a bulldozer.

Unfortunately, Mackerras' program opened with Weberns' Six Pieces for Orchestra, Opus 6. The hodgepodge of sounds made its intended effect.

Audience attitude appeared to be one of tolerance of its snatches of melody, chameleon changes of tonal color and ear-splitting climax.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 109,376
AUG 10 1970
New England Newsclip

Lombard, Mackerras Conductors at Lenox

TANGLEWOOD, Lenox — The sixth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra begins Friday, August 7, at 9 p. m. in Tanglewood's Music Shed with guest conductor, Alain Lombard, making his debut with the Boston Symphony Orchestra.

The all - orchestral program begins with a performance of Haydn's Symphony No. 88 in G, followed by the Roussel "Bacchus et Ariane suite No. 2." The remainder of the program is devoted to Lombard conducting a performance of Stravinsky's "Petrushka."

Alain Lombard, currently music director of the Greater Miami Philharmonic, made his conducting debut at the age of 11 at the Salle Gaveau in Paris.

In January of 1966, he won the Mitropoulos competition for conductors and was immediately invited to conduct the New York Philharmonic. He returned to the Philharmonic during the 1966-1967 season as its assistant conductor. He has conducted at the Metropolitan Opera and also accompanied the New York Philharmonic on their European tour in the fall of 1968.

Fridayat 7 p. m. in the Shed, The Weekend Prelude, Friday at 7 p. m. in the Shed, presents the Berkshire Boy Choir, George Guest, conductor. The program consists of music of the 16th and 17th centuries as well as contemporary works. Weekend Preludes are free to ticket holders of the 9 p. m. Boston Symphony concert.

The open rehearsal Saturday morning, August 8, at 10:30 a. m. features guest conductor Charles Mackerras and Boston Symphony principal cellist Jules Eskin rehearsing for the following day's concert. Tickets for the open rehearsals benefit the Orchestra's Pension Fund.

Saturday evening, August 8, at 8:30 p. m., Boston Symphony Associate Conductor Michael Tilson Thomas conducts. Pianist Gary Graffman is soloist. The program opens with Rimsky - Korsakov's "Russian Easter Overture," followed by Graffman's performance of Prokofiev's Piano concerto no. 3 in C. Following intermission, Thomas conducts Debussy's "Prelude to the Afternoon of a Faun," Satie's "Trois Gymnopedies'' and Debussy's "La Mer."

Graffman has made numerous appearances with the Boston Symphony as well as recordings with the orchestra under its late music director, Charles Munch. His first appearance at Tanglewood was during the summer of 1961.

Sunday afternoon, August 9, at 2:30 p. m., guest conductor, Charles Mackerras, makes his debut with the Boston Symphony. Soloist is principal cellist Jules Eskin. The program opens with Webern's Six Pieces for Orchestra, followed by the Dvorak Cello concerto with Mr. Eskin as soloist. Following intermission, Mackerras conducts the Shostakovich Symphony No. 5.

Mackerras, music director of the Sadlers Wells Opera Company, has conducted extensively throughout the British Commonwealth as well as in Europe and in America . For two years, he was conductor of the BBC Concert Orchestra, and has made many guest appearances at Covent Garden and the Berlin State Opera. In the United States, he has conducted the Chicago, Cincinnati and Dallas Symphony Orchestras.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1970 New England News

Two Conductors To Make Debut At Tanglewood

Alain Lombard, music director of the Greater Miami Philharmonic, and Charles Mackerras, music director of the Sadlers Wells Opera, will make their conducting debuts with the Boston Symphony Orchestra during the sixth weekend of concerts at Tanglewood.

Lombard will conduct Haydn's Symphony No. 88 in G, Roussel's "Bacchus et Ariane Suite," No. 2, and Stravinsky's "Petrouchka" during the Friday evening concert Aug. 7.

Mackerras will conduct six pieces for orchestra by Webern, Dvorak's Cello Concerto in B Minor and Shostakovich's Symphony No. 5 on Sunday, Aug. 9. The program will feature cellist Jules Eskin.

Choir Prelude

The Berkshire Boy Choir, conducted by George Guest, will present the Weekend Prelude.

Michael Tilson Thomas will conduct the Saturday evening concert. The program will include works by Satie, Rimsky-Korsakov, Prokofieff and Debussy. Pianist Gary Graffman will be soloist.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUL 25 1970 New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 50,[illegible]

AUG 10 1970

A Symphonic Afternoon at Lenox

At the Concert

By MICHAEL WIENER

LENOX, Mass. — This seems to be the year for Schenecadians at Tanglewood. Charles Mackerras, who debuted with the Boston Symphony yesterday, was the second Schenectady-born conductor to lead the orchestra this summer. Mr. Mackerras, raised in Australia, is the music director of London's Sadlers Wells opera.

The program opened with Webern's "Six Pieces for Orchestra, Op. 6". It is a marvelous work and we should be grateful for its performance yesterday since it is still all too infrequently encountered.

THE AFTERNOON'S solo work was Dvorak's Concerto for Cello and Orchestra in B Minor, Op. 104. This work is romantic music at its finest. It is moving and suffused with sentiment but never descends to sentimentality. Its themes are Czech in character and there is hardly a one which isn't memorable.

Technically, too, the concerto is outstanding. The writing for the solo cello is wonderfully ideomatic, and Dvorak is highly considerate of the instrument's low carrying power. He surrounds it with a halo of woodwinds which provides support but never overwhelms.

THE SOLOIST was Jules Eskin, and he played with the skill one would expect from the Boston Symphony's first cellist. Mr. Eskin is not a high-powered performer but he has an attractive, rather wispily feminine tone and his intonation was amazingly good, especially in light of the day's humidity. The orchestral playing was a little coarse but Mr. Mackerras was not afraid to milk the big melodies to the full.

The afternoon's concluding work, Shostakovich's Symphony No. 5, Op. 47, is often attacked these days as an example of the composer's surrender to the party line. This judgement may be based, unfairly, more on the music which followed than on that which preceeded.

SHOSTAKOVICH'S later symphonies often sound like banal rewrites in the epic style he first propounded in the Fifth. The Fifth may not be as experimental as his earlier music, but it should be judged on its own terms.

Its slow movement is one of the finest of any 20th Century symphonic work. The scherzo, apparently based on the corresponding movement in Mahler's First Symphony, is still highly attractive even if Shostakovich later wrote this type of "wrong note" music to death.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HUDSON REGISTER
Tuesday, August 4, 1970

Tanglewood Opens Concerts Next Fri.

TANGLEWOOD, LENOX, MASS.- The sixth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra begins next Friday, at 9 p.m., in Tanglewood's Music Shed with guest conductor, Alain Lombard, making his debut with the Boston Symphony Orchestra

The all-orchestral program begins with a performance of Haydn's Sumphony No. 88 in G, followed by the Roussel Bacchus et Ariane suite No. 2. The remainder of the program is devoted to Lombard conducting a performance of Stravinsky's Petrushka.

Lombard, currently music director of the Greater Miami Philharmonic, made his conducting debut at the age of 11 at the SalleGaveau in Paris. In January of 1966, he won the Mitropoulos competition for conductors and was immediately invited to conduct the New York Philharmonic.

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents the Berkshire Boy Choir, George Guest, conductor. The program consists of music of the 16th and 17th centuries as well as contemporary works. Weekend Preludes are free to ticket holders of the 9 p.m. Boston Symphony concert.

The Open Rehearsal Saturday at 10:30 a.m., features guest conductor Charles Mackerras and Boston Symphony principal cellist Jules Eskin rehearsing for the following day's concert. Tickets are $2.50 and benefit the Orchestra's Pension Fund.

Saturday evening, at 8:30 p.m., Boston Symphony Associate Conductor Michael Tilson Thomas conducts. Pianist Gary Graffman is soloist. The program opens with Rimsky-Korsakov's Russian Eat Overture, followed by Graffman's performance of Prokofiev's Piano concerto No. 3 in C. Thomas conducts Debussy's Prelude to the afternoon of a faun, Satie's Trois gymnopedies and Debussy's La Mer.

Sunday at 2:30 p.m., guest conductor, Charles Mackerras makes his debut with the Boston Sumphony. Solist is principal cellist Jules Eskin. The program opens with Webern's Six pieces for orchestra, followed by the Dvorak Cello concerto with Eskin as soloist. Mackerras conducts the Shostakovich Symphony No. 5.

Mr. Mackerras is music director of the Sadlers Wells Opera Company.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 2, 1970 35

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 2 1970 New England Newsclip

Sixth week at Tanglewood

The sixth week of Berkshire Festival Concerts at Tanglewood gets under way this Friday with a 7 p.m. concert by the Berkshire Boy Choir. George Guest conducts the group in a concert that includes works by Palestrina, Gibbons, Vaughn Williams and others. Alain Lombard conducts the Friday 9 p.m. concert, which features the Boston Symphony playing Haydn's Symphony No. 88, Roussel's "Bacchus et Ariane" Suite No. 2 and Stravinsky's "Perushka" suite.

Saturday begins with an open rehearsal of the BSO at 10:30 a.m., while Michael Tilson Thomas leads the 8:30 p.m. French and Russian program which includes works of Rimsky-Korsakov, Debussy and Satie. Gary Graffman appears as soloist in Prokofiev's Third Piano Concerto.

BSO principal cellist Jules Eskin is soloist Sunday at 2:30 p.m. in Dvorak's Concerto in B minor. Charles Mackerras conducts the program which also includes Webern's Six Pieces for Orchestra and Shostakovich's Symphony No. 5.

At Tanglewood, Friday at 9 p.m., Alain Lombard will conduct a selection of works by Haydn, Roussel, and Stravinsky. Lombard is music director of the Greater Miami Philharmonic.

Saturday at 8:30 p.m., Gary Graffman will perform a piano concerto by Prokofiev. Graffman has had an international career ever since his debut, at the age of 18, with Eugene Ormandy.

Jules Eskin, principal cellist of the Boston Symphony Orchestra, will perform Dvorak's cello concerto next Sunday at 2:30 p.m. He is on the faculty of the Berkshire Music Center.

At Tanglewood next Sunday at 2:30 p.m., Charles Mackerras will conduct works of Webern and Dvorak. He is music director of the Sadler's Welles Opera Trust Limited in London.

84

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 29 1970 New England Newsclip

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Mr. Mackerras, Music Director of the Sadlers Wells Opera Company, has conducted extensively throughout the British Commonwealth as well as in Europe and in America. For two years, he was cconductor of the BBC Concert Orchestra, and has made many guest appearances at Covent Garden and the Berlin State Opera. In the United States, he has conducted the Chicago, Cincinnati and Dallas Symphony Orchestra.

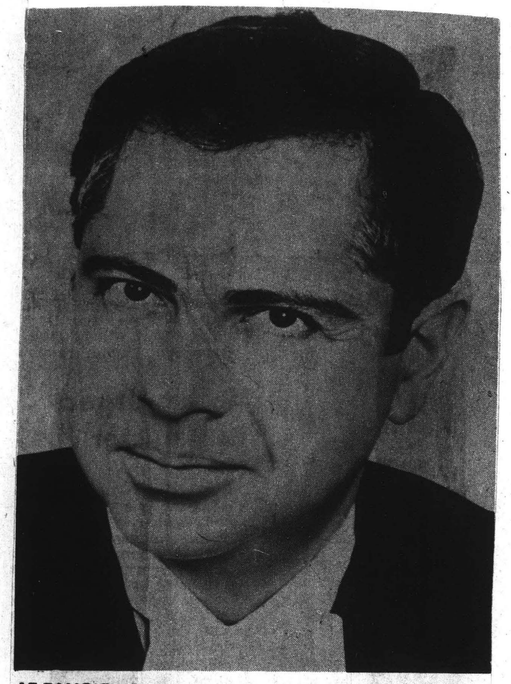
SYRACUSE
Herald Journal
D. 129,656

AUG 5 1970

TWOSOME AT TANGLEWOOD. Alain Lombard left, music director of the Greater Miami Philharmonic, makes a guest conducting appearance Friday at 8:30 p.m. with the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass. He has chosen works by Hadyn, Roussel and Stravinsky. Pianist Gary Graffman, right, solos for the Prokofiev Piano Concerto the following night at 8:30.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 4 1970 New England Newsclip



AT TANGLEWOOD Saturday at 8:30 p.m., Gary Graffman will perform a piano concerto by Prokofiev. Mr. Graffman has had an international career ever since his debut, at the age of 13, with Eugene Ormandy. He has toured six continents, and has received raves abroad as well as at home.

L. Journal 8-6-70

CELLIST . . . At Tanglewood on Sunday, August 9 at 2:30 p.m., Jules Eskin, principal cello of the Boston Symphony Orchestra, will perform Dvorak's Cello concerto. Mr. Eskin is on the faculty of the Berkshire Music Center.

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The open rehearsal Saturday morning at 10:30 is a benefit performance for the Orchestra's Pension Fund.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 8 1970 New England Newsclip

... $4 per concert.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 10 1970 New England Newsclip

22,646 Attend Weekend Concerts

A total of 22,646 people attended the sixth weekend of concerts at Tanglewood. This is slightly ahead of last year's figure of 20,322. Friday night's concert drew 4,624; Saturday's open rehearsal, 2,723; Saturday evening, 9,036; Sunday afternoon, 6,263.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 2 1970

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

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AUG 26 1970 New England Newscliip

Concert Review

Three-Day Tribute To Great Composer

By Martha deB. Beaver

From the tender intimacy of Beethoven's Eminor Piano Sonata that opened the next-to-last weekend, on Friday evening, of the Berkshire Festival at Tanglewood in Lenox, to the fulsome coda in the final movement of the Cmajor fifth symphony on Sunday afternoon, masterly music and musicianship combined with sympathetic weather (also controlled by a Master) to allow more than 32,000 people once again the unique pleasure of participating in this joyous three-day tribute to a great composer. A lover of beauty in all things, and especially nature, the verdant and majestic setting of Tanglewood seems particularly suited to such inspired performance of the music of the mighty Beethoven.

Claude Frank was the pianist for Friday's Prelude, balancing the Eminor Sonata (Beethoven is said to have alluded half-seriously to the first movement as "a tussle between the head and the heart, the second a conversation with the beloved," when asked what the music was about) which he made quietly revelatory in his modest and unassuming manner, with the brilliant Waldstein, almost a concerto without orchestra, spplendidly achieved with vivid emotional contrasts, sparkling, tumultous, serene and happy.

A revised program for the symphony concert at 9:00 introduced the seldom-heard King Stephen Overture, not one of Beethoven's masterpieces, but highly interesting for its content, short motifs, dactyllic theme and use of woods and strings. Steinberg was in excellent form, confident and controlled, in this and the Eflat (Emperor) concerto No. 73, played by Rudolf Firkusny with no less confidence and control, with marvelous insight into the feeling and spirit of this most original, imaginative, effective and difficult work. His trills were magnificent, perfectly balanced and the crescendos in these incredibly executed. We were impressed also with the importance given to stresses by conductor and pianist, pointing up modulatory changes and development deviations. Firkusny brought respectful delicacy and tonal cantibile to the limpidly lovely Adagio, its aura of mystical ecstasy upheld until dispelled by the exuberant Rondo.

On the same but more extended and magnificent level was the performance of the third (Eroica) symphony in the same key, following intermission . . . Steinberg, attentive and approving, casual-seeming and stern . . . the horns could do no wrong, and neither could, or did, the strings . . . our attention didn't waver, so compelling was each movement, of this apotheosis of the heroic in man, considered one gigantic set of variations, the finale a smaller one within the enormous and momentous whole.

Saturday's concert served to introduce an intense young pianist, Jerome Lowenthal, in a lengthy rhapsodic solo introduction of the Fantasy in Cminor for piano, chorus and orchestra, op. 80, giving way to a crisp staccato theme, both handled with extraordinary insight. Here is a pianist, oblivious to all but the music, fluid arm movements a necessary preparation for the smoothly textured plasticity of each statement, the mounting expectancy and downward flow breath-taking in effect and kinesthetic response. It was evident that Steinberg, the players and the chorus, too were caught up in the singular musicality of this lightly built but strongly endowed young artist.

The Fantasy itself is built around an improvisatory piano solo, a set of variations in changing tempi for orchestra, some delightful play with strings and flute, and finally a choral proclamation with alternate solo parts. There is a gay variation in the style of a gavotte, and another, march-like, that clearly suggests the Alla marcia of the Ninth Symphony, a fascinating work altogether, composed well before the finale of the Choral symphony.

It was a fitting preparation for the Dminor symphony, highlight to most of the 12,325 listeners, which absorbed the rest of the evening. Steinberg's slow drawn-out upbeat almost lost its effect with the horns' momentarily shaky entrance, soon dispelled in the vigorous development of the first movement. But why quibble about a few weak moments? There weren't many. This fertile, imaginative and muscially adventurous work still has the power to stir the most adverse critic. Trained by Alfred Nash Patterson, the Chorus Pro Musica combined with the Tanglewood Festival Chorus directed by John Oliver, to outshine and more than complement the orchestra.

The quartet (soprano Gwendolin Sims, contralto Eunice Alberts, tenor William Cochran and bass Thomas Paul) surmounted the known difficulties of their parts with consummate skill and practised ease. But it was the chorus, perfectly balanced, and supremely articulate, that engendered the excitement and hopeful exaltation Beethoven reached for the attained with his rythmically simple yet inspired theme, an unmistakable "Ode to Joy".

Again, at Sunday afternoon's concert conducted by Max Rudolf, Jerome Lowenthal proved his serious and sensitive musicianship in his sympathetic portrayal of the Cmajor concerto, Op. 15. Here the individuality of the youthful Beethoven emerges from the still obvious influence of Mozart and Haydn . . . arpeggios and chords in quick succession, trills in thirds, runs free and suddenly halted . . . all marvelously aspirated by Lowenthal . . . the Mozartean and impassioned Largo, where the clarinet takes the lead occasionally . . . the crispy staccato theme of the Rondo and slight Spanish lilt of the lesser motif suggesting an Austrian folksong.

Both the Leonore overture No. 2 and Fifth Symphony in Cminor are so well-known to almost everyone that their programming seems of little import. Except that Rudolf brought a finely spun interpretation to both that carried fresh inspiration to the incomparable Boston Symphony players. The second movement of the symphony in particular, throbbed with the deep-throated tones of cellos and basses, contrastingly exquisite pianissimos, heard again in the beginning of the third, building increasingly, almost agonizingly into a triumphant fortissimo.

The final weekend brings Alexis Weissenberg at the 7:00 Prelude performing piano music by Bach and Chopin, Gunther Schuller conducting the symphony at 9:00 in Wagner's Rienzi Overture, Paul Zukofsy piaying Szymanowski's violin concerto No. 1, op. 35, Schuller's own Spectra, and Scriabin's Poeme d'extase op. 54. Saturday, Seiji Ozawa will direct Lutoslawski's Concerto for orchestra, Alexis Weissenberg playing Rachmaninov's Piano concerto No. 3 in D minor, op. 30, and Bartok's Concerto for orchestra. Sunday, Ozawa and the BSO will perform Berlioz' Requiem, op. 5 in memory of Charles Munch.

Firkusny Sparkles in Tanglewood Performance

By RICHARD VINCENT

Rudolf Firkusny, who played Beethoven's Piano Concerto No. 5 in E Flat, "The Emperor" at Tanglewood the past weekend, was the third pianist of note to do so in the past few days in the area. The other two were Van Cliburn and Rudolf Serkin.

There is no way, of course to avoid the odious game of comparison, but there is no question that there was wide range of musical sensibility and concept in these performances.

Van Cliburn who changed the program at Saratoga at the last moment, (he was scheduled to play the Concerto No. 3) gave a performance that bordered on the inept considering both his reputation and the company with who he is being compared.

His bravura technique for which he is noted failed him at times and, Firkusny also had some wrong notes. But the essential difference is not the musical flubs anyhow, this is a continuing occupational hazard of the metier, but rather in the overall concept of the concerto itself and the ability to translate this concept into a viable musical experience. This musicality, call it what you yill, was achieved in good measure by Firkusny and was not in evidence at Van Cliburn's concert.

The other primary factors involved, namely the conductor and the orchestras, could be vital if in either case they were not doing the job. This would of course, influence and intrude upon the pianist to an extent that would be pivotal. But let us consider the conductors and orchestras involved, Frubeck DeBurgos and the Philadelphia Orchestra and William Steinberg and the Boston Symphony Orchestra.

With this kind of talent it is virtually axiomatic that with these forces at work the performances could only be aggrandized and implemented to a great degree.

There are differences between these two orchestras of course, but none of them includes anything that smacks in any degree of unprofessionalism.

Steinberg's credentials are well known and complete and DeBurgos proved this summer that he is a young conductor with enoromus abilities.

This leaves us with the soloists then,, then this ingredient alone made the difference between a first class performance by Firkusny and a second class one by Van Cliburn.

In the first place the work under scrutiny is one of the sublime examples of art of Concer to form. There is no way to approach it casually and succeed, not only because of technique,one must assume that anyone who attempts it with a first rank orchestra is capable of playing the notes, but it has such depth and meaning that the demands on the temperament and character of the soloist is extreme. It must be studied and understood and any other approach to it yould inevitably result in a superficial experience.

Firkusny and Steinberg both have this approach, they realize the ineffable and palpable qualities inherent in the music and in consequence their performance was of considerable merit.

They played an interpreted together, it was a fine example of musical synergy the whole being greater than the sum of its parts.

I am aware that this profound and serious approach to classical music is not generally palatable to the casual concert goer, but this work is one that merits a most intellectual treatment.

This is what ig got and that is why it was good.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Monday, August 17, 1970

UNION
SPRINGFIELD, MASS.
(M) 77,437

AUG 15 1970 New England Newscliip

Aural Fireworks At Tanglewood

By GENIE ZUST

LENOX — To have the "Emperor" concerto and the "Eroica" symphony on the same program is a true indulgence of one's passion for Beethoven. It is almost an embarrassment of riches.

William Steinberg led the Boston Symphony Orchestra in last night's concert. The evening began with the "King Stephan overture," a short, bumptious piece that is seldom heard, second-rate Beethoven. Of course, even second-rate Beethoven is close to first-rate by almost anyone else's standards.

When the audience was seated and the glorious sunset ended, Rudolf Firkusny began the Fifth piano concerto. A piece written in a time of chaos and violence, the so-called "Emperor" concerto is full of vitality and power, a paean to man's joyous ability to survive and to thrive.

Steinberg and Firkusny did justice to the concerto's grandeur from the sharp opening bite to the final brilliant development of the third movement's theme.

Firkusny has the sure touch of the polished artist. It was a spectacularly controlled display of aural fireworks.

Beethoven's Symphony No. 3 in E Flat, the "Eroica," was a breakthrough in its time,a new, richer use of the symphonic form. It still is one of the greatest symphonic masterpieces of all time.

It has both elemental power and mental power. William Steinberg and the BSO played this magnificent piece as though for the first time.

There was no touch of the shop-worn or hackneyed about their performance. This is a tribute not only to the orchestra but also to the music itself.

The shuddering chords of the second movement, the funeral march, were superb as was the crisp and almost overpowering finale, the allegro molto. It was a concert that was a feast to the mind as well as to the emotions.

The prelude concert at 7 was an all-Beethoven sonata program, a fitting overture to the planned all-Beethoven weekend of symphonic concerts.

Claude Frank, noted student of Arthur Schnabel, played the Beethoven piano sonata in E minor and the sonata in C, the famous "Waldstein."

Frank played the sonata in E minor, with its singing melodic second movement, with gentle lyricism. He showed the piece off in its near Mozartian delicacy.

BOSTON, MASS.
(M) 2,[illegible]

New England Newscliip

Tanglewood

Confluence of elements

ARTS
ENTERTAINMENT

By Louis Snyder

Lenox, Mass.

Beautiful weather, pure chance, or the combination of Beethoven, the Boston Symphony, led by William Steinberg and Max Rudolf, and guest artists galore brought more than 32,000 people to Tanglewood over the weekend—next to last before the Berkshire Festival closes on Aug. 23.

In the second segment of the BSO's summer Beethoven tribute, Mr. Steinberg was back in strong form for two concerts—a Friday program which included the "King Stephen" overture, the "Emperor" Concerto with Rudolf Firkusny as soloist, and the Third Symphony ("Eroica"), and the Choral Fantasy and Ninth Symphony on Saturday evening, when 12,325 intent listeners filled the shed and carpeted the lawns under a fullish moon with a hint of a breeze rustling the pines.

The ninth is hardly a novelty at Tanglewood or anywhere else, particularly this year, and it would be difficult to point to this or that feature that made Saturday's performance especially outstanding. However, it was a confluence of elements — Mr. Steinberg's reverential approach, the one-and-only Boston sound ringing through the night air, a well-matched quartet (soprano Gwendolin Sims, contralto Eunice Alberts, tenor William Cochran, bass Thomas Paul), the clarion chorus, the beauty and repose of the locale — that paved the way for easy and open-hearted receptivity. Beethoven spoke forcefully through music and nature, and the rapturous ovation at the end indicated that the message had arrived.

A BSO debut

Jerome Lowenthal made his BSO debut as piano soloist in the C Minor Fantasy which preceded the D Minor Symphony—the first of two impressive appearances on the weekend. Not a thunderer, Mr. Lowenthal nevertheless proved to have the power and technique to play the fantasy in the grand manner, and the following afternoon, under Mr. Rudolf's baton, to adapt his style to the more delicate requirements, but no less demanding treatment, of the Concerto No. 1 in C. Actually it was a heartening example of the soloist accommodating himself stylistically to two quite different masterpieces, rather than imposing a single inflexible image on both. Certain other virtuosos and all students please take notice.

Mr. Rudolf's program on Sunday afternoon, in addition to the first piano concerto to which he lent the kind of understanding support any soloist must love, began with the "Leonore" Overture No. 2, and concluded with the Fifth Symphony, two Beethoven items which time and usage have perhaps unfairly relegated to the respective status of underdone and overdone. Neither of them sounded that way on Sunday, thanks to Mr. Rudolf's incisive beat and the orchestra's ready response to it. There was both grandeur and humility in Mr. Rudolf's readings, and that's certainly the way it should be. There was also some delectable solo playing from winds and brass during the afternoon—a nice mark of respect toward a composer who thought a lot of them too.

Steinberg Conducts at Tanglewood

BSO Plays Beethoven's 9th

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 19 1970 New England Newsclip

By HERBERT ALPER
HT Contributing Music Critic

William Steinberg, the Music Director of the Boston Symphony Orchestra and conductor of two of last weekends concerts at Tanglewood's Beethoven programs, manifestly loves the word "bruder". At least he has his musicians sing this German word for brother as if they meant it — every single time. It was conveyed to the very large audience.

LET'S FACE IT, however. The Ninth Symphony is far from being the most gracious musical writing for voices, and the universal call to brotherhood is frequently weakened by musical problems such as vocal pitch, as it was Saturday night. But Steinberg is an excellent conductor. He is one of the few who not only follows the gradual dynamic markings of a composer's score, but also frequently follows the pitch contour with appropriate crescendos and decrescendos. He balances these subtleties with the important musical thought as well.

The last movement was sung with words detached and clarified, and a listener could really hear them.

The first three movements were beautifully controlled and projected. Even the extended third movement sustained interest throughout. Again, it seems to this listener that in general Steinberg's tempos were faster than one remembers from hearings in other times and places. The soloists for the Ninth were Gwendolin Sims, Eunice Alberts, William Cochran and Thomas Paul. The Chorus Pro Musica was prepared by Alfred Nash Patterson and the Tanglewood Festival Chorus by John Oliver.

THREE PIANISTS took part in the festivities of the weekend. Claude Frank played two sonatas for the Weekend Prelude. The E minor, op. 90, came off in a beautiful, personal manner. The "Waldstein", op. 53, became the problem it does for many pianists. Percussive chords (probably not that loud on Beethoven's piano) stretched the structure out of shape. Rudolph Firkusny played the "Emperor" Concerto Friday night with clarity but a lack of momentum. Jerome Lowenthal played the Fantasy in C minor for Piano and Orchestra, op. 80, and brilliantly balanced the upper and lower parts of the piano so that treble lines were never obscured.

Finally, since this is the last of this listener's reports from Tanglewood, I would like to salute two members and a section of the B. S. O. that rarely get their due. Sherman Walt, bassoonist with the fat, lovely sound is a musician of the first order. One thinks of the counter-theme in the second statement of the last movement of the Ninth, the statement (with violins) of an expository theme in a Haydn Symphony, and many more.

Ditto the gentlemanly and musicianly William Gibson, trombone. Finally, all praise to Vic Firth and the immaculate percussion section who never miss — or one wouldn't know it.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 17 1970 New England Newsclip

Record Audiences at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — With only one weekend to go, it's doubtful if anything in the Berkshire Music Festival at Tanglewood will top the magnificent performance Beethoven's Ninth Symphony received Saturday night under William Steinberg's direction.

The three Beethoven concerts and Saturday morning's open rehearsal were attended by 32,510. The audience of 8,148 was the largest for a Friday night in the festival's 33 years.

Beethoven's Ninth was all things to Steinberg. His quiet but potent influence spread like wildfire through orchestra chorus and soloists.

It came as a surprise. In the preceding work — Fantasy in C minor — about the only thing that went consistently well was the page turning.

Tiny Gestures

Steinberg gave one of the most inactive physical performances of the Ninth on record. Most of the time it was tiny gestures instead of grand sweeps.

But communication was extraordinary. From the austere start to frantic finish every orchestral and choral phrase was virtually sculptured.

The scherzo was unloosed like a torrent. The adagio was silken smooth. One hundred mixed voices from the Tanglewood Chorus and Chorus Pro Musica sang with life-or-death tension. Yet, the soft-sung phrases were just as emotional.

Soprano Gwendolin Sims and contralto Eunice Alberts sang their roles without resorting to the usual screaming. Thomas Paul had the bass power to carry the solo introduction of the finale. William Cochran hammered away at the tenor part until he exhausted it.

The Beethoven Fantasy was a sad affair. Pianist Jerome Lowenthal apparently had left the practice room much too soon. He contributed an epidemic of wrong notes.

Chorus Pro Musica sounded pallid and unexciting, gaining some fortitude in heavier stretches. Woodwind and string solos restored the work's modest status, far removed from the composer's better efforts.

Max Rudolf conducted yesterday afternoon's concert. Best-known for his work at the Met, he's conductor emeritus of the Cincinnati Symphony and presently heads the opera department at the Curtis Institute.

Innately a conductor of good taste and sound judgment, Rudolf couldn't miss with the second "Leonore" Overture and Fifth Symphony. Lowenthal was his soloist in the First Piano Concerto.

Rudolf and the orchestra gave Lowenthal a background of symphonic status, but restrained enough to fully display his talents.

Lowenthal's playing was facile, stylistic and accurate, for the most part. The first movement cadenza was pretty frantic, however.

Along with pictorial mannerisms, the pianist produced a singing tone and sympathetic attitude toward melody in the slow movement. He plunged into the finale at full speed, achieving here his best results.

Rudolf's concept of the Fifth Symphony was no routined matter.

He moved the opening movement along at a slightly faster than usual tempo, then tackled the second in opposite fashion. Lead to the finale was more matter-of-fact than dramatic. The finale itself had splendor and calculated build-up to a full-scale climax.

Rudolf ordered and received a wealth of rich hues in the "Leonore." The orchestra was its most painstaking with quality, precision and obedience to the minutest directive. The feverish parallel passages in strings were breath-taking.

This kind of thing happens only when the Boston Symphony likes and respects its conductor.

All-Beethoven
Saturday night
William Steinberg, conductor
Fantasy in C minor for piano, chorus and orchestra, Opus 80
Jerome Lowenthal, piano
Chorus Pro Musica
Symphony No. 9 in D minor, Opus 125
Gwendolin Sims, soprano
Eunice Alberts, contralto
William Cochran, tenor
Thomas Paul, bass
Chorus Pro Musica
Tanglewood Festival Chorus
Sunday Afternoon
Max Rudolf, conductor
Leonore Overture No. 2, Opus 72a
Piano Concerto No. 1 in C major, Opus 15
Jerome Lowenthal, piano
Symphony No. 5 in C minor, Opus 67

Tanglewood Concert Shows Beethoven's Growth

By GENIE ZUST

William Steinberg conducted the Boston Symphony Orchestra at Tanglewood last night in the Fantasy In C Minor for Piano, Chorus and Orchestra and the Ninth Symphony. Another superb all-Beethoven concert.

The evening opened with the seldom heard and somewhat chaotically assembled Fantasy in C Minor. It is a preview, a hint, of the 9th Symphony. Its major theme is akin to the much more fully developed final theme of the famous Choral Symphony. Hearing the two pieces together gives one a picture of before and after, of youth and maturity.

Not only is the musical theme similar in half thought out form, the lyrics are also. The words are inferior poetry but state the belief that music, harmony is the bringer of peace and joy. Musically and poetically it points to the great later work of the 9th.

The Chorus Pro Musica directed by Alfred Nash Patterson and the very youthful looking Jerome Lowenthal at the piano performed the Fantasy with grand verve and discipline. Mr. Lowenthal was clear, vital and brilliant in this his first appearance with the Boston Symphony.

Then came the 9th Symphony. Words fail to describe it for it speaks to the whole man mind, body and emotions. It is an adventure in inexhaustible musical imagination.

Mr. Steibnerg displayed the second movement's hypnotic rhythms to perfection.

He is precision incarnate and the rarefied delicacy of the scherzo was beautiful. The third slow movement which is a complex development of two contrasting themes, lacked a bit on the emotional side. Mr. Steinberg's interpretation tends more toward Leinsdorf's than Koussevitsky's.

The four soloists were all excellent .Soprano Gwendolin Sims was in soaringly joyful voice. Eunice Adams, alto, William Cochran, tenor and Thomas Paul, bass did their solos and ensemble work well. The Chorus Pro Musica was augmented by the Tanglewood Festival Chorus directed by John Oliver.

The music and the words of last night's concert held the message for Beethoven's time as for ours, that all men are brothers and in that harmony lies true joy.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 17 1970 New England Newsclip

Concerts Builds Image of Growth

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At Tanglewood

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Lowenthal Angelic

The afternoon concert opened with the Leonore Overture No. 2 with its emotional build to the dramatic trumpet call climax. Mr Rudolf emphasized the suspenseful pauses between the towering chords with grand drama.

Jerome Lowenthal played the Piano Concerto No. 1 in C. He does a seated dance of weaves, bobs and arabesques as he plays. Obviously the "body English" works, for Mr Lowenthal made the sounds of an angel. Mr Rudolf in his sixties and Mr. Lowenthal in his twenties, youth and age, made an exemplary musical team.

This concerto No. 1 is very close to Mozart and has that special singing glow in the largo and the use of delicately irregular phrasing which needs a light staccato touch on the piano in the rondo. It has a late entrance for the solo instrument. It is almost like the excitement built up for the entrance of a stage star.

All for One

The performance was an example of beautiful ensemble work, 70 musicians, Mr. Rudolf and Mr. Lowenthal worked as one mind and body. Solo and tutti; one for all and all for one. The audience interrupted at the end of the first movement to give a hand to Jerome Lowenthal for his brilliant performing of that extended and difficult solo passage.

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The first movement, the first allegro, is perhaps the most gracefully symetrical and flowing music ever heard. Mr. Rudolf and the BSQ did full justice to it. The tender melody of the andante with the surging song of the celli and the violas at its beginning was built magnificently.

Heat Forgotten

Through the Liltingscherzo allegro and the somewhat rough trio to the haunting oboe coda, the music held the audience.

The temperature was in the 90's butthe music was great enough and the rendition good enough for us all to forget the heat for a brief while.

Beethoven used trombones for the first time in any symphony in the finale of the 5th. Their pneumatic, raucous cries were shocking in Beethoven's day, and they are still tremendously exciting in ours.

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Concert Below Par At Tanglewood

By RICHARD CONWAY

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It was, in brief, a rather pedestrian afternoon, with neither conductor, orchestra or soloist scaling any great musical heights. But Beethoven is Beethoven, and that alone seems to draw and excite audiences.

Under the direction of Max Rudolf, guest conductor, the program opened with the Overture 'Leonore No. 2' Opus 72a.

In an effort to find the right opening for his only opera, Beethoven wrote three overtures. The third is the most well known and most often played. No. 2 is very similar to No. 3 and contains some truly great passages.

But Sunday's performance failed to generate any real excitement. In two or three passages the orchestra simply was not together at all. It was especially noticeable toward the close of the work.

Jerome Lowenthal was guest artist for the piano concerto No. 1 in C, opus 15. Beethoven's first two piano concertos are much like Mozart in style and sound, although the harmonic vocabulary and modulations are clearly Beethoven.

Lowenthal played strongly and clearly, but for some reason set an incredible tempo for the last movement and the whole thing just barely hung together. Matters of tempo seemed to present a problem for the entire first half of the concert.

Entrances of the orchestra following the piano solos were rather tentative at times. The largo movement of the concerto was by far the most satisfactory.

The concert closed with a performance of what is perhaps the most well - known work in all of symphonic literature — Symphony No. 5 in C minor, opus 67. Even a poor performance of this work fails to dim its greatness, and the Boston orchestra's effort was far from being poor. Yet, neither did it really inspire.

Rudolf's interpretation of the first movement didn't allow time for the work to sink in. His conducting is rather clean and done with a minimum of motion or theatrics. He doesn't allow himself to get in the way of the music, and this is good. But the music comes out sounding rather cold.

The Fifth Symphony is anything but cold, though, and we could have wished for more fire. Again, it was the second movement that was the most successful.

An afternoon or evening with Beethoven's music is never wasted. It always provides something to think about, but Sunday's concert just didn't do his music full justice.

Music Review

Beethoven at Tanglewood

By JAY C. ROSENFELD

THE PENULTIMATE Tanglewood weekend was the second of two devoted to observing the 200th anniversary of the birth of Beethoven. For both events William Steinberg, the music director of the Boston Symphony, returned to take over the helm for the first two of each trio of concerts, alloting the third to a guest. For yesterday's program Max Rudolf was the conductor. He is a man of about Steinberg's generation and of similar training and parallel participation with orchestras.

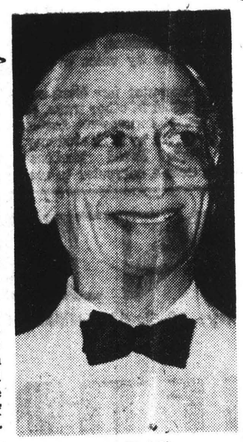
Rudolf's Fifth Symphony was one that had been put through the sieve of many performances and years and was majestic in its contrasting starkness and sensitivity. The orchestra gave expression to a wide gamut of dynamics and tone qualities, fitting like masonry built for endurance each phrase into its rational character.

* * *

THE SOLOIST of the afternoon was Jerome Lowenthal, who had also participated in the previous evening's program when the C Minor Fantasy was played. He played with great virtuosity but one may have a few reservations about the concerto. First of all, it has nearly the longest introductions of all the five, in a very robust vein which leads into a very simple, gentle theme which the soloist played with much lucidity. The cadenza was executed with brilliance but it becomes redundant before it is completed. Lowenthal's fingers produced sparks, however, whenever the occasion permitted and his articulation of the slow movement had deep distinction.

* * *

RUDOLF'S PROGRAM had begun with the Leonore overture, No. 2, Opus 72a, one of four Beethoven wrote while searching for one that would best suit the situation. It has many of the recognizable traits of No. 3 and merits exhibition more often.



Max Rudolf

* * *

FRIDAY EVENING Steinberg opened his program with the short and moderately bland overture to "King Stephan," Opus 117, as a curtain-raiser to give the soloist of the evening, Rudolf Firkusny, a proper entrance for the E Flat Piano Concerto, Opus 73, the "Emperor." To conclude, Steinberg played the "Eroica" symphony, Opus 55, making the evening totally in the same key. It was also totally an evening of consummate maturity.

Steinberg and Firkusny can safely be designated as veterans and their performances were the result of long years of experience and, so-to-speak, marination. Neither of the two great works was given mere routine repetitions but an eager, fresh concept. Firkusny played with an immaculate, youthful proficiency and a thoughtfully poetic realization. Steinberg's accompaniment was in complete agreement and the symphony was notably plumb architecturally and splendid tonally.

With the security he exhibited on his previous appearance and the confidence he patently has in his musicians, Steinberg gave an admirable performance of the "Eroica," achieving both stature and details with rare judgment and taste and inflecting phrases to give clarity and perception to the score.

* * *

SATURDAY NIGHT Steinberg played the Fantasy in C Minor, Opus 80, for Piano (with Jerome Lowenthal as soloist), Chorus (employing the Chorus Pro Musica, of which Alfred Nash Patterson is the able director) and Orchestra, following it with the great Choral symphony.

Steinberg did not immediately start from the summit of the ridge he finally reached in the symphony. The delineation was not as clear and sharp as at the later level. And to quickly dispel all other smudges, one might mention that the introduction to the final movement of the "Eroica" and the instrumental recitative at the beginning of the Finale of the "Choral" was less than dramatic. However, these details once past and out of the way, the music arrived at the grandeur Beethoven conceived, conspicuously with the proclamation baritone Thomas Paul uttered as a voice makes its initial audition. Gwendolin Sims, soprano, Eunice Alberts, contralto, and William Cochran, tenor, were the other members of the excellent quartet of soloists whose opportunities unfortunately in this symphony are always too meager for the resources they command.

* * *

ONE OF THE great moments of the Ninth is always the statement of the principal theme in the cellos and basses and its ensuing repetition successively in the higher timbered strings. Here the Boston orchestra was at its most splendid full-throated glory. Another moment was that when the chorus and the solo quartet let out with their effulgent affirmation of exultation, "Joy, thou spark from heav'n immortal."

An examination of the reasons for the record attendance at these Beethoven programs might be difficult to detect. Was it Beethoven? The ideal Berkshire weather? Was it a tribute to Steinberg? Or a combination of all factors? An analysis is not necessary but whatever the reasons the ovations the artists were accorded were also of record proportions.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Monday, August 17, 1970

Max Rudolf Excels In Beethoven's 5th

By MICHAEL WIENER

LENOX, Mass. — Beethoven's Fifth may be the best known symphony in the repertory but a performance can still be a stirring experience as Max Rudolf demonstrated yesterday afternoon at Tanglewood.

For all its popularity, the Fifth does not play itself and one rarely encounters a performance as fine as Mr. Rudolf's. Rather than regarding the work as V-for-Victory program music, he took special care to make the symphony's structural outlines clear. The first movement, for once, made logical as well as emotional sense.

Mr. Rudolf also paid particular attention to the work's many tricky passages, so that, for example, the rhythm of the strings at the beginning of the third movement was the same as that of horncall which followed.

THE BOSTON SYMPHONY was kept under firm control and the brass and tympani did not go berserk as orchestra often do in performances of this symphony. Mr. Rudolf's reading was a model of orchestral discipline.

The same high level of performance prevailed in the "Piano Concerto No. 1 in C, Op. 15." The soloist, Jerome Lowenthal, gave a lightly inflected rendering which was filled with snap and beautifully phrased.

MR. RUDOLF shared Mr. Lowenthal's conception of the concerto and directed a highly complementary rendition of the orchestral part .The Boston Symphony's wind players deserve special praise for their delightfully witty contributions.

The all-Beethoven program opened with the "Leonore Overture No. 2," which would probably stand as one of the most popular curtain raisers in the repertory if it were not for the existence of the "Leonore No. 3". They are similar in theme and gwneral outline but the relative looseness in development of "No. 2" only becomes apparent in comparison with its successor.

The performance of the "Lenore No. 2" was welcome in its own right and for the glimpse it offered into the creative process. It is probably the closest thing we have to a public view of Beethoven's sketchbooks.

At Tanglewood

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The concert closed with a performance of what is perhaps the most well-known work in all of symphonic literature — Symphony No. 5 in C minor, opus 67. Even a poor performance of this work fails to dim its greatness, and the Boston orchestra's effort was far from being poor. Yet, neither did it really inspire.

Rudolf's interpretation of the first movement didn't allow time for the work to sink in. His conducting is rather clean and done with a minimum of motion or theatrics. He doesn't allow himself to get in the way of the music, and this is good. But the music comes out sounding rather cold.

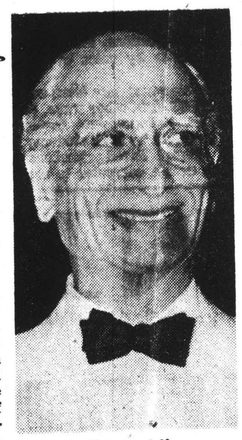
The Fifth Symphony is anything but cold, though, and we could have wished for more fire. Again, it was the second movement that was the most successful.

An afternoon or evening with Beethoven's music is never wasted. It always provides something to think about, but Sunday's concert just didn't do his music full justice.

Music Review

Beethoven at Tanglewood

By JAY C. ROSENFELD



Max Rudolf

THE PENULTIMATE Tanglewood weekend was the second of two devoted to observing the 200th anniversary of the birth of Beethoven. For both events William Steinberg, the music director of the Boston Symphony, returned to take over the helm for the first two of each trio of concerts, alloting the third to a guest. For yesterday's program Max Rudolf was the conductor. He is a man of about Steinberg's generation and of similar training and parallel participation with orchestras.

Rudolf's Fifth Symphony was one that had been put through the sieve of many performances and years and was majestic in its contrasting starkness and sensitivity. The orchestra gave expression to a wide gamut of dynamics and tone qualities, fitting like masonry built for endurance each phrase into its rational character.

* * *

THE SOLOIST of the afternoon was Jerome Lowenthal, who had also participated in the previous evening's program when the C Minor Fantasy was played. He played with great virtuosity, but one may have a few reservations about the concerto. First of all, it has nearly the longest introductions of all the five, in a very robust vein which leads into a very simple, gentle theme which the soloist played with much lucidity. The cadenza was executed with brilliance but it becomes redundant before it is completed. Lowenthal's fingers produced sparks, however, whenever the occasion permitted and his articulation of the slow movement had deep distinction.

* * *

RUDOLF'S PROGRAM had begun with the Leonore overture, No. 2, Opus 72a, one of four Beethoven wrote while searching for one that would best suit the situation. It has many of the recognizable traits of No. 3 and merits exhibition more often.

* * *

FRIDAY EVENING Steinberg opened his program with the short and moderately bland overture to "King Stephan," Opus 117, as a curtain-raiser to give the soloist of the evening, Rudolf Firkusny, a proper entrance for the E Flat Piano Concerto, Opus 73, the "Emperor." To conclude, Steinberg played the "Eroica" symphony, Opus 55, making the evening totally in the same key. It was also totally an evening of consummate maturity.

Steinberg and Firkusny can safely be designated as veterans and their performances were the result of long years of experience and, so-to-speak, marination. Neither of the two great works was given mere routine repetitions but an eager, fresh concept. Firkusny played with an immaculate, youthful proficiency and a thoughtfully poetic realization. Steinberg's accompaniment was in complete agreement and the symphony was notably plumb architecturally and splendid tonally.

With the security he exhibited on his previous appearance and the confidence he patently has in his musicians, Steinberg gave an admirable performance of the "Eroica," achieving both stature and details with rare judgment and taste and inflecting phrases to give clarity and perception to the score.

* * *

SATURDAY NIGHT Steinberg played the Fantasy in C Minor, Opus 80, for Piano (with Jerome Lowenthal as soloist), Chorus (employing the Chorus Pro Musica, of which Alfred Nash Patterson is the able director) and Orchestra, following it with the great Choral symphony.

Steinberg did not immediately start from the summit of the ridge he finally reached in the symphony. The delineation was not as clear and sharp as at the later level. And to quickly dispel all other smudges, one might mention that the introduction to the final movement of the "Eroica" and the instrumental recitative at the beginning of the Finale of the "Choral" was less than dramatic. However, these details once past and out of the way, the music arrived at the grandeur Beethoven conceived, conspicuously with the proclamation baritone Thomas Paul uttered as a voice makes its initial audition. Gwendolin Sims, soprano, Eunice Alberts, contralto, and William Cochran, tenor, were the other members of the excellent quartet of soloists whose opportunities unfortunately in this symphony are always too meager for the resources they command.

* * *

ONE OF THE great moments of the Ninth is always the statement of the principal theme in the cellos and basses and its ensuing repetition successively in the higher timbered strings. Here the Boston orchestra was at its most splendid full-throated glory. Another moment was that when the chorus and the solo quartet let out with their effulgent affirmation of exultation, "Joy, thou spark from heav'n immortal."

An examination of the reasons for the record attendance at these Beethoven programs might be difficult to detect. Was it Beethoven? The ideal Berkshire weather? Was it a tribute to Steinberg? Or a combination of all factors? An analysis is not necessary but whatever the reasons the ovations the artists were accorded were also of record proportions.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Monday, August 17, 1970

Max Rudolf Excels In Beethoven's 5th

By MICHAEL WIENER

LENOX, Mass. — Beethoven's Fifth may be the best known symphony in the repertory but a performance can still be a stirring experience as Max Rudolf demonstrated yesterday afternoon at Tanglewood.

For all its popularity, the Fifth does not play itself and one rarely encounters a performance as fine as Mr. Rudolf's. Rather than regarding the work as V-for-Victory program music, he took special care to make the symphony's structural outlines clear. The first movement, for once, made logical as well as emotional sense.

Mr. Rudolf also paid particular attention to the work's many tricky passages, so that, for example, the rhythm of the strings at the beginning of the third movement was the same as that of horncall which followed.

THE BOSTON SYMPHONY was kept under firm control and the brass and tympani did not go berserk as orchestra often do in performances of this symphony. Mr. Rudolf's reading was a model of orchestral discipline.

The same high level of performance prevailed in the "Piano Concerto No. 1 in C, Op. 15." The soloist, Jerome Lowenthal, gave a lightly inflected rendering which was filled with snap and beautifully phrased.

MR. RUDOLF shared Mr. Lowenthal's conception of the concerto and directed a highly complementary rendition of the orchestral part .The Boston Symphony's wind players deserve special praise for their delightfully witty contributions.

The all-Beethoven program opened with the "Leonore Overture No. 2," which would probably stand as one of the most popular curtain raisers in the repertory if it were not for the existence of the "Leonore No. 3". They are similar in theme and gwneral outline but the relative looseness in development of "No. 2" only becomes apparent in comparison with its successor.

The performance of the "Lenore No. 2" was welcome in its own right and for the glimpse it offered into the creative process. It is probably the closest thing we have to a public view of Beethoven's sketchbooks.

Steinberg, Rudolf direct Beethoven at Tanglewood

The second of two weekends of music by the Boston Symphony Orchestra devoted to the works of Beethoven begins Friday evening August 14, at 9 in the Tanglewood Shed. William Steinberg, Boston Symphony Music Director, conducts the Orchestra with piano soloist Rudolf Firkusny. The program opens with Symphony no. 3 in E-flat 'Eroica', followed by the Piano concerto no. 5 in E-flat 'Emperor' with Mr. Firkusny as piano soloist.

The Weekend Prelude at 7 p.m. in the Shed presents pianist Claude Frank performing two Sonatas: E-minor, op. 90 and C major, op. 53 'Waldstein.' Admission to Weekend Prelude recitals is free to ticketholders of the 9 p.m. Boston Symphony concert.

The Open Rehearsal of the Boston Symphony, Saturday morning, August 15, at 10:30 a.m. in the Shed, presents guest conductor Max Rudolf with pianist Jerome Lowenthal rehearsing the program for the concert the following day. Tickets are $2.50, on sale the morning of the rehearsal, and benefit the Orchestra's Pension Fund.

Jerome Lowenthal, making his debut this weekend with the Boston Symphony, made his concert debut in 1963 with the New York Philharmonic. He has toured extensively in North and South America, Asia and Europe giving recitals and playing with many of the major orchestras. In 1964, Mr. Lowenthal toured with William Steinberg and the Pittsburgh Symphony through 14 countries of Europe and the Middle East under the sponsorship of the United States State Department.

William Steinberg conducts the Boston Symphony Saturday evening August 15, at 8:30. The program opens with the Fantasy in c minor for piano, chorus and orchestra with soloists Jerome Lowenthal, piano, the Chorus Pro Musica and the Tanglewood Festival Chorus. The second half of the program is devoted to a performance of the Symphony no. 9 in d minor op. 125 'Choral' with soloists Gwendolin Sims, soprano, Eunice Alberts, contralto, William Cochran, tenor, Thomas Paul, bass, the Chorus Pro Musica and the Tanglewood Festival Chorus.

Sunday afternoon, August 16, at 2:30 in the Shed, guest conductor Max Rudolf conducts the Boston Symphony in the Leonore overture no. 2, the Piano concerto no. 1 in C major, Jerome Lowenthal, soloist, and the Symphony no. 5 in c minor.

The annual Boston Pops-at-Tanglewood concert is Tuesday evening, August 11 at 8 o'clock in the Shed. Arthur Fiedler conducts the Pops in an all Gershwin program with piano soloist Earl Wild.

NEWS
SPRINGFIELD, MASS.
(E) 85,055
AUG 6 1970 New England Newsclip

Second Beethoven Weekend Slated at Tanglewood

The second of two weekends of music by the Boston Symphony Orchestra devoted to the works of Beethoven begins Friday, Aug. 14, at 9 p.m. in the Tanglewood Shed. William Steinberg, Boston Symphony music director, will conduct the orchestra with piano soloist Rudolf Firkusny. The program opens with Symphony No. 3 ("Eroica") in E-flat, followed by the piano concerto No. 5 ("Emperor") in E-flat with Mr. Firkusny as soloist.

The weekend prelude at 7 p.m. in the Shed presents pianist Claude Frank performing two sonatas, E-Minor, Opus 90 and C-Major, Opus 53 ("Waldstein"). Admission to weekend prelude recitals is free to ticketholders of the 9 p.m. Boston Symphony concert.

The open rehearsal of the Boston Symphony, Saturday morning, at 10:30 in the Shed, presents guest conductor Max Rudolf with pianist Jerome Lowenthal rehearsing the Sunday program. Ticket proceeds from the rehearsal benefit the orchestra's pension fund.

Lowenthal, who is making his debut with the Boston Symphony, made his concert debut in 1963 with the New York Philharmonic. He has toured extensively in North and South America, Asia and Europe, giving recitals and playing with many of the major orchestras. In 1964 Lowenthal toured with William Steinberg and the Pittsburgh Symphony through 14 countries of Europe and the Middle East. The tour was sponsored by the United States State Department.

Orchestra and Chorus

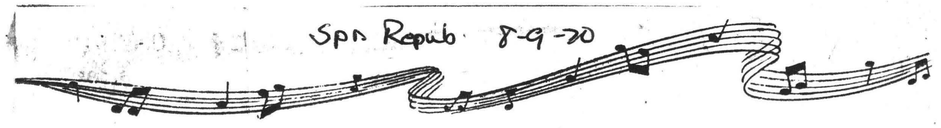
Steinberg will conduct the Boston Symphony Saturday, Aug. 15, at 8:30 p.m. The program opens with Fantasy in C-Minor for piano, chorus and orchestra with soloists Lowenthal, the Chorus Pro Musica and the Tanglewood Festival Chorus. The second half of the program will be devoted to a performance of Symphony No. 9 ("Choral") in D-Minor Opus 125 with soloists Gwendolin Sims, soprano, Eunice Alberts, contralto, William Cochran, tenor, Thomas Paul, bass, and the Chorus Pro Musica and the Festival Chorus.

The concert Sunday, Aug. 16, at 2:30 p.m. in the Shed, will feature guest conductor Max Rudolf. He will direct the Boston Symphony in "Leonore Overture" No. 2, Piano Concerto No. 1 in C-Major, Lowenthal, soloist, and Symphony No. 5 in C-Minor.

The annual Boston Pops-at-Tanglewood concert is Tuesday, Aug. 11 at 8 p.m. in the Shed. Arthur Fiedler conducts the Pops in an all-Gershwin program with piano soloist Earl Wild.

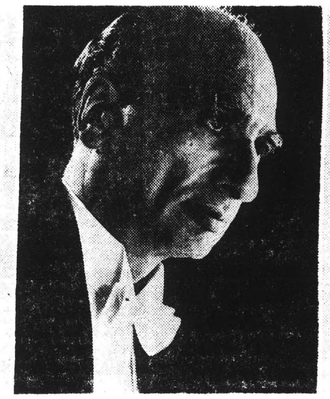
BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
AUG 6 1970 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,160
AUG 7 1970 New England Newsclip



Performers at Tanglewood Next Weekend

Eunice Alberts will perform in the Beethoven program Saturday at 8:30 p.m. Miss Alberts is from Boston and attended the New England Conservatory of Music. She also attended the opera Department of the Berkshire Music Center.



At Tanglewood next Sunday at 2:30 p.m., Max Rudolf will conduct the Beethoven program. Rudolf, music director emeritus of the Cincinnati Symphony Orchestra, has been a professional musician for nearly 50 years. He plays the trumpet, cello and organ.

Gwendolin Sims will perform Beethoven's Symphony no. 9, "Choral Saturday at 8:30 p.m. Miss Sims attended Oberlin College Conservatory as a voice major. She has toured Europe and the U.S.

Saturday at 8:30 p.m., Jerome Lowenthal will play a piece from the Beethoven program. Lowenthal has risen rapidly to his present position of prominence, his debut having been in 1963. He has performed with most of the great conductors of the world and in most of the great music centers.

Rudolf Firkusny will perform Beethoven's piano concerto no. 5, "Emperor" under the baton of William Steinberg, Friday at 9 p.m. Firkusny is known throughout the world today. He devotes six months of each year to concerts in North America, three months in Europe, leaving time for trips to South America or the Orient.

Beethoven Concerts In Second Weekend At Tanglewood Shed

TANGLEWOOD, LENOX — The second of two weekends of music by the Boston Symphony Orchestra devoted to the works of Beethoven will begin August 14 at 9 p.m. in the Tanglewood Shed.

William Steinberg, Boston Symphony music director, will conduct the orchestra with piano soloist Rudolf Firkusny. The program will open with Symphony No. 3 in E-flat 'Eroica', followed by the Piano concerto No. 5 in E-flat 'Emperor' with Firkusny as piano soloist.

The Weekend Prelude at 7 p.m. in the Shed will present pianist Claude Frank performing two Sonatas: E minor, Op. 90 and C major, Op. 53 'Waldstein.' Admission to Weekend Prelude recitals is free to ticketholders of the 9 p.m. Boston Symphony concert.

The open rehearsal of the Boston Symphony, August 15, at 10:30 a.m. in the Shed, will present guest conductor Max Rudolf with pianist Jerome Lowenthal rehearsing the program for the concert the following day. Tickets on sale the morning of the rehearsal and benefit the Orchestra's Pension Fund.

Jerome Lowenthal, making his debut this weekend with the Boston Symphony, made his concert debut in 1963 with the New York Philharmonic. In 1964, Mr. Lowenthal toured with William Steinberg and the Pittsburgh Symphony through 14 countries of Europe and the Middle East under the sponsorship of the United States State Department.

William Steinberg will conduct the Boston Symphony August 15, at 8:30 p.m. The program opens with the Fantasy in C minor for piano, chorus and orchestra with soloists Jerome Lowenthal, piano, the Chorus Pro Musica and the Tanglewood Festival Chorus.

The second half of the program will be devoted to a performance of the Symphony No. 9 in D minor Op. 125 'Choral' with soloists Gwendolin Sims, soprano, Eunice Alberts, contralto, William Cochran, tenor, Thomas Paul, bass, the Chorus Pro Musica and the Tanglewood Festival Chorus.

Sunday afternoon, August 16, at 2:30 p.m. in the Shed, guest conductor Max Rudolf will conduct the Boston Symphony in the "Leonore" overture No. 2, the Piano concerto No. 1 in C major, Jerome Lowenthal, soloist, and the Symphony No. 5 in C minor.

The annual Boston Pops-at-Tanglewood concert is Tuesday at 8 p.m. in the Shed. Arthur Fiedler conducts the Pops in an all-Gershwin program with piano soloist Earl Wild.

ITALIAN ECHO
PROVIDENCE, R. I.
WEEKLY
JUL 31 1970 New England Newsclip

Trip to Tanglewood

A Sunday afternoon concert at Tanglewood, summer home of the Boston Symphony Orchestra at Lenox, Mass., has been scheduled for August 16 by the Travel Club of the YWCA of Greater Rhode Island. The all Beethoven program will be conducted by William Steinberg, with Jerome Lowenthal, pianist, as soloist.

Plans call for the group to leave the Providence building of the YWCA, 54 Jackson Street, at 9:30 a.m. on August 16, arriving at Tanglewood by 12:30, in time for a leisurely exploration of the festival grounds before the 2:30 concert. Members may bring a picnic lunch or purchase light refreshments there.

Following the afternoon concert, the group will leave for home by 5:30, stopping en route at the Yankee Pedlar Inn for dinner.

Reservations must be made by July 31 with Mrs. Marion Hill at the YWCA. Open to all friends of music, the trip will be made by air conditioned chartered bus.

POST
E. PROVIDENCE, R. I.
WEEKLY 2,500
JUL 30 1970 New England Newsclip

Women's group slates trip to Tanglewood

A trip to Tanglewood, summer home of the Boston Symphony Orchestra at Lenox, Mass., has been scheduled for Sunday, August 16, by the Travel Club of the YWCA of Greater Rhode Island. The all-Beethoven program will be conducted by William Steinberg, with Jerome Lowenthal, pianist, as featured soloist.

The group will leave the Providence building of the YWCA, 54 Jackson Street, at 9:30 a.m., traveling by air conditioned chartered bus. Arrival at Tanglewood by 12:30 allows time for leisurely enjoyment of the festival grounds before the 2:30 concert.

Members may bring along a picnic lunch or purchase light refreshments on the grounds. Homeward bound following the concert, a dinner stop will be made at the Yankee Pedlar Inn.

Reservations, open to all music lovers, must be made by July 31 with Mrs. Marion Hill at the YWCA. For added information, call the YWCA at 861-2910.

PIANIST . . . At Tanglewood on Saturday, August 15 at 8:30 p.m., Jerome Lowenthal will play a piece from the Beethoven Program. Mr. Lowenthal has risen rapidly to his present position of prominence, his debut having been in 1963. He has performed with most of the great conductors of the world and in most of the great music centers.

WEEKEND MUSIC AT TANGLEWOOD

The seventh weekend of music at Tanglewood will open Friday evening Aug. 14, with a piano prelude played by Claude Frank at 7 p.m.; a curtain-raiser to the first of three all-Beethoven programs beginning at 9. William Steinberg will conduct the Eroica symphony and the Piano concerto number 5 (the "Emperor") which will feature Rudolf Firkusny, pianist.

Mr. Firkusny is known throughout the world. He devotes six months of each year to concerts in North America, three to a European tour, leaving three for trips to South America and the Orient.

Saturday's concert at 8:30 in the evening will again be under the baton of Mr. Steinberg. Beethoven's choral fantasy featuring Jerome Lowenthal will open the program followed by the famous 9th Symphony. This will feature the Pro Musica and Tanglewood Festival choruses plus Gwendolin Sims, Eunice Alberts, William Cochran and Thomas Paul in the solo roles.

Sunday afternoon at 2:30 Max Rudolf, Music Director Emeritus of the Cincinnati Symphony, will lead the Boston Symphony orchestra in Beethoven's "Consecration of the House" overture followed by the Piano concerto number 1 featuring Mr. Lowenthal. The program will be concluded by Beethoven's 5th Symphony.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127
AUG 13 1970 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
AUG 13 1970 New England Newsclip

Symphony soloist

Soprano Gwendolin Sims will be a member of the vocal quartet to be heard in Beethoven's Ninth with the Boston Symphony under William Steinberg's direction at Tanglewood, Lenox, Mass., on Saturday evening, Aug. 15.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 9 1970 New England Newsclip

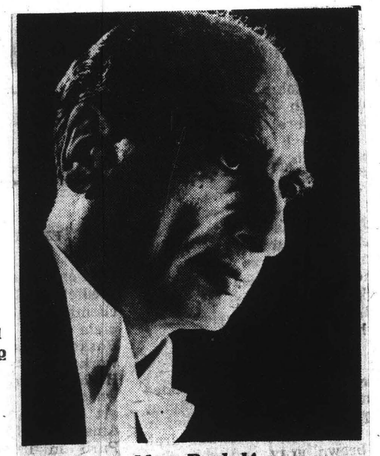
HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
JUL 29 1970 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 7 1970 New England Newsclip

CITIZEN
WINSTED, CONN.
(E) 4,300
JUL 31 1970 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 1 1970 New England Newsclip

BEE
NEWTOWN, CONN.
WEEKLY 11,000
JUL 31 1970 New England Newsclip



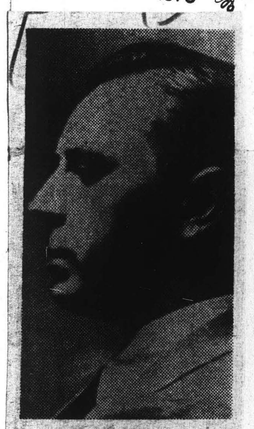
Max Rudolf

The director emeritus of the Cincinnati Orchestra will conduct the Boston Symphony at Tanglewood, Lenox, Mass., on Sunday afternoon, Aug. 16, in the final concert of the summer's Beethoven cycle.

SYRACUSE
Herald Journal
D. 129,656
AUG 14 1970

DEVOTED TO BEETHOVEN. Eunice Alberts, left, and Gwendolin Sims perform on the all-Beethoven program of the Boston Orchestra tomorrow at 8:30 p.m. in the Shed at the Berkshire Music Center at Tanglewood, Lenox, Mass. Miss Sims will be heard in Symphony No. 9, the Choral. She attended Oberlin College Conservatory while Miss Alberts studied at New England Conservatory.

Herald American
SYRACUSE, N. Y.
S. 251,094
AUG 9 1970

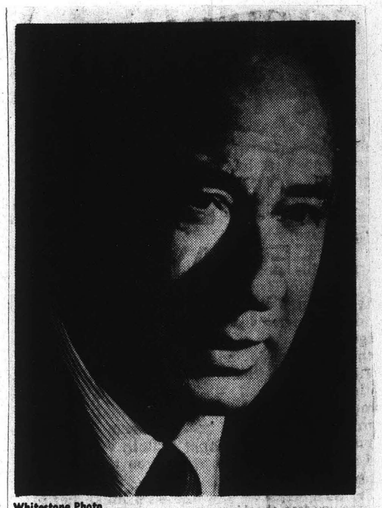


GUEST. Rudolf Firkusny will play Beethoven's Piano Concerto No. 5, "Emperor" with the Boston Symphony under the baton of William Steinberg Friday at 9 p.m. in the Music Shed at Tanglewood, Lenox, Mass. Firkusny devotes six months of the year to concerts in North America, three months to performing in Europe and divides the rest between tours to South America or the Orient.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 9, 1970

GUEST. Rudolf Firkusny will play Beethoven's Piano Concerto No. 5, "Emperor" with the Boston Symphony under the baton of William Steinberg Friday at 9 p.m. in the Music Shed at Tanglewood, Lenox, Mass. Firkusny devotes six months of the year to concerts in North America, three months to performing in Europe and divides the rest between tours to South America or the Orient.



Whitestone Photo

William Steinberg

After a six months absence, the music director of the Boston Symphony will return to conduct the orchestra at Tanglewood on Friday and Saturday evenings this week, and on Aug. 14 and 15 in four all-Beethoven programs, which will include three of the piano concertos, the Choral Fantasy, and the Ninth Symphony.

TWO PIANISTS FEATURE the weekend program at Tanglewood. Rudolf Firkusny, right, who will perform Beethoven's Piano Concerto No. 5, "Emperor," under the baton of William Steinberg, Friday evening at 9 p.m. Saturday, at 8:30 p.m., Jerome Lowenthal, left, will play a piece from the Beethoven program. Both artists are well known in the musical field, Firkusny divides his time between North America, Europe and South America; and Lowenthal has played in most of the great musical centers with most of the great conductors of the world.

Beethoven's 'Emperor'

At Tanglewood on Friday, August 14 at 9 pm, Rudolf Firkusny will perform Beethoven's Piano concerto, the "Emperor" under the baton of William Steinberg. Mr Firkusny is known throughout the world today: he devotes six months of each year to concerts in North America, three months in Europe, leaving time for trips to South America or the Orient.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000
AUG 16 1970 New England Newsclip

TANGLEWOOD 1970, Berkshire Festival at Lenox, Mass.—Today at 2:30 p.m., guest Max Rudolf conducts the Boston Symphony orchestra in the "Leonore" overture No. 2, the Piano concerto, No. 1 in C major, Jerome Lowenthal, soloist; and Symphony No. 5 in C minor; **Friday** at 9, M. Schuller conducting in Weber, Der Freischutz overture; Szymanowski, Violin concerto No. 1 with Paul Zukofsky as guest artist; Schuller, Spectra; Scriabin, Poem of Ecstasy; **Saturday** at 8:30 p.m., Ozawa conducting in Lutoslawski, Concerto for orchestra; Rachmaninov, Piano Concerto No. 3 with Alexis Weissenberg as guest artist; Bartok, Concerto for orchestra; **next Sunday** at 2:30 p.m., Ozawa conducting in Berlioz Requiem; Leopold Simoneau soloist with Tanglewood Festival chorus, Framingham Choral society and MIT chorus; weekend prelude Friday at 7 p.m., with guest artists in short recitals at no extra charge to Friday night ticket holders.

PIANIST . . . At Tanglewood on Saturday, August 15 at 8:30 p.m., Jerome Lowenthal will play a piece from the Beethoven Program. Mr. Lowenthal has risen rapidly to his present position of prominence, his debut having been in 1963. He has performed with most of the great conductors of the world and in most of the great music centers.

WEEKEND MUSIC AT TANGLEWOOD

The seventh weekend of music at Tanglewood will open Friday evening Aug. 14, with a piano prelude played by Claude Frank at 7 p.m.; a curtain-raiser to the first of three all-Beethoven programs beginning at 9. William Steinberg will conduct the Eroica symphony and the Piano concerto number 5 (the "Emperor") which will feature Rudolf Firkusny, pianist.

Mr. Firkusny is known throughout the world. He devotes six months of each year to concerts in North America, three to a European tour, leaving three for trips to South America and the Orient.

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Sunday afternoon at 2:30 Max Rudolf, Music Director Emeritus of the Cincinnati Symphony, will lead the Boston Symphony orchestra in Beethoven's "Consecration of the House" overture followed by the Piano concerto number 1 featuring Mr. Lowenthal. The program will be concluded by Beethoven's 5th Symphony.

Symphony soloist

Soprano Gwendolin Sims will be a member of the vocal quartet to be heard in Beethoven's Ninth with the Boston Symphony under William Steinberg's direction at Tanglewood, Lenox, Mass., on Saturday evening Aug. 15.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 9 1970 New England Newsclip

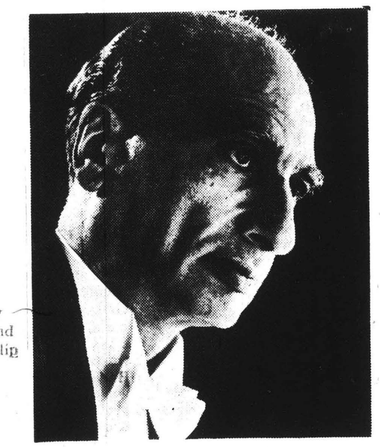
HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(S) 14,900
JUL 29 1970 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 7 1970 New England Newsclip

CITIZEN
WINSTED, CONN.
(E) 4,300
JUL 31 1970 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 1 1970 New England Newsclip

BEE
NEWTOWN, CONN.
WEEKLY 11,000
JUL 31 1970 New England Newsclip



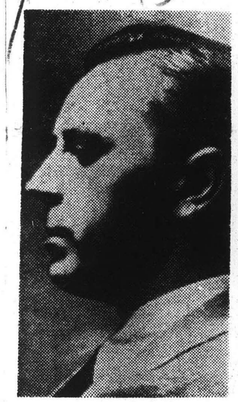
Max Rudolf

The director emeritus of the Cincinnati Orchestra will conduct the Boston Symphony at Tanglewood, Lenox, Mass., on Sunday afternoon, Aug. 16, in the final concert of the summer's Beethoven cycle.

SYRACUSE
Herald Journal
D. 179,655
AUG 14 1970

DEVOTED TO BEETHOVEN. Eunice Alberts, left, and Gwendolin Sims perform on the all-Beethoven program of the Boston Orchestra tomorrow at 8:30 p.m. in the Shed at the Berkshire Music Center at Tanglewood, Lenox, Mass. Miss Sims will be heard in Symphony No. 9, the Choral. She attended Oberlin College Conservatory while Miss Alberts studied at New England Conservatory.

Herald American
SYRACUSE, N. Y.
S. 251,094
AUG 9 1970



GUEST. Rudolf Firkusny will play Beethoven's Piano Concerto No. 5, "Emperor" with the Boston Symphony under the baton of William Steinberg Friday at 9 p.m. in the Music Shed at Tanglewood, Lenox, Mass. Firkusny devotes six months of the year to concerts in North America, three months to performing in Europe and divides the rest between tours to South America or the Orient.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 9, 1970

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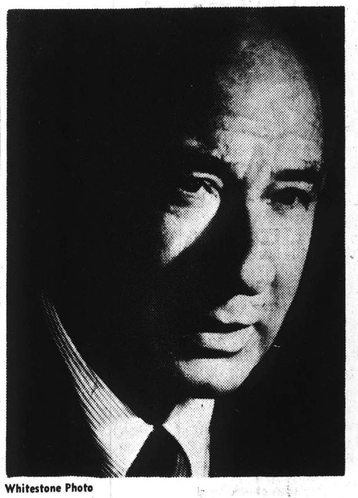

Whitestone Photo

William Steinberg

After a six months absence, the music director of the Boston Symphony will return to conduct the orchestra at Tanglewood on Friday and Saturday evenings this week, and on Aug. 14 and 15 in four all-Beethoven programs, which will include three of the piano concertos, the Choral Fantasy, and the Ninth Symphony.

TWO PIANISTS FEATURE the weekend program at Tanglewood. Rudolf Firkusny, right, who will perform Beethoven's Piano Concerto No. 5, "Emporer," under the baton of William Steinberg, Friday evening at 9 p.m. Saturday, at 8:30 p.m., Jerome Lowenthal, left, will play a piece from the Beethoven program. Both artists are well known in the musical field, Firkusny divides his time between North America, Europe and South America; and Lowenthal has played in most of the great musical centers with most of the great conductors of the world.

Beethoven's 'Emperor'

At Tanglewood on Friday, August 14 at 9 pm, Rudolf Firkusny will perform Beethoven's Piano concerto, the "Emperor" under the baton of William Steinberg. Mr Firkusny is known throughout the world today: he devotes six months of each year to concerts in North America, three months in Europe, leaving time for trips to South America or the Orient.

TANGLEWOOD 1970, Berkshire Festival at Lenox, Mass.—Today at 2:30 p.m., guest Max Rudolf conducts the Boston Symphony orchestra in the "Leonore" overture No. 2, the Piano concerto, No. 1 in C major, Jerome Lowenthal, soloist; and Symphony No. 5 in C minor; **Friday** at 9, M. Schuller conducting in Weber, Der Freischutz overture; Szymanowski, Violin concerto No. 1 with Paul Zukofsky as guest artist; Schuller, Spectra; Scriabin, Poem of Ecstasy; **Saturday** at 8:30 p.m., Ozawa conducting in Lutoslawski, Concerto for orchestra; Rachmaninov, Piano Concerto No. 3 with Alexis Weissenberg as guest artist; Bartok, Concerto for orchestra; **next Sunday** at 2:30 p.m., Ozawa conducting in Berlioz Requiem; Leopold Simoneau soloist with Tanglewood Festival chorus, Framingham Choral society and MIT chorus; weekend prelude **Friday at** 7 p.m., with guest artists in short recitals at no extra charge to Friday night ticket holders.

90

WHRB review read 9/22

The weekend of August 14 was the Boston Symphony's greatest summer contribution to the Beethoven Bicentennial. In three days you could hear symphonies 3, 5, and 9, the first and fifth piano concerti, the choral fantasy, the Waldstein and Op. 90 sonatas, the Lenore no. 2 and King Stephen Overtures. Most of these are if anything overfamiliar, but they are masterpieces none the less; and to do justice to that much good music was not easy.

Consider the Friday evening Weekend Prelude. Claude Frank had planned what on paper looked like a particularly good program: the beautiful but rarely played sonata Op. 90 and the popular Waldstein. Unfortunately it didn't work and one couldn't really blame Frank that it didn't. To offer something as intimate as the Op. 90 sonata to the huge, open shed at Tanglewood was almost embarrassing. Frank not only found it difficult to project subtleties of mood; he was visibly ill at ease with the piece himself. The Waldstein is not so intimate, but Frank's performance still lacked structure. Individual gestures didn't come off well, so he couldn't fit them together.

The orchestral concert which followed, however, had no such problems. In Eroica, in the Emperor concerto, and in the King Stephen overture, William Steinberg's dramatic structure was beyond reproach. Any competent performance of Eroica is going to be exciting. Steinberg's Eroica, however, was tightly unified as well. Even certain ambiguous references to the second movement in the fourth were convincing. Steinberg has had a rough time with Boston critics, but both Friday's concert

and the Ninth symphony on Saturday were very impressive. The soloist in the Emperor was Rudolf Firkusny. He has been around longer than Claude Frank, and his maturity shows. Firkusny played with an odd percussive touch that made for clarity despite the size of the shed and despite the richness of his tone. Moreover, he matched tone and sound volume with the orchestra more effectively than any other pianist I have heard at Tanglewood. With that sort of technique he could be a musician.

The orchestra played well for Steinberg on both evenings--perhaps a good sign since such was not the case for most of last year. Eroica was a particularly good piece for the BSO in that, of the winds, the oboe is prominent and the clarinet is not. The horns, however, had trouble with the trio of the scherzo and in the scherzo of the Ninth had practically to be nursed along. As for the strings, the sound of the violin sections in the slow movement of the Ninth was something to remember for a long time. Furthermore, the whole string section seemed to play with a richer, more conventional tone than was the case under Leinsdorf and for a large part of last year.

Sunday's concert involved two men not yet mentioned: conductor Max Rudolf and pianist Jerome Lowenthal. Rudolf conducted most of the Beethoven Festival concerts last spring, and his approach at Tanglewood was much the same: predictable, uneccentric, and generally quite effective. If Steinberg tends to underplay, Rudolf does exactly the opposite; but the two nonetheless have much in common. Both belong to a generation of conductors more concerned with dramatic structure than with objective factors, such as orchestral clarity. Lowenthal,

who was heard in the first piano concerto on Sunday and in the choral fantasy Saturday night, is a young pianist with considerable promise and a long way to go. The expressive techniques at his disposal are too often limited to an excessively lyrical or a bouncy, percussive style. He is fun to listen to, but he is not subtle.

The BSO begins its season this Friday with a program including Beethoven's seventh. If the orchestra plays as well under Steinberg as it did during the summer, the concert should be worth a special effort.

For WHRB this is Jerry Gechter.

Schuller Leads Tanglewood Into a Slavic Mood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 23—Tanglewood, which earlier wore the face of a contemporary festival, did a quick change at week's end and transformed itself into a small survey of older 20th-century Slavic music. Paul Zukofsky, the avant-garde's favorite violinist, took a look over his shoulder at the rarely heard Violin Concerto No. 1 of Szymanowski, a 1917 piece of considerable power in spite of some deeply purple patches that might have been at home in a nickelodeon.

Mr. Zukofsky and the Boston Symphony, under Gunther Schuller, gave an intense and continually persuasive performance on Friday night that maximized the score's claims to be revived occasionally. They kept its modernistic (for 1917) ideas in the foreground without losing sight of the Polish composer's 19th-century roots.

Mr. Schuller, long a lover of Scriabin, led the Bostonians through the Russian mystic's "Poem of Ecstasy," building its single-entendre moans and screams with an experienced lover's fine balancing of control and abandon. One who had not heard Mr. Schuller conduct for some time was prepared for the expertness, but not entirely for the passion of this performance. Mr. Schuller did not flog climaxes obviously, either, but let the Scriabin score's graces and moody suggestions of Debussy's "La Mer" float up effectively.

•

Seiji Ozawa sold Lutoslawski's Concerto for Orchestra to Saturday night's audience with a high-pressured, virtuosic performance. The Pole's 1954 piece, no world-beater when played in the clinical style that most conductors feel appropriate for recent music, has never before kept this listener's attention so consistently as in Mr. Ozawa's robust interpretation. It was also possible to admire how the conductor adapted his orchestral accompaniment to Alexis Weissenberg's pianistically brilliant if rather quirky performance of the Rachmaninoff Piano Concerto No. 3.

Mr Weissenberg's playing could be thundering along and then drop so suddenly and inexplicably into a whispering salon style that the orchestra could scarcely let him be heard. The soloist, whose technique is among the most respected in his craft, churned up a great deal of excitement in the final movement, but his Rachmaninoff on the whole remained cold and lacking in breadth.

Off the Pan-Slavic trail, there was Mr. Schuller's own "Spectra," a 1958 score that involves wholesale rearranging of the orchestra into seven groups. Mr. Schuller conducted Mr. Schuller's technically difficult 23-minute score with understandable assurance and succeeded in holding one's ears with its kaleidoscopic changes of color. "Spectra" seems one of those works, like Debussy's "Jeux," that fascinate by their textures rather than by a simply identifiable line or profile. But among postwar American scores, "Spectra" stands quite high in both listenability and complexity, not an easy balance to achieve.

•

Mr Ozawa's only non-Slavic side trip provided a hard-driving, rhythmically vital performance of the Bartók Concerto for Orchestra. However, quite often subtle points were blown out of proportion, and the final movement's fugue could not unreel with great precision at the tempo Mr. Ozawa chose. With so much talent at his disposal, it is a shame the young conductor did not resist more firmly the temptation to please the portion of the audience that likes its music as broad as the ocean and as deep as a wading pool.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN, 1,445,507
AUG 24 1970

Ozawa Runs Gamut of Virtuosity

By RICHARD HAMMERICH

LENOX —The gamut of orchestral virtuosity was traveled at Tanglewood Saturday night with Seiji Ozawa on the podium with the Boston Symphony Orchestra.

Tone color is probably the fourth most basic ingredient of music after rhythm, melody and harmony, and the program offered a surfeit of it.

First there was Lutoslawski's Concerto For Orchestra, a piece of such brilliance of orchestral color that at times it overlaps into noisiness. It was raucous now and then, but entertaining nevertheless because of its infectious liveliness.

It didn't have the satisfying substance of Bartok's Concerto For Orchestra of course, which ended the program in spite of, or because of, its plethora of wall shaking cymbals, drums, and blaring brass.

It lasted about a half hour and certainly was exciting even when noisy, but the really big piece of the evening was the Rachmaninov Concerto No. 3, one of the most crowd-pleasing pieces of the 20th century (It was written for the composer's piano playing tour of America in 1909).

Alexis Weissenberg was the soloist and he was well cast for the role of bravura romanticist, musically that is. He didn't look the part.

He does not have theatrical mannerisms of the piano bench; he is slight of build, thin of hair, and sits stock still at the keyboard.

But his hands are incredible and his fingers are unbelievable; they are strong, absolutely secure, lushly sensitive, dramatically expressive, as quick as a shortstop, and as nimble as a running back.

The third is my favorite of the Rachmaninov concertos and I don't remember having heard it played with greater fulfillment.

Weissenberg's tendency to overplay to overpedal, to recreate pink clouds and thunder (without tiltin g his head) may be inappropriate with some styles (Notably Bach last Friday) but Saturday night with Rachmaninov it was right, and his feeling for such muscular romanticism may be unsurpassed.

The Bartok Concerto for Orchestra, a really fine piece, which followed probably would have been a victim of anticlimax if intermission hadn't given the audience a chance to recover.

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 24 1970
New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
AUG 23 1970
New England Newsclip

Schuller Departs From Avant Garde

By R. C. HAMMERICH

LENOX — If the programming at Tanglewood Friday had any significance, the attitudes of the musical avant garde were modified.

Gunther Schuller conducted the Boston Symphony Orchestra in performances of Wagner's overture "Rienzi," Szymanowski's Violin Concerto No. 1, his own "Spectra" (1956) and Scriabin's "Poem of Ecstasy."

During the last 10 years or so, the young musicians of this generation, especially the composers have avoided the romantic like the plague; not so Friday.

They have directed their affection toward the small scale, light - footed sounds of the 17th and early 18th centuries; their efforts toward creating sounds of contrapuntal transparency and tonal variety.

The solid sonority of the romantics of substance such as Wagner was not for them; but Friday Schuller led the orchestra all through a rousing rendition of a work of Wagner's youth to open the program.

Then his associate at the Berkshire Music Center, violinist Paul Zukofsky, appeared to be soloist for the lushly romantic Szymanowski violin concerto.

Zukofsky is a violinist well known among musicians for his ability to play the most horrendously difficult avant garde contemporary inventions. But he draws a delicate almost shy tone from his fiddle; there isn't an arrogant note in him.

So the thickly chromatic, atmosphere of the Szymanewski was clarified a bit by Zukofsky's clarity and purity of tone...but not enough.

There isn't much that could make the piece satisfying; a yawn seen in the middle of the second violin section about half way through the 20 minutes may not have been significant.

The program ended with a 22 - minute work by Scriabin. Words that appear whenever writers discuss his work may give an indication of the scope of its romanticism, i.e., "mystery in tones," "vaporous abstractions," "Aesthetic ecstacy."

So why does a vocal advocate of the sinewy, boney contemporary sounds conduct three of the fattest, most fervid works within reach? Who knows...unless the new wave of musical acceptability has finally recognized the campy entertainment in a Victorian music.

It may be of interest to note that Schullers piece, the 22 - minute "spectra," also has its romantic aspect (in the stylistic sense).

It makes a special effort to use all of the instruments in the large orchestra and it uses them fulsomely to create all of the kaleidoscopic colors (hence 'spectra') available.

The special aspect of this piece (its serialistic frugality is common) is in its mechanical displacement of the members of the orchestra.

Schuller's score calls for unusual combinations of instruments in small ensembles; so he seated those who play passages together near each other. A simple plan which works well, although the piece may not have been worth the trouble.

Attendance was 4238.

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 22 1970
New England Newsclip

Schuller Puts a Damper On Avant Garde Movement

By R. C. HAMMERICH

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Tonight at 8.30, Ozawa will conduct the Rachmaninoff and two pieces title concerto for orchestra, one by Bartok and the other by Lutoslawski.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,757
AUG 23 1970
New England Newsclip

Weissenberg Outstanding In Romantic Interpretation

By RICHARD HAMMERICH

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Tone color is probably the fourth most basic ingredient of music after rhythm, melody and harmony, and the program offered a surfeit of it.

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The Bartok Concerto for Orchestra, a really fine piece, which followed probably would have been a victim of anticlimax if intermission hadn't given the audience a chance to recover.

But let us not get carried away; Rachmaninov's Piano Concertos are immensely entertaining and Weissenberg played this one about as impressively as anyone can; he is a little man but a big pianist; but I heard the rehearsal Saturday morning of the Berlioz Requiem which is to be performed Sunday afternoon . . .

Now there is a piece that is really something. It will end the Tanglewood season.

92

Tanglewood finale

BSO—Ozawa's epic Berlioz

By Louis Snyder

Lenox, Mass.

ARTS
ENTERTAINMENT

Negotiations between rain and sun came to a satisfactory settlement too late on Sunday for the traditional last-day crowds to assemble for one of the major events of this summer's Berkshire Festival — the first Boston Symphony performance since 1952 of the Berlioz Requiem ("Grande messe des morts," Op. 5).

Glowering skies notwithstanding, 6,482 dauntless listeners, (the Festival Shed's capacity — plus), heard the orchestra under Seiji Ozawa, with tenor Leopold Simoneau, and a combined chorus (Tanglewood Festival Chorus and Framingham Choral Society, John Oliver, director, and MIT Glee Club, Klaus Liepmann, director) in a moving tribute to the late Charles Munch. The former BSO conductor, it will be remembered, conducted the Requiem in its previous BSO performances (1951 and '52, with Mr. Simoneau as soloist), and in 1937 had been chosen to lead the 100th anniversary of the first performance of the mass in Paris at the Hôtel des Invalides.

Considering the magnitude of his compositional output, it is regrettable that Berlioz is generally represented in live performance these days by a mere handful of works — the "Symphonie fantastique," the "Roméo et Juliette" fantasy, "Faust" excerpts, several overtures, and the "Nuits d'été." Recordings serve him better — particularly a new complete realization of his mammoth opera, "Les Troyens."

Sunday's performance of the Requiem was indeed a labor of love, affectingly conceived by Mr. Ozawa, and solidly achieved by him and the large forces, choral and instrumental, which the work demands. The shed at Tanglewood lent itself admirably to the strategic placement of four brass choirs, used to spine-chilling effect in three sections of the mass, and most important, provided a boundless, unrestricting vessel for the dissemination of music which four walls of the best concert hall in the world could not help but inhibit. Mr. Ozawa, in his most notable Tanglewood performance to date, was a supersensitive catalyst for these massive and contrasting elements, balancing them with skill, and with understanding of the ultimate impact inherent in each movement.

The glories of this Requiem are numberless: the sinuous interweaving of choral and instrumental lines; the tremendously gripping, yet subtle use of percussion in many guises (the muted cymbals in the "Sanctus," for instance); the one soaring solo vocal passage, also in the "Sanctus," sung again on this occasion with breathtaking beauty by Mr. Simoneau; the sheer emotional power of the full ensemble passages, which make their effect not by virtue of volume but through a majesty almost architectural in design. The form of the mass, on this gigantic scale, gave the composer a glorious opportunity to produce what one writer has pointed out is, in fact, "not an act of faith in God, but an act of faith in Berlioz."

How long will it be before another performance of the Requiem comes along? No record player invented can reproduce faithfully the involvement of artists and audience in a mass of ethereal sound as it occurred on Sunday afternoon at Tanglewood. It is a live experience that many more should be able to share.

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 25 1970

New England Newsclip

A Sense of Transcendence

BY THOMAS WILLIS

Lenox, Mass.

Seiji Ozawa

● IN SPITE of what the purveyors of four-channel stereo would have us believe, Hector Berlioz's "Grande Messe des Morts" cannot be experienced second-hand. Its doomsday brass, "sounding thru the tombs of all lands," must be sensed liturgically, with the listener part of a worshipping population.

The whish of its awe-struck cymbals—10 pairs are called for in the score—must hover and inclose us in acoustic space. The muffled kettle drums which measure humanity's vanishing seconds in the Requiem's final moments must be struck by human operators. Singers must be singing. Music must be being made. The dead must be honored by the living.

This is no easy matter. The composer envisioned an epic assembly of performing forces—700 or 800 singers and as many as 400 instrumentalists. A minimum group for effective realization would include 150 singers, a full symphony orchestra, and the drums and brasses from a large military band. There also must be a room large enough to accommodate both performers and listeners.

It would be rash to call the Boston Symphony Orchestra's performance of the Requiem here Sunday afternoon a full realization of the composer's extraordinary vision. Tanglewood's aging outdoor concert shell is neither temple nor heroic monument. The chorus, a combination of Berkshire Music Center students, area singers, the Framingham Choral society and the M. I. T. Glee Club, did not have enough focused voices to cut thru clearly at all times. Seiji Ozawa, who now shares the Berkshire Festival artistic direction with Gunther Schuller, chose for his ascent to Parnassus cross-country shortcuts and sports car cornerings. The heavens trembled in the aftermath of rain, not quite willing to cooperate with sunshine.

But none of us present is likely to forget the occasion. Mr. Ozawa controled his forces with expert logistical awareness. The driving exaltation of "Rex Tremendae" and "Osanna" thrust the intricate polyphony forward with an urgency bordering on desperation. The subterranean trombone pedal notes, sounding eerily electronic and slightly out-of-tune, rose from the Pavilion floor as from a crypt. The doubling flutes, strangers from a higher harmonic grave, propelled the exotic musical offering into each cranny, at one point startling a nervous bird into song.

And when Leopold Simoneau, singing from a central position in the midst of the chorus, began the lyric Sanctus, the stillness caused by a single soloist was overpowering. Mr. Simoneau fashioned the rising line into an arch of rainbow splendor. It had breadth, expansive joy, and a sense of the transcendent. Here, at least, one felt the presence of Charles Munch, to whom the performance was dedicated.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,924 SUN. 1,131,752

AUG 25 1970

Music

Superb 'Requiem' at Tanglewood

By MICHAEL WIENER

LENOX, Mahs. — Seiji Ozawa brought Tanglewood's season to a close esterday afternoon with a magnificent performance of the Berlioz "Requiem."

The concert was in memory of Charles Munch, the Boston Symphony's music director from 949-1962. Dr. Munch was highly influential in furthering the appreciation of both the composer and conductor of yesterday's program. He was an ardent champion of the music of Berlioz and much of the composer's current popularity can be attributed to hih efforts.

IT WAS also Dr. Munch who, years ago, invited Seiji Ozawa to be a conducting fellow at the Berkshirt Music Center. This summer Mr. Ozawa was, of course, Tanglewood's artistic director.

The Berlioz "Requiem" is one of those works which is famous, even infamous, for the wrong reasons. Ith scoring, in addition to orchestra (including four sets of tympani), and large chorus, calls for four brass bands, spaced throughout the auditorium. The "Dies Irae", "Tuba mirum," and "Lacrymosa", sections are the suund-lover's dream.

Yet these portionh represent but a fraction of the work. Mush of the score is written andmust be performed with an almost classical restraint. The tenor solo must be sung quietly if it is to be effective and many scoring details, quitely if it is to be effective and many scoring details, huch as the brushed cymbols, are almost inaudible. Perhaps the most beautiful sections of the "Requiem" are the last four, which do not make use of the full orchestral complement.

ASSISTING in yesterday's performance were the Tanglewood Festival Chorus and the Framingham Choral Society, both under the direction of John Oliver, and the MIT Chorus, Klaus Liepmann, director.

The tenor soloist wah Leopold Simoneau, who was the perfect choice for both artistic and sen- choice for both artistic and sentimental reasons. He has a warm, free voice and the control and taste to use it well. Mr. Simoneau last sang with the Boston Symphony in performance of the "Requiem" under the direction of Charlts Munch.

r. Ozawa led with the skill of a master conductor. Each of the work's sections was performed for maximum effectiveness, yet he maintained balance and proportion throughout the ninety minute whole. His ability to prepare a large scale work such as the "Requiem" under limited summer festival rehearsal conditions is a tribute to hih talent and experience and to that of the orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, August 24, 1970

Music: Ozawa and Bostonians in Berlioz Requiem

TIMES (M)
NEW YORK, N. Y.
CIRC. 953,600

AUG 25 1970

New England Newsclip

Mammoth Work Ends Tanglewood Season

By DONAL HENAHAN

Special to The New York Times

LENOX, Mass. Aug. 24—To lead a grand-scale performance of the Berlioz Requiem, a conductor must be not only a good musician but also a frustrated generalissimo, a bit of a charlatan, a lay bishop and a logistics expert.

For yesterday's Requiem, which closed the 1970 Tanglewood season, Seiji Ozawa rallied the necessary outsized orchestral force, more than 200 choristers and four supplementary brass bands. He controlled them all with Napoleonic authority. If it did not eclipse previous Boston Symphony performances of the Berlioz, Mr. Ozawa's grasp of the mammoth score nevertheless left one satisfied in major respects.

The Requiem was played in memory of Charles Munch, the orchestra's former music director, who died in 1968.

Tailoring his ideas somewhat to the Tanglewood milieu, Mr. Ozawa deployed his four extra bands offstage, at the periphery of the audience. The placement served the spirit of Berlioz's score, if not quite the letter,and contributed to a stirring stereo effect.

Bob Greene

Seiji Ozawa

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Twenty-four Boston Symphony programs and eight rehearsals drew 186,190 persons, against last season's 175,468. Three Fillmore-at-Tanglewood concerts of rock music accounted for 51,459 customers, with July 7 evening performance featuring The Who, Jethro Tull and It's a Beautiful Day attracting the season's largest crowd, 18,784.

4 Bands and Chorus of 200 Join Orchestra

Tanglewood finale

BSO—Ozawa's epic Berlioz

By Louis Snyder

Lenox, Mass.

ARTS
ENTERTAINMENT

Negotiations between rain and sun came to a satisfactory settlement too late on Sunday for the traditional last-day crowds to assemble for one of the major events of this summer's Berkshire Festival — the first Boston Symphony performance since 1952 of the Berlioz Requiem ("Grande messe des morts," Op. 5).

Glowering skies notwithstanding, 6,482 dauntless listeners, (the Festival Shed's capacity — plus), heard the orchestra under Seiji Ozawa, with tenor Leopold Simoneau, and a combined chorus (Tanglewood Festival Chorus and Framingham Choral Society, John Oliver, director, and MIT Glee Club, Klaus Liepmann, director) in a moving tribute to the late Charles Munch. The former BSO conductor, it will be remembered, conducted the Requiem in its previous BSO performances (1951 and '52, with Mr. Simoneau as soloist), and in 1937 had been chosen to lead the 100th anniversary of the first performance of the mass in Paris at the Hôtel des Invalides.

Considering the magnitude of his compositional output, it is regrettable that Berlioz is generally represented in live performance these days by a mere handful of works — the "Symphonie fantastique," the "Roméo et Juliette" fantasy, "Faust" excerpts, several overtures, and the "Nuits d'été." Recordings serve him better — particularly a new complete realization of his mammoth opera, "Les Troyens."

Sunday's performance of the Requiem was indeed a labor of love, affectingly conceived by Mr. Ozawa, and solidly achieved by him and the large forces, choral and instrumental, which the work demands. The shed at Tanglewood lent itself admirably to the strategic placement of four brass choirs, used to spine-chilling effect in three sections of the mass, and most important, provided a boundless, unrestricting vessel for the dissemination of music which four walls of the best concert hall in the world could not help but inhibit. Mr. Ozawa, in his most notable Tanglewood performance to date, was a supersensitive catalyst for these massive and contrasting elements, balancing them with skill, and with understanding of the ultimate impact inherent in each movement.

The glories of this Requiem are numberless: the sinuous interweaving of choral and instrumental lines; the tremendously gripping, yet subtle use of percussion in many guises (the muted cymbals in the "Sanctus," for instance); the one soaring solo vocal passage, also in the "Sanctus," sung again on this occasion with breathtaking beauty by Mr. Simoneau; the sheer emotional power of the full ensemble passages, which make their effect not by virtue of volume but through a majesty almost architectural in design. The form of the mass, on this gigantic scale, gave the composer a glorious opportunity to produce what one writer has pointed out is, in fact, "not an act of faith in God, but an act of faith in Berlioz."

How long will it be before another performance of the Requiem comes along? No record player invented can reproduce faithfully the involvement of artists and audience in a mass of ethereal sound as it occurred on Sunday afternoon at Tanglewood. It is a live experience that many more should be able to share.

MONITOR
BOSTON, MASS.
(M) 216,850

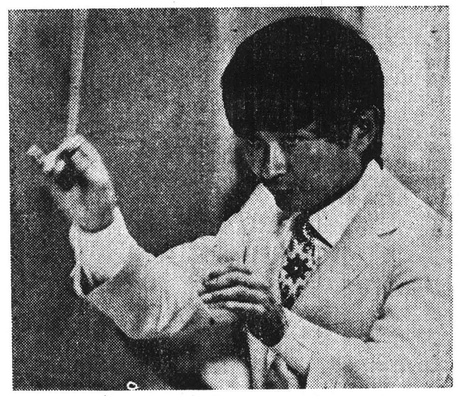
AUG 25 1970

New England Newsclip

A Sense of Transcendence

BY THOMAS WILLIS

Lenox, Mass.



Seiji Ozawa

● IN SPITE of what the purveyors of four-channel stereo would have us believe, Hector Berlioz's "Grande Messe des Morts" cannot be experienced second-hand. Its doomsday brass, "sounding thru the tombs of all lands," must be sensed liturgically, with the listener part of a worshipping population.

The whish of its awe-struck cymbals—10 pairs are called for in the score—must hover and inclose us in acoustic space. The muffled kettle drums which measure humanity's vanishing seconds in the Requiem's final moments must be struck by human operators. Singers must be singing. Music must be being made. The dead must be honored by the living.

This is no easy matter. The composer envisioned an epic assembly of performing forces—700 or 800 singers and as many as 400 instrumentalists. A minimum group for effective realization would include 150 singers, a full symphony orchestra, and the drums and brasses from a large military band. There also must be a room large enough to accommodate both performers and listeners.

It would be rash to call the Boston Symphony Orchestra's performance of the Requiem here Sunday afternoon a full realization of the composer's extraordinary vision. Tanglewood's aging outdoor concert shell is neither temple nor heroic monument. The chorus, a combination of Berkshire Music Center students, area singers, the Framingham Choral society and the M. I. T. Glee Club, did not have enough focused voices to cut thru clearly at all times. Seiji Ozawa, who now shares the Berkshire Festival artistic direction with Gunther Schuller, chose for his ascent to Parnassus cross-country shortcuts and sports car cornerings. The heavens trembled in the aftermath of rain, not quite willing to cooperate with sunshine.

But none of us present is likely to forget the occasion. Mr. Ozawa controled his forces with expert logistical awareness. The driving exaltation of "Rex Tremendae" and "Osanna" thrust the intricate polyphony forward with an urgency bordering on desperation. The subterranean trombone pedal notes, sounding eerily electronic and slightly out-of-tune, rose from the Pavilion floor as from a crypt. The doubling flutes, strangers from a higher harmonic grave, propelled the exotic musical offering into each cranny, at one point startling a nervous bird into song.

And when Leopold Simoneau, singing from a central position in the midst of the chorus, began the lyric Sanctus, the stillness caused by a single soloist was overpowering. Mr. Simoneau fashioned the rising line into an arch of rainbow splendor. It had breadth, expansive joy, and a sense of the transcendent. Here, at least, one felt the presence of Charles Munch, to whom the performance was dedicated.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,024 SUN. 1,131,752

AUG 25 1970

Music

Superb 'Requiem' at Tanglewood

By MICHAEL WIENER

LENOX, Mahs. — Seiji Ozawa brought Tanglewood's season to a close esterday afternoon with a magnificent performance of the Berlioz "Requiem."

The concert was in memory of Charles Munch, the Boston Symphony's music director from 1949-1962. Dr. Munch was highly influential in furthering the appreciation of both the composer and conductor of yesterday's program. He was an ardent champion of the music of Berlioz and much of the composer's current popularity can be attributed to hih efforts.

IT WAS also Dr. Munch who, years ago, invited Seiji Ozawa to be a conducting fellow at the Berkshirt Music Center. This summer Mr. Ozawa was, of course, Tanglewood's artistic director.

The Berlioz "Requiem" is one of those works which is famous, even infamous, for the wrong reasons. Ith scoring, in addition to orchestra (including four sets of tympani), and large chorus, calls for four brass bands, spaced throughout the auditorium. The "Dies Irae", "Tuba mirum," and "Lacrymosa", sections are the suund-lover's dream.

Yet these portionh represent but a fraction of the work. Mush of the score is written andmust be performed with an almost classical restraint. The tenor solo must be sung quietly if it is to be effective and many scoring details, quitely if it is to be effective and many scoring details, huch as the brushed cymbols, are almost inaudible. Perhaps the most beautiful sections of the "Requiem" are the last four, which do not make use of the full orchestral complement.

ASSISTING in yesterday's performance were the Tanglewood Festival Chorus and the Framingham Choral Society, both under the direction of John Oliver, and the MIT Chorus, Klaus Liepmann, director.

The tenor soloist wah Leopold Simoneau, who was the perfect choice for both artistic and sentimental reasons. He has a warm, free voice and the control and taste to use it well. Mr. Simoneau last sang with the Boston Symphony in performance of the "Requiem" under the direction of Charlts Munch.

r. Ozawa led with the skill of a master conductor. Each of the work's sections was performed for maximum effectiveness, yet he maintained balance and proportion throughout the ninety minute whole. His ability to prepare a large scale work such as the "Requiem" under limited summer festival rehearsal conditions is a tribute to hih talent and experience and to that of the orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Monday, August 24, 1970

Music: Ozawa and Bostonians in Berlioz Requiem

NEW YORK, N.Y.

AUG 25 1970

New England Newsclip

Mammoth Work Ends Tanglewood Season

By DONAL HENAHAN

Special to The New York Times

LENOX, Mass. Aug. 24—To lead a grand-scale performance of the Berlioz Requiem, a conductor must be not only a good musician but also a frustrated generalissimo, a bit of a charlatan, a lay bishop and a logistics expert.

For yesterday's Requiem, which closed the 1970 Tanglewood season, Seiji Ozawa rallied the necessary outsized orchestral force, more than 200 choristers and four supplementary brass bands. He controlled them all with Napoleonic authority. If it did not eclipse previous Boston Symphony performances of the Berlioz, Mr. Ozawa's grasp of the mammoth score nevertheless left one satisfied in major respects.

The Requiem was played in memory of Charles Munch, the orchestra's former music director, who died in 1968.

Tailoring his ideas somewhat to the Tanglewood milieu, Mr. Ozawa deployed his four extra bands offstage, at the periphery of the audience. The placement served the spirit of Berlioz's score, if not quite the letter, and contributed to a stirring stereo effect.

Bob Greene

Seiji Ozawa

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Not every one of Berlioz's strokes was managed with equal impressiveness, of course, for Mr. Ozwa's experience as a conductor of the Requiem cannot yet be extensive. One wanted more concentration and serenity—perhaps the world is spirituality — in some of the more delicate pages. And more precise choral work would have helped at times.

Some details of interpretation could be questioned, too: the tempo quickening at the Confutatis Maledictus was nearly enough to achieve the intended contrast, for instance, and at the close of the Sanctus, Mr. Ozawa pulled hard on the reins five measures before the score requests a slight ritardando, thereby weakening the ending somewhat.

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4 Bands and Chorus of 200 Join Orchestra

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UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 24 1970 New England Newsclip

AT TANGLEWOOD

Shouting Ovation Accorded Choral Mass by Berlioz

By R. C. HAMMERICH

LENOX — The weather was sinful and the music heavenly at Tanglewood Sunday afternoon; hearty rain all morning kept the attendance down to 6482 enthusiastic music lovers who gave Seiji Ozawa and 250 musicians a shouting ovation.

Berlioz Mass

They performed the Berlioz 'Grande Messe des Morts,' Opus 5 (requiem), without intermission in a manner which is likely to be remembered a very long time.

This requiem is a very special piece of music; it lasts a bit less than an hour and a half, uses a large chorus, an augmented symphony orchestra and a tenor soloist.

It has some of the most colorfully imaginative and dramatic sound combinations to come out of the early 19th century as well as some of the most profoundly beautiful.

And it was given a first class performance Sunday by the Boston Symphony Orchestra, tenor Leopold Simoneau and a 150-voice chorus made up of the MIT Glee Club, the Framingham Choral Society and the Tanglewood Festival Chorus. . .all under the direction of L. Seiji Ozawa, who left his score unopened on the stand before him.

There are ten sections in the requiem. The most dramatic are the Dies Irae, Rex Tremendae, Lacrymosa, Hostias and Sanctus-Hosanna. The most gracefully lyrical are Quid Sum Miser, Quarens Me, Offertorium and Agnus Dei.

As a means of only hinting at the kinds of sounds that were heard Sunday, let us indicate quickly some of the ingredients.

Most dramatic was the use of the four augmenting brass bands, two on each side of the shed under the edges of the roof 50 and 100 feet from the stage.

They were used singly and in varying combinations for contrapuntal and antiphonal effects (something like multi channel surround sound) in the Dies Irae, Rex Tremendae, Lacrymosa and Hostias.

A couple of the more interesting sound sensations came from the use of six pairs of timpani and two giant bass drums, all tuned for specific chords, the matching of low, flaring trombones with high droning flutes to accompany the male chorus in the Hostias; the six gigantic whispering cymbals used with a dozen murmuring strings to accompany the tenor in the Sanctus.

The most impressive of the quiet sections came during the unison male chorus (13 tenors) in Quid Sum Miser, the unaccompanied six part chorus during the Quaerens, the delicacy of the choral work of the Offertorium, and the long quiet floating amen.

Ozawa's pacing of all these sensations was unflagging but unhurried, and he held them together firmly. His treatment of this work (and the romantic orchestrations of Saturday night also) was much more secure and satisfying than that he gave to Mozart and Haydn earlier in the season.

The orchestra, as usual, was impeccable.

The tenor, Leopold Simoneau, who recorded this work with Charles Munch and the Boston orchestra sang with entirely appropriate clean clear open tones.

The performance, given in memory of Munch, was easily one of the two or three most satisfying programs of the 1970 Tanglewood season.

Overall attendance for the summer was 257,419, a few more than 20,000 beyond the total for 1969.

AMERICAN
WATERBURY, CONN.
(S) 42,315

AUG 26 1970 New England Newsclip

Tanglewood Ends Season With Ambitious Show

Berkshire Festival at Tanglewood ended its 1970 season with an exciting and hauntingly beautiful performance of Berlioz's Requiem, a mammoth and ambitious work, conducted by Seiji Ozawa and the Boston Symphony orchestra, joined by the Tanglewood Festival Chorus, the Framigham Choral Society, the 200-voice MIT Glee Club with the famed tenor, Leopold Simoneau, as soloist.

The concert was given in memory of Charles Munch (1891-1968), music director of the Boston Symphony Orchestra and the Berkshire Music Center from 1949 to 1952. He was considered the greatest exponent of the revival of Berlioz in this country in the 1950's. While Ozawa lacks years of experience in conducting this work, he coordinated all the various components, the orchestra, the special four brass bands stationed off stage and in each of the four corners of the hall, and the choral groups, to give a most effective and stereo effect of this dramatic work. Despite a pre-concert downpour the audience's spirit was not dampened in their enthusiastic response to the performance.

Saturday evening Ozawa conducted a beautiful concert presenting Lutoslawski's Concerto for Orchestra, a stirring piece, composed in 1954; followed by a virtuoso performance of the Rachmaninoff Piano Concerto No. 3, with Alexis Weissenberg as soloist, which was performed with great contrasts, impassioned playing, technically electrifying and emotionally exciting concerto which demonstrates the artist's accomplished ability. Saturday's concert ended with Bartok's Concerto for Orchestra which was conducted with some depth and skill by Ozawa. The audience was most enthusiastic in its appreciation to the conductor and soloist, who made his debut with the Boston Symphony Orchestra with this performance.

Tanglewood closed its season with a total attendance increase of more than 20,000 more than in 1969, under the artistic leadership of the co-directors Gunther Schuller and Sieji Ozawa, both responsible for the artistic programming in 1970's summer festival, with numerous innovations. Total attendance at the eight-week festival was 257,419 compared to 236,937 in 1969. The two Beethoven weekend concerts drew the largest attendance of the season, with all five concertos performed by talented soloists, and a performance of the 9th symphony conducted by William Steinberg, the Boston Symphony Musical Director.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

AUG 26 1970 New England Newsclip

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Hector Berlioz' Requiem

Music: Tanglewood Finale

By HARRY NEVILLE

LENOX—Yesterday's Berkshire Festival concert, the final event of the 1970 Tanglewood season, was devoted to a performance of Hector Berlioz' Requiem, played in memory of the late Charles Munch, Music Director of the Boston Symphony from 1949 to 1962.

Seiji Ozawa, Tanglewood Artistic Director, conducted, and the participating forces included the Boston Symphony (augmented to what looked like twice its normal size), tenor Leopold Simoneau, the Tanglewood Festival Chorus, Framingham Choral Society, and MIT Glee Club.

IN ADDITION to the forces on stage, Berlioz' score calls for four smaller brass orchestras, to be placed at the four corners of the main performing forces. On yesterday's occasion Ozawa had positioned these in the seating area of the shed, two of them somewhat near the stage and the others toward the rear of the auditorium. The resulting quintasonic acoustical arrangement, plus the diversity of the performing forces, offered some splendid opportunities for magnificent effects, none of which were lost on Ozawa and his musicians.

The really striking thing about the Requiem is that despite the immensity of the scoring it is a relatively restrained work. To be sure, there are some overwhelming climaxes, but by and large the score is extremely subtle and poetic, and those were qualities that came through very nicely in Ozawa's reading.

His finest achievement, it seemed to this listener, was to preserve sensitive balances throughout—which is not at all an easy thing to do when one is at times dealing with six separate groups.

THIS OBSERVER had never seen Ozawa conduct with quite the calm he displayed on this occasion. He conducted without score and seemed very much in command of the situation from beginning to end. His pacing was superb and one hardly had a sense of the music's being forced or driven. The big moments were indeed colossal, as the composer intended, and yet they were mercifully devoid of false emotion and hysteria. All in all, a memorable performance and a fitting conclusion to the season.

Yesterday marked the final appearance with the orchestra of several BSO players. The following is the Tanglewood Press Office list of departing musicians with their years of service: Julius Schulman (10 years) and Victor Manusevitch (26 years), violins; Karl Zeise (31 years), cello; Buell Neidlinger (3 years), double-bass; Phillip Kaplan (31 years), flute; Hugh Matheny (6 years), oboe; Gino Cioffi (20 years) clarinet; and Josef Orosz (27 years), trombone.

NEW MEMBERS of the Orchestra this fall will be Cecylia Arzewski and Marylou Speaker (violins), Joel Moerschel (cello), Lawrence Wolf (double-bass), Paul Fried (flute), Harold Wright (clarinet) and Ronald Barron (trombone).

The Press Office also released attendance figures for this year's festival. For all events, including rock and other popular music concerts, total attendance was 257,419 as opposed to 236,937 last year. For the 24 BSO weekend concerts and eight open rehearsals the figures were 186,190 this year and 175,468 last.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 24 1970 New England Newsclip

NEWS
SPRINGFIELD, MASS.
(D) 85,055

AUG 24 1970 New England Newsclip

Boston Symphony Season Ends With Munch Memorial

By RICHARD CONWAY

The Boston Symphony ended its summer season at Tanglegood Sunday afternoon with a beautiful performance of Hector Berlioz' Requiem Mass, opus 5. It was performed in memory of Charles Munch.

The orchestra, assisted by the Tanglewood Festival Chorus, Framingham Choral Society and MIT Glee Club, gave a sensitive and inspired reading of this, at times, overpowering work.

Seiji Ozawa's conducting was beautifully fashioned and precise, calling the very best from his musicians.

The Berlioz Mass is a large work, calling for large musical resources. In addition to an enlarged orchestra, the score calls for four brass choirs spaced at various points throughout the auditorium. At times, the effect is overwhelming.

Besides the large choral resources, a tenor soloist is called for in the next-to-last movement. Leopold Simoneau was the guest artist and, after the first two entrances, sang with great beauty and clarity.

Prepared by John Oliver and Klaus Liepmann, the combined choruses sang with rich tone and sensitivity.

It was the male voices that were heard to best effect, and the tenors especially were outstanding. The sopranos were pushing much of the time and were noticeably under pitch.

But, all in all, the choral work was excellent, particularly in the softer passages.

Berlioz' work is interesting in that for all its bigness, it starts and ends quietly. It is as though the French composer of the 19th Century was trying to say something that is of importance to us today: that with all the bigness and all the grandeur, it is in quietness that truth is revealed.

It is in the quieter, more reflective passages that the work is musically the best. The composer saved some of his most inspired ideas for these sections: the third movement "Quid sum miser" sung by the male chorus and accompanied by bass instruments only, for example; or the "Hostias, accompanied by trombones, flutes, and strings. These are remarkable passages, and they were beautifully done.

Ozawa is a brilliant conductor, deeply sensitive to the music. He brought the Tanglewood season to a high close.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 24 1970 New England Newsclip

Festival ends with Berlioz

By Michael Steinberg
Globe Staff

LENOX — The 1970 Berkshire Festival ended yesterday afternoon with a performance of the Berlioz "Grande Messe des Mortes," Seiji Ozawa conducting, and with the Boston Symphony orchestra joined by the Tanglewood Festival Chorus, the Framingham Choral Society, the MIT Glee Club and the tenor Leopold Simoneau.

The concert was given in memory of Charles Munch (1891-1968), music director of the Boston Symphony Orchestra and the Berkshire Music Center from 1949 to 1962, and a conductor who contributed energetically to the Berlioz revival in this country during the 50s.

To the poet deVigny, who heard the requiem at its first performance in 1837, its music was "beautiful and strange, wild, convulsed and dolorous." It is all those things, and the wildness and strangeness of some of it still astonishes us today. At the same time — and perhaps we can hear that more easily now — it is a work of precision and economy.

No doubt its most celebrated feature is the use of four extra brass groups placed by Berlioz at the four corners of the performing body (and by most modern conductors at the four corners of the hall, or something like it) to evoke the sounding of the last trump in the Dies Irae.

Yet the remarkable thing is not that Berlioz does it, as what it attempts to do with that extraordinary resource, so that he gives us not only those first collosal fanfares at "tuba, mirum stargens sonum," but also such things as (the brass intervention at "me cadam in obscurum" (Lest I fall into darkness), or those marvelous single note punctuations through the "Lacrymosa."

Perhaps in the end, the most haunting, the most touching, the heart-stopping events in the requiem are the quiet ones, whether they are compositional, like the extension of the scale with which the work opens by a semi-tone upon its repetition (to D the first time, E flat the second), the garlands of quiet eighth notes that the sopranos hang about the words "Dona eis, Domine," and the insistent reiteration of just two notes in all but the last 18 bars of the choral part of the Offertorium, or whether they are textural, like the pianissimo clashes of three pairs of cymbals and bass drum Insanctus, the gripping and famous chords of the high flutes with low trombones and the Hospias, or, on the very last pages, the hushed G majjor chords for eight kettle drums.

There is something excitingly sure about the conviction and rasp with which Berlioz possessed the requiem text, just as when he took on Shakespeare's "Romeo" a couple of of years ago, or Virgil's "Aeneid" a couple of decades later. The combination of authority, passion, phantasy and nobility, that he brought to his task make the work beautiful and singularly moving.

The requiem is very much a work to experience in live concert. Performances are rare, and good ones afford special pleasure. The one ozawa produced at Tanglewood Sunday afternoon was a good one, both dynamic and restrained, well shaped and paced with excellent playing by the orchestra, and with lovely singing by Leopold Simoneau in the Sanctus.

The choral singing was serviceable rather than beautiful, and the lack in it of a true pianissimo diminished poetry as well as dramatic contrast. It was an impressive ending to a spotty festival.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

AUG 25 1970 New England Newsclip

The Sound of Music

Closing with a Gentle Requiem in the Rain

By Peter M. Knapp

LENOX — Tanglewood 1970 came to a grandiose finale ~~Sunday afternoon~~ as Seiji Ozawa conducted a small army of musicians in Hector Berlioz' massive "Grande Messe des Morts" or Requiem. The performance, attended by 6,482 in grey, dank weather after a morning of pouring rain, was dedicated to the memory of Charles Munch, the late Boston Symphony music director who last conducted the Requiem here.

Even with the bad weather for Sunday's concert, which probably cut attendance by several thousand, the summer's eight-week Berkshire Festival box office registered 20,000 more listeners than last year. The 1969 festival attracted 236,937 persons in all, 175,468 for the weekend Boston Symphony Concerts. This year, 257,419 attended, 186,190 for the BSO. The Contemporary Trends concerts (six this year) drew 54,431.

Had they counted Sunday's performers, several hundred more would have been added to the figures. Berlioz never thought small, and his rarely heard Requiem is a musical score of cosmic proportions: A basic orchestra of 140, about 200 voices in the chorus, plus four additional brass ensembles (at Tanglewood, placed in the side aisles of the shed) and eight pairs of timpani (fewer used in the Tanglewood performance).

It seemed as if every musician in Massachusetts had been recruited, and when the brass bands, plus six timpanists and two bass drummers, let loose in the "Tuba mirum," the effect was properly overwhelming.

More Brahms Than Verdi

Yet the Requiem is not all awesome noise. In fact, the predominant mood is subdued and gentle, sharing more of the atmosphere of the Brahms Requiem than that of Verdi. And between the theatrical effects of the "Dies Irae" and "Lacrymosa" — whose use of the brass choirs are impressive for their spatial dimension as well as for massive sound — and the fine writing of the "Offertorium" and "Sanctus," lie stretches of lesser inspiration and effect.

Ozawa conducted a generally impressive performance from memory, leading the massed voices of the Tanglewood Festival Chorus, the Framingham Choral Society and the MIT Glee Club. Diction was excellent, intonation and balances reliable (even with the far-flung instrumental forces), and tenor Leopold Simoneau sang the "Sanctus" with fervor and beauty of tone.

Ozawa, Tanglewood's co-artistic director, led a third of the concerts in the shed this summer, but this was his most gruelling assignment and he rose to the occasion. Munch, of course, was the acknowledged master of the score and Ozawa had to cope with this memory, too. But the lithe Japanese conductor produced a reading of proper majesty and repose, though with a few loose ends (the rhythms in the opening of the "Lacrymosa," for example) and perhaps missing the air of hushed mystery Berlioz intends in the opening and closing choral statements.

Something Different

Gunther Schuller, co-artistic director of Tanglewood, commanded the podium Friday evening for an unconventional and well-played program: Wagner's Overture to "Rienzi"; Karol Szymanowski's Violin Concerto No. 1; Schuller's own "Spectra"; and Alexander Scriabin's "Poem of Ecstasy."

Schuller's direction was consistently excellent: coherent and controlled (perhaps occasionally under wraps), detailed and with a fine sense of proportion. He is a quiet conductor in contrast to the choreographic types Tanglewood has had this season, but he gets results — again proving the distinction between the kind of gesture and its ultimate meaning.

The "Rienzi" overture with its Verdian exuberance was a robust curtain-raiser, also displaying the rich orchestral sound the orchestra produced for Schuller during the evening. Armando Ghitalla's playing of the crescendo-decrescendo trumpet calls opening the work was distinguished, as were his later solos in the Scriabin.

But the peak of the concert was Paul Zukofsky's sensational performance in the Syzmanowski Violin Concerto of 1917. It is a lovely work, like the Scriabin "Poem" revelling in chromatics. But while Syzmanowski's chromaticism is exotic, ~~moving into the~~ quasi-oriental, Scriabin's is hotly erotic.

Best of Contemporaries.

Unfortunately, this original concerto seldom gets a hearing nowadays (along with such other period scores as the Wieniawski and the Delius). It is in one unbroken movement, lyrically rhapsodic with a high tessitura for the soloist, backed by an imaginative, chirping orchestral accompaniment.

While Zukofsky, 27, has become the unchallenged king of contemporary-music violinist, his playing of the romantic Szymanowski was stunning for its beauty and technical facility. It isn't easy, what with all the exposed harmonics, slides, arpeggio tumbles and double-stopping, but Zukofsky made it seem so. His tone was chrome-clean and his playing marvellously timed and objective — no sobs, no throbs, and even more astounding, always in the middle of each note. Such an ear for intonation is indeed rare, even to the absolute purity of the most perilous harmonics.

The audience of 4,238 had warm applause for Schuller's "Spectra," a work begun in 1956 that deals with effects of color and sound-transformation that the composer has been exploring. "Spectra," arranged into a succession of episodes, perhaps variations, also employs a special orchestral seating plan that enables Schuller to produce antiphonal effects or events in travelling sound. The score makes its point, but keeps on making it and seems overlong for its content.

PAUL ZUKOFSKY: peak performance

Touching The Emotions

Scriabin's "Le poeme d'extase" (1908) actually does the same thing. It is heavy-breathing, lushly-scored music, unabashedly sensual (Scriabin's biographer, Faubion Bowers, calls it music of orgasm; it was originally called "Orgiastic Poem"). The waves of sound build to enormous climaxes and the final chord is one of the loudest (pre-Rock) in music. "Wow!" gasped one long-haired youth leaving the shed after the final reverberations, "that's kind of out of sight!"

Ozawa led an all-concerto program Saturday evening, as 7,196 attended in pleasant weather. Between the Concertos for Orchestra of Witold Lutoslawski and Bela Bartok came the Rachmaninov Piano Concerto No. 3, with Alexis Weissenberg as soloist.

Everything was well applauded and Weissenberg received a long and thunderous standing ovation for his fleet pianism in the Rachmaninov. It was an unusual performance starting with an embarrassment: orchestra poised, pianist on the bench, conductor on the podium—but no baton and no conductor's score. After a few whispered signals passed through the orchestra, they were retrieved — in two trips.

Weissenberg has an incredible technique; polished, articulate fingerwork in the super-technician class. The slight Bulgarian-born pianist does everything with a minimum of fuss and motion, all wrist and finger action. And while most pianists with the big technique will launch into the Rachmaninov with bravura effects, Weissenberg's playing was predominantly soft, refined, almost delicate in the first movement, though with glorious rapid octaves and arpeggios in the cadenza.

From this low-key, underplayed opening, Weissenberg turned on the heat in the last movement, as he and Ozawa burst into the finale in a jet-propelled introductory launching. The accompaniment, which went generally well in the first two movements became hazardous as Ozawa was evidently following his soloist and Weissenberg was using plenty of rubato — difficult to anticipate for the orchestral entrances.

There were several problems with collaboration, and Weissenberg seemed to lose his place a couple of times but covered well. He spurted ahead at a frantic, nearly unplayable tempo during the episodes of the staccato chords and the coda wound up at a furious, tingling pace. It wasn't exactly consistent in tempo, but it was exciting and Weissenberg is a formidable pianist.

Both the Lutoslawski and Bartok works are flashy orchestral showpieces. The former, completed in 1954 by the contemporary Polish composer, is eclectic (with elements of Stravinsky, Bartok and Hindemith popping out of the score), aurally attractive and not especially out of the ordinary in musical content.

There is a neat touch near the end of the first movement with wind and violin solos against a high sustained string chord, and the Capriccio second movement is playful, light and deft. The tripartite finale, though, is dull and uneventful, ending up in a Hindemith-Hollywood chorale.

The Lutoslawski went rather well, with several instances of superior instrumental work. The Bartok, at the end of a long concert, often seemed hurried and perfunctory. It wound up in a virtuoso bustle, but the three inner movements were soft in detail, the Elegy lacking in tension and idiomatic sweep.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

New England Newsclip

As I Hear It

On Greatness

By Jay C. Rosenfeld

IS there a word all of us use more often, and often indiscriminately, than "great"? Mother's cooking, Willy Mays' diving catch up against the wall in last year's world's series, a certain movie, a vacation. "Great" is the easiest and swiftest and most economical word to express all-out approval that we have on tap, but we fling it around like birdseed, often expending it on ephemeral things. There are certain performances in music and in the theatre, however, certain creations in painting, sculpture and architecture which are of more lasting impact than the transitory matters on which we at times squander the word.

And of course there can be great, rather I should say, wide differences on the music or the art we would place in that category. Judgment and taste are individual matters. There is no assurance of agreement on such subjects. Many things in nature, everything in fact, is great. Yet we have certain mountains we so designate which are not Everests and rivers which are not Mississippis, but they are, nevertheless, God's handiwork. What makes an object or an event of man's handiwork great?

* * * *

I WOULD CALL the sprinters who do the 100 in less than 10 seconds and the longer-distance runners who do the mile under four minutes great. I would call the performance of the Berlioz Requiem at Tanglewood last Sunday great.

Great music cannot be qualified in stock market or gross national product terms. When the average person asks, "How's Tanglewood doin'?" he probably expects an answer analogous to a report from General Motors that so many cars were sold this year as against last year. The questioners in this instance are not concerned with the programs or the performances. They wonder if Tanglewood is doing as well as Saratoga, for example.

* * * *

BERLIOZ indicated the number of players he required for a performance of his Requiem. It was larger than the number specified for any other symphonic work, and he said he wanted a chorus of 500 voices. These demands are not met mainly for two reasons: the size of a platform and financial limitations. It is the nobility of the inspiration that makes music great, not the number of the participants. If size were a criterion, everyone would elevate and isolate Tintoretto for the walls and ceiling of the Scuola di S. Rocco and ignore anyone like Vermeer and prize the Pentagon over the Parthenon.

I am sure every one holds dear certain performances in music or drama, which stand far above anything else he ever heard or witnessed. I have a few treasures of that sort: a performance of the Bach D minor piano concerto by Rudolf Serkin on South Mountain; a performance of the Coronation piano concerto of Mozart at Tanglewood by Robert Casadesus; a performance of the ballet to Prokofieff's "Romeo and Juliet" by Rudolf Nureyev at the Metropolitan; Jane Cowl as "Juliet"; a Grace Kelly movie, and Humphrey Bogart and Ingrid Bergman in "Casablanca."

* * * *

GREATNESS is not of dimensions. It is something of more subtle symmetry. It can even be an understatement, plain simplicity. The introductory theme of last week's Requiem was assigned to the violas. The phrase can be sounded on a fingerboard or a keyboard without shifting the hand at all. Even "The Last Rose of Summer" extends to a full octave. When Beethoven at his most sublime moment in the choral finale of the Ninth Symphony sought a phrase to express his paramount inspiration, he, too, stayed within the same compass as Berlioz was to do 10 years later. When Wagner searched for the expression which would elevate his "Parsifal" to the pinnacle to which he aspired, he achieved greatness by a quintessential but severe unaffectedness. Beauty unadorned.

The most common example of the efficacy of greatness in oratory is "the" Gettysburg address. Lincoln, in a few words and in a few minutes, spoke what has endured beyond comparison with that of the main speaker of the day, Edward Everett.

Greatness isn't measured in decibels or megatons either. Whereas the "Tuba Mirum" of the Requiem assaulted and overwhelmed our ears last week with its additional brass choirs in the four corners of the auditorium, it was the softer "Sanctus" that penetrated and made the deeper impression. It penetrated our senses and our memories more than the overpowering volume of sound of the preceding sections.

* * * *

VERSAILLES, the most grandiose, most vainglorious gesture of man in his own glorification, with its acres and acres of marble and stone in terms more pretentious than the Acropolis, St. Peter's, the Temples of the Nile and memorials to military triumphs, recedes in awesomeness when we leave it and become aware of the social callousness to which it is a monument. Some of us are not impressed by those born to greatness or who have greatness thrust upon them but we are appreciative and respectful of those who achieve greatness.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 165,169

AUG 25 1970

Tanglewood Ends 33rd Season

By RICHARD VINCENT

The Berkshire Festival at Tanglewood closed its 33d season Sunday afternoon with a performance of Berlioz epic "Requiem Mass.

The performance was in memory of Charles Munch who conducted this great orchestra from 1949 to 1962.

To give some idea of the heroic proportions of this work it might be illustrative to list just what the composer called for in his notes.

THE SCORE calls for a main orchestra of 4 flutes, 2 oboes, 2 English Horns, 4 clarinets, 12 horns, 8 bassoons, 25 first and 25 second violins, 20 violas, 20 cellos and 18 double basses, 8 pairs of timpani, bass drum, 4 tam tams and 10 pairs of cymbals. Four additional brass choirs, to be placed at the four corners of the performing forces and include 4 trumpets (or cornets) 4 trombones in each choir with 2 tubas in one and four ophicleides in another. (An ophicleide is a deep-toned brass wind instrument of the key bugle class.)

BERLIOZ also listed 80 sopranos and alto, 60 tenors and 70 basses. He added however that "the indications of number are only relative and one may double or triple the whole choral body and augment the instrumental forces in the same proportion."

There is more but that should present some image of the complexity of the performing groups. Berlioz knew however that simply adding instruments or singers ultimately would produce a coarsening of the sound and difficulty with precise intonation. He therefore used these considerable forces with great care assuring that the result would never, in a proper performance, be just great amorphous gouts of sound.

THE MAN in charge was Seiji Ozawa, and he chose to conduct without a score. His confidence and assurance was not misplaced and in general it was a striding performance.

There was some evidence of ragged meter when the brass choirs, each placed out in the shed on opposite sides were playing in conjunction with the orchestra. However if one moved to different locations during the concert it appeared that this could be explained by the fact that the sound had to carry so far and from varisites.

The very large chorus, an amalgamation of the Tanglewood Festival Chorus, the Framingham Choral Society, and the M.I.T. Glee Club performed competently and it was apparent that they were well-prepared.

LEOPOLD SIMONEAU, the Canadian tenor, did what he has done many times so very well. His solo in the "Sanctus" was a moving and controlled example of the fine art of singing.

The audience, held down by the inclement weather that continually threatened responded after the last tender "Amen" with considerable enthusiasm. It was a fine way to end the season.

SEIJI OZAWA

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 24 1970

New England Newsclip

Memorial to Munch Closes 33rd Berkshire Music Festival

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — What with brass players blazing away from four points in the huge Tanglewood music shed, and stage packed with full symphony orchestra and 165 singers, it's no wonder that Berlioz' Requiem brought the 33rd Berkshire Music Festival to a dazzling close yesterday afternoon.

The performance by the Boston Symphony, chorus, and tenor Leopold Simoneau was a memorial to Charles Munch, conductor of the orchestra from 1949 to 1962.

Alexis Weissenberg received a tremendous reception Saturday night for his playing of Rachmaninoff's Third Piano Concerto.

After Gunther Schuller's conducting of the Boston Symphony Friday night, the festival was seriously in need of first aid.

Attendance Figures

The posted attendance figure of 4,238 for Friday night was widely questioned as being excessively high. The same source gave 20,449 for the weekend.

According to the box-office, 257,419 persons attended events at Tanglewood this summer as compared to 236,937 in 1969. The 24 regular concerts of the Boston Symphony were attended by 186,190 during the past eight weeks as against 175,468 last summer.

Seiji Ozawa conducted the last two concerts. We've never seen him in better form with solo and accompanying orchestra. He had scores before him but rarely glanced at them.

Berlioz' Requiem (he referred to it as Messe des Morts, or Mass for the Dead) came closest to satisfying the composers' ravenous appetite for enormity of production and sound.

Voices and Text

Essentially an orchestral conductor, Ozawa recognized that the work's impact rests with voices and the Latin text. Short of silencing the orchestra, no conductor could manage to exact balances that a spiritual message would survive such ponderous instrumental fabric.

Somehow, religious depth was achieved and it wasn't merely because no applause was permitted until the end.

The singers were from the Tanglewood Festival Chorus, Framingham Choral Society and MIT Glee Club. They couldn't have gotten closer to the core of things. Unaccompanied singing of "Quaerens me sedisti lassus" soared with sumptuous sounds. The "Lacrymosa" and "Tuba, mirum..." had about as much expansion as orchestral collaboration would permit.

Unfortunately, strain frequently marred quality in soprano voices and the tenors produced veiled tones that were intended to be powerful.

Solid Part Singing

When the hall wasn't overpowered with brassy sound, solid part singing was heard in "Quantus Tremor." Eight male voices were splendid in "Quid sum miser."

Simoneau sang his part in the Sanctus with a firm, expressive, tonally colorful voice.

As we said, Weissenberg created a storm Saturday night with the Rachmaninoff.

The concert platform is crowded with keyboard supermen. Most of them seem to have short heydays.

If Weissenberg will pull in the reins on his pyrotechnical equipment, he could be an exception. The man has an eye-popping technique. When he doubled the tempos in the finale's geyser passages, the results were electrifying.

But he also poured out poetry as if the supply was unlimited.

Weissenberg played the original version of the concerto, a rare experience. His faith in it paid dividends, just as it has for Cliburn.

As Weissenberg stormed through the booby traps, he was not an infallible technician. But the orchestra members said it all at the end when they put down their instruments, stood, and gave the pianist an ovation of their own.

Bartok Concerto

Ozawa traced polished, beautifully formed melodies through Bartok's Concerto for Orchestra. Here were smooth exchanges of volume from bursting sonorities to pastel hues.

Lutoslawski's Concerto for Orchestra was a sizzler. Heavy drama was stated in bold, defiant language. It may be the loudest piece contrived for orchestra since Tchaikovsky's "1812."

Most of it was noisy and brassy, ending in a cloudburst of clangor.

But much of it gave a clear view off the Boston Symphony that has no peer when it plays that well.

SATURDAY NIGHT

Concerto for Orchestra — Lutoslawski
Piano Concerto No. 3 in D minor, Opus 30 — Rachmaninoff
Alexis Weissenberg, pianist
Concerto for Orchestra — Bartok

SUNDAY AFTERNOON

Requiem, Opus 5 — Berlioz
Leopold Simoneau, tenor
Tanglewod Festival Chorus
Framingham Choral Society
MIT Glee Club

96

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 24 1970 New England Newsclip

Tanglewood Season Ends With Homage to Charles Munch

Berlioz Requiem Memorializes Late Conductor

By JAY C. ROSENFELD

THE CONCLUDING spaced, soft chords of the Berlioz Requiem at Tanglewood yesterday afternoon left the huge audience in mesmerized silence. Conductor Seiji Ozawa signaled for the final pianissimo G Major chord and let his head tilt forward, his arms limp by his side. The violins let the tips of their bows rest unmoving on their strings. The audience, fearful to break the awesome spell, was still.

The Requiem had been chosen for the last concert of the season to honor the memory of a late musical director of the Boston Symphony Orchestra, Charles Munch, who had been a staunch Berlioz devotee. The whole afternoon was a moving experience and the capacity-filled great Shed reacted as if heeding John Donne's admonition in "A Valediction Forbidding Mourning." This was not a moment for ebullient, riotous applause but rather:

So let us melt and make
no noise
No teare-floods, nor
sigh-tempests move,
T'were prophanation of
our joyes
To tell the layetie our love.

* * *

THE REQUIEM was played without intermission, with only a short pause after the Lacrymosa. The audience did not leave their seats and refrained from applause until the completion of the performance and the terminal magic entrancement had been dispersed.

The early sections of "La Grande Messe des Morts" employs a chorus in great declamations. There are no purely orchestral interludes. The voices are built to tremendous climaxes. The famous Tuba Mirum, which calls for small brass choirs stationed at the four corners of the auditorium, came off with stunning effect.

The voices consisted of the Tanglewood Festival Chorus and the Framingham Choral Society, both directed by John Oliver, and of the MIT Glee Club, Klaus Liepmann, director. They sing practically without respite for the hour and a half duration of the Mass, and their alert, full-throated response never varied from the excellence they established at the start. Yet no part of Berlioz's thunderous crests was quite so impressive as the majestic Sanctus, in which Leopold Simoneau's superb tenor solo alternated. His was a memorable vocal achievement, in timbre, line and spirit.

* * *

THE PROGRAMS of the final weekend of the Tanglewood season disclosed more audacity than had been apparent in the preceding seven weeks. Yesterday Ozawa honored Munch by playing the Requiem. On the preceding evening he had played two concertos for orchestra. one of the year 1954 by the contemporary Polish composer, Witold Lutoslawski, and one, 10 years older, by the late Bela Bartok.

Friday night was Gunther Schuller's evening. He not only took the podium but included his own "Spectra" in the program. It proved to be from the same capital from which he had expended material for his "Klee Pictures" of three years ago but vastly improved in several directions. The explorations into novel and deep, dark sonorities are the most striking factors of his music, and the contrasts, partially achieved by a new and original seating arrangement of the musicians, are colorful. A plan is not apparent on a single hearing, but the orchestral writing is evidence of distinct progress in the composer's development. Before the final measure there is a caesura — a rhetorical pause — after which the composition ends with a hearty "Gesundheit!"

* * *

IT IS REMARKABLE to notice that the Scriabin "Poem of Ecstasy" had never been performed at Tanglewood before. It is soaring, hyperbolic music, described in London on its first English performance as "too hysterical." Its passionate oestrus Friday mounted to a frenzy which rarely subsided. It is not insignificant that Scriabin inherited or was "polluted" by the same artistic atmospheres, albeit in different countries, as was Marcel Proust, a twin of his birth year. This should go down as one of the highlights of the 1970 season.

Schuller opened his program with the overture to Wagner's "Rienzi," one of the very early operas he wrote the year after Bulwer-Lytton wrote his novel, in 1837, of that title. At that time Berlioz was finding inspiration in Byron's "Childe Harold," Beethoven had taken off Goethe's "Egmont," Donizetti from Walter Scott's "Lucia di Lammermoor." Exciting times!

* * *

ANOTHER VALUABLE inclusion to the evening was Paul Zukofsky's performance of the solo in Karol Szymanowski's first violin concerto. Zukofsky struggled valiantly and successfully in most situations against the composer's heavy orchestral writing and the conductor's incitement to vigorous participation. There is great similarity in character to the Chausson "Poeme." The most effective moments of the concerto for the soloist come when he can climb to the top positions of his chanterelle, whence his tonal "vision" is not obscured nor impeded by the busy orchestra.

* * *

SATURDAY NIGHT Ozawa achieved a tour de force. On paper it did not seem that to list two concertos for orchestra was good program-making, and I still am not convinced that it was. Yet the performances were so galvanic that any skepticism becomes quibbles. There is always the question why a composer chooses the term "concerto" rather than "symphony" and the distinction is pretty hazy.

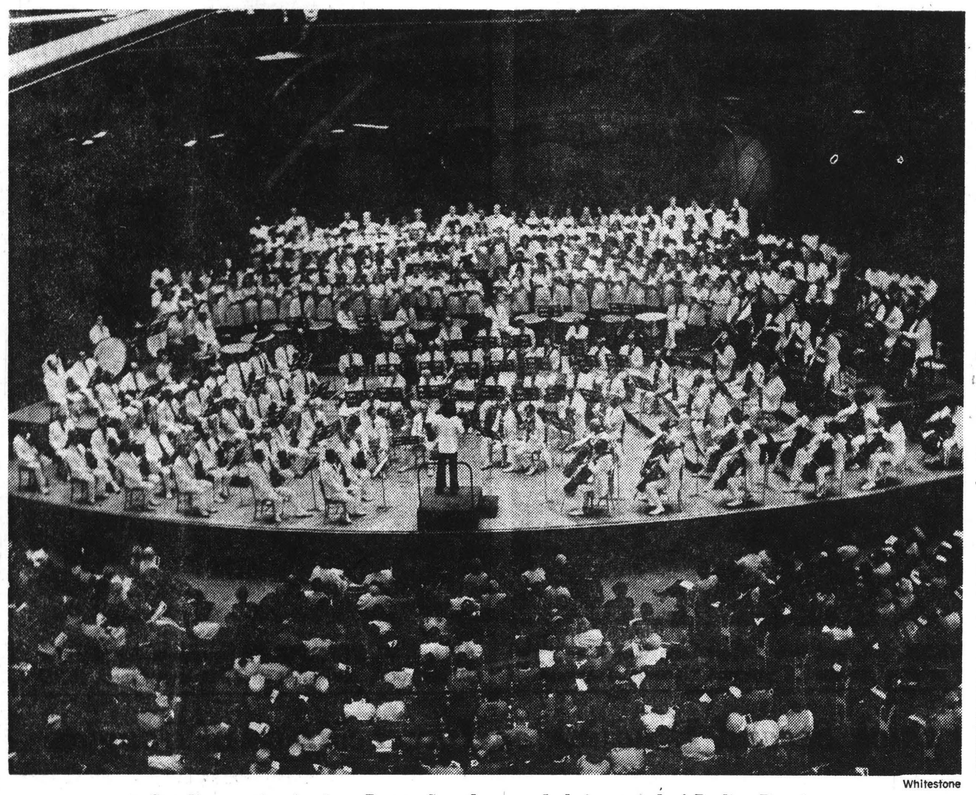
The Bartok by now no longer needs advocates at court. The Lutoslawski is not yet so well-ensconced and from here does not appear to deserve space on the same shelf. The third movement of the contemporary Polish composer's concerto starts with a widely spaced, plucked theme in the double basses to which a saxophone adds its voice, somewhat in the manner of Bartok's third movement "Elegia." But Lutoslawksi's theme becomes a plodding advance. The same composer's droning bagpipes are engaging, as is the fugue in the Capriccio, but the strings have a battle in the interminable last movement against the strength of the brass.

* * *

BARTOK, IN spite of the stern first movement and the lugubrious elegy, is generally witty and fanciful, all the more meaningful when one becomes aware of the low state of his personal situation at the time (1944).

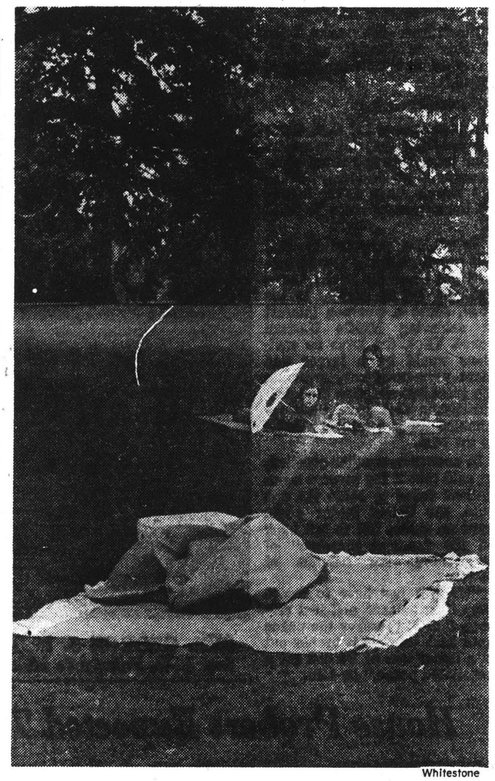
The midsection of the Saturday evening program was filled brilliantly by Alexis Weissenberg in the third piano concerto, D Minor, Opus 30, of Rachmaninoff. The soloist's execution was prodigious, especially in the herculean cadenza of the first movement. But the most lasting impression is of the beauty of his tone and simplicity of his averment of Rachmaninoff's naive theme initially and in its repetitions.

In such surroundings Rachmaninoff seems almost like a lagniappe to a little boy who has eaten his spinach. The harmony is but one degree removed from cloying, yet it was an ideal choice to place between such realistic vitamins as Lutoslawski and Bartok. It sent everyone home with his musical digestion well-balanced.



Whitestone

Standing ovation is given Boston Symphony and choirs at end of Berlioz Requiem.



Whitestone

End of the season

Total Attendance Reaches 257,419, 20,482 Over '69

Attendance Roundup

An audience of 257,419 listeners attended the 1970 concert season at Tanglewood. This figure, 20,482 more than last year's attendance of 236,937, comprises the numbers from all events, including the Boston Symphony performances and the several rock and popular music concerts. A breakdown shows that 186,190 listeners attended the 24 weekend concerts and eight open rehearsals as compared to an audience of 175,468 for similar programs during the 1969 season.

This weekend's concerts attracted a total crowd of 20,449. Friday night's concerts drew 4,238 listeners; Saturday's open rehearsal, 2,533; Saturday evening, 7,196; and Sunday afternoon, 6,482.

Boston Symphony Announces New Members

The Boston Symphony Orchestra will have seven new members this fall. They are Cecylia Arzewski and Marylou Speaker, violins, Joel Moerschel, cello, Lawrence Wolf, double bass, Paul Fried, flute, Harold Wright, clarinet, and Ronald Barron, trombone.

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

AUG 24 1970 New England Newsclip

FINAL CONCERT

Lenox, Mass. — (UPI) — More than 6,400 persons attended the final concert yesterday by the Boston Symphony Orchestra at the Tanglewood Music Shed, bringing the season's total to a record 257,419.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 27 1970 New England Newsclip

Tanglewood closed a great season Sunday with the Boston Symphony Orchestra playing the Berlioz Requiem. The Requiem had been chosen for the final concert of the season to honor the memory of Charles Munch, who had been a staunch Berlioz devotee. The Berkshire Eagle reviewer said the huge audience was left in Mesmerized silence. This past season drew 257,419 people which was 20,482 more than last year's attendance.

Tanglewood Review

Final Weekend Attracts About 18,000

Martha deB. Beaver

The final weekend of the Berkshire Music Festival at Tanglewood in Lenox brought a little over 18,000 people to hear some of the finest performances of the series. Unfortunately, the heavens did not smile on those who had looked forward to hearing Sunday's Berlioz Requiem from the spacious lawns, which cut attendance at least one third. A few hardy souls braved the overcast skies, however, with chairs and heavy blankets to protect them.

Friday's concert saw Gunther Schuller, artistic director, on the podium. He opened the program with Wagner's Rienzi Overture, distilling the full essence of this delightfully Italianate work, the orchestra presenting the operatic themes with their usual tonal clarity, memorable verve, and lyric sweep.

Highlight of this section was the seldom heard Szmanowski Concerto No. 1, interpreted magnificently and with consummate skill, minus any but the necessary body movements, by Paul Zukowsky. Not a single tone was off-pitch throughout the whole beautifully framed (by the orchestra) work, even the harmonics — all were securely placed and exquisitely intoned; leaps, runs, double stops, spoke with dynamic clarity and the right amount of feeling. Much of this concerto lies in the upper register; only the last movement (all three are played without pause) encompasses all the staff, it seems. It was an unforgettable performance.

Saturday evening, Seijii Ozawa commended himself to many, after a thoroughly exacting, exhausting, and exciting rehearsal in the morning of Berlioz' Requiem. He set himself a formidable task with the programming of three concertos (an elderly gentleman informed us he'd heard this combination only twice in his lefetime).

The first, by Lutoslawski, offered some fascinating orchestration and development of simple material, percussion, including the piano, a large part of the three movements, a repetitive drum beat underlying one theme passed from the bass and cellos, through the violas, second, then first violins . . . a long flute and oboe combination, muted strings playing ponticello; the second movement skittish, and strings muted pizzcatto, lightly plucked with several drum rolls, a kind of passacaglia with the basses plucking their strings, several piano cluster runs, and a haunting oboe solo above all this . . . the third movement. The third movement was lengthy and repetitious, a lot of notes with little exposition, and could have been omitted, as the composer had said all with great charm in the first two.

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
AUG 30 1970 New England Newsclip

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
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E. J. DIAS

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Music Mailbag

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Mrs. Marjorie K. Peterson
Albany, N. Y.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
SEP 6 1970 New England Newsclip

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By D.D.

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The superb chorus, soloist, and orchestra could not in themselves have created such a memorable performance without the truly inspired leadership of Seiji Ozawa. Despite some fine conducting earlier in the season, he seemed to have saved his best for last.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
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Tanglewood Review

Final Weekend Attracts About 18,000

Martha deB. Beaver

The final weekend of the Berkshire Music Festival at Tanglewood in Lenox brought a little over 18,000 people to hear some of the finest performances of the series. Unfortunately, the heavens did not smile on those who had looked forward to hearing Sunday's Berlioz Requiem from the spacious lawns, which cut attendance at least one third. A few hardy souls braved the overcast skies, however, with chairs and heavy blankets to protect them.

Friday's concert saw Gunther Schuller, artistic director, on the podium. He opened the program with Wagner's Rienzi Overture, distilling the full essence of this delightfully Italianate work, the orchestra presenting the operatic themes with their usual tonal clarity, memorable verve, and lyric sweep.

Highlight of this section was the seldom heard Szmanowski Concerto No. 1, interpreted magnificently and with consummate skill, minus any but the necessary body movements, by Paul Zukowsky. Not a single tone was off-pitch throughout the whole beautifully framed (by the orchestra) work, even the harmonics — all were securely placed and exquisitely intoned; leaps, runs, double stops, spoke with dynamic clarity and the right amount of feeling. Much of this concerto lies in the upper register; only the last movement (all three are played without pause) encompasses all the staff, it seems. It was an unforgettable performance.

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NEW BEDFORD, MASS.
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E. J. DIAS

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TIMES (M)
NEW YORK, N. Y.
CIRC. 1,054,600

SEP 6 1970 New England Newsclip

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WEEKLY 3,813

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 3 1970

New England Newsclip

the lively world

by Milton R. Bass

IF BEETHOVEN were alive today, he would be 200 years old.

But Beethoven IS alive today. Anyone who attended the Beethoven weekends at Tanglewood this summer could see from the audience reaction that Beethoven is alive and well and living wherever classical music is played.

Which brings us to the next life-death problem. There are those who say that within five years there will be no classicial recordings made in the United States. An article in *Newsweek* recently stated that classical record sales have nosedived in this country because of "youth turned off by the concert hall's irrelevance, a shrinking number of serious-record stores, a union that has almost priced orchestras out of the market, radio stations dominated by pop releases, a record-buying public that only responds to a few glittering names, a repertory glutted by old war-horses."

* * *

OUR OWN Boston Symphony Orchestra severed its relationship with RCA Victor last year to go with *Deutsche Grammophon Gesellschaft.* The BSO hinted that it wanted out of its long-standing RCA contract because the American outfit would not be doing any classical recordings in a few years. But it was no secret that RCA was not having much luck selling BSO recordings, that it was putting pressure on the BSO to hire a glamorous conductor and that the only reason it had stuck with the BSO was that the Pops recordings were a big seller. Arthur Fiedler's birthday gift to the BSO was a letter stating that he, too, would sign with DGG.

* * *

WARREN SYER, publisher of *High Fidelity* magazine in Great Barrington, says there is no doubt that the classical recording business is in trouble in this country, but this has nothing to do with classical music. *High Fidelity's* circulation has soared to 200,000, which indicates that there are a lot of people who take their music seriously. Advertising from recording companies, however, has dropped from 22 per cent to 10 per cent, which means that the equipment people are the ones who are supporting the reviews, etc.

Some feel that a great deal of the problem lies in the fact that most of the recording companies are now run by lawyers or accountants, men who came up through the business office rather than the talent side. These men are interested only in the numbers, and if classical records seem soft, then they pull back rather than attempt to charge forward.

* * *

AND WHEN WERE you last able to ask a clerk in a record store a question about classical music and get an answer? There was a time when you would hear a theme on the radio, go in a record store and hum it and the clerk would be able to identify the piece and get the record for you. Try it now and see what happens.

Also, the public is not interested in contemporary classical music. It is almost impossible to draw a crowd to a concert hall for contemporary compositions, let alone sell anybody a recording of them. Aaron Copland is about the last of the contemporary composers who writes music that sells, and they just celebrated his 70th birthday.

Some people maintain that classical music is dying because the younger generation associates it with the Establishment and puts it down, but Syer says his people go around the country to all the colleges, and they hear an amazing amount of classical music coming out of the dorm windows. This is a rather informal survey, to be sure, but it does indicate a positive attitude.

* * *

TANGLEWOOD DREW some 193,000 people to its 24 classical concerts this summer, as compared to 57,000 to the three Contemporary Trends evenings. Thus, some 20 per cent of its gate was contemporary. The classical contemporary concerts drew only a few hundred hardy souls to their evenings. Which indicates that Rock is in and psuedo-goofy is out.

Happy birthday, Ludwig, wherever you are.

Memorial concert Sunday

Final weekend at Tanglewood

The final weekend of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra begins Friday evening, August 21, at 9 p.m. in the Shed with Tanglewood Artistic Director Gunther Schuller conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's Rienzi overture, followed by the Szymanowski Violin concerto no. 1, with Mr. Zukofsky. Following intermission, Mr. Schuller conducts his own composition, Spectra. Concluding the program is Scriabin's Poem of ecstacy.

The Weekend Prelude at 7 p.m. in the Shed presents pianist Alexia Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor. Weekend Preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final Open Rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10.30 a.m. These Open Rehearsals offer a relaxed look at the Orchestra, conductor and soloists preparing the Berkshire Festival Music. Seats are unreserved, $2.50 each, and are available to the general public at the box office the morning of the rehearsal. The admission charged benefits the Orchestra's Pension Fund.

Saturday evening at 8.30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski Concerto for orchestra, the Rachmaninov Piano concerto no. 3 with Mr. Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season, Sunday afternoon, August 23, at 2.30 p.m., Seiji Ozawa conducts a performance of the Berlioz Requiem in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M.I.T. Glee Club.

Dr. Munch, the Orchestra's Music Director from 1949 to 1962, was born in Strasbourg, France. Comingfrom a musical family, he first contemplated a medical career and went to Paris at the age of twenty-one to study medicine, but found himself devoting more and more time to playing the violin.

In 1932, Charles Munch settled in Paris and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. In 1937 he became conductor of the Paris Conservatory Orchestra. He conducted the Boston Symphony for the first time on December 27, 1946.

In the fall of 1949, Charles Munch succeeded Serge Koussevitzky as Music Director of the Boston Symphony.

Dr. Munch led the Orchestra on its first tour of Europe, in May of 1952, and in the spring of the following year, he and the Orchestra toured to the West Coast. In 1956, he took the Orchestra to Moscow and Leningrad, the first visit of a western orchestra to the Soviet Union. Four years later, Dr. Munch introduced the Orchestra to Japan and other Far Eastern countries.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 293,557

AUG 16 1970 New England Newsclip

Last weekend at Tanglewood

The final weekend of Berkshire Festival concerts begins Friday at 9 p.m., when Gunther Schuller conducts the Boston Symphony in Wagner's "Rienzi" Overture, Scriabin's "Poem of Ecstasy" and his own "Spectra." On the same program Paul Zukofsky appears as soloist in Szymanowski's Violin Concerto No. 1. Preceding this event is the weekend Prelude concert, which features pianist Alexis Weissenberg in works of Bach and Chopin.

Weissenberg appears also in the Saturday 8:30 p.m. concert as soloist in Rachmaninoff's Third Piano Concerto. Seiji Ozawa conducts the program, which also includes the Bartok and Lutoslawski concertos for orchestra.

The final concert of the season, Aug. 23, at 2:30 p.m., will be devoted to a performance of the Berlioz Requiem in memory of the late Boston Symphony music director Charles Munch. Ozawa will conduct and Leopold Simoneau will appear as tenor soloist. Also taking part will be the Tanglewood Festival Chorus, Framingham Choral Society and the MIT Glee Club.

Alexis Weissenberg, pianist, who will perform Rachmaninoff's Third Concerto with the Boston Symphony this Saturday at Tanglewood.

Presentations for final weekend of season at Tanglewood listed

The final weekend of the 1970 Berkshire Festival Concerts at Tanglewood, Lenox by the Boston Symphony Orchestra begins Friday evening at 9 p.m. in the Shed with Tanglewood Artistic Director Gunther Schuller conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's "Rienzi" overture, followed by the Szymanowski Violin Concerto No. 1, with Mr. Zukofsky. Following intermission, Mr. Schuller conducts his own composition, "Spectra." Concluding the program is Scriabin's "Poem of Ecstacy."

The Weekend Prelude at 7 p.m. in the Shed presents pianist Alexis Weissenberg performing Bach's "Chromatic Fantasy" and "Fugue in D Minor" and Chopin's "Sonata in B Minor." Weekend Preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final open rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10.30 a.m. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing the Berkshire Festival Music. Seats are unreserved and are available to the public at the box office the morning of the rehearsal. The admission charged benefits the Orchestra's Pension Fund.

Saturday evening at 8.30 p.m. in the Shed, Seiji Ozawa conducts the Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski Concerto for orchestra, the Rachmaninov Piano Concerto No. 3 with Mr. Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season, Sunday afternoon at 2.30 p.m. Mr. Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra music director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M.I.T. Glee Club.

Dr. Munch, the Orchestra's director from 1949 to 1962, was born in Strasbourg, France. Coming from a musical family, he first contemplated a medical career and went to Paris at the age of 21 to study medicine, but found himself devoting more and more time to playing the violin.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 19 1970 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 18 1970 New England Newsclip

Whitestone Photo

Gunther Schuller

. . . will conduct the Boston Symphony on Friday, Aug. 21, at Tanglewood, Lenox, Mass., in a program which includes works by Wagner, Szymanowski, Scriabin, and his own "Spectra." Violinist Paul Zukofsky will be the evening's soloist.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 20 1970 New England Newsclip

REVIEW
DARIEN, CO'N.
WEEKLY 4,162

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY 3,650

AUG 20 1970 New England Newsclip

Tanglewood Begins Final Season

LENOX–The final weekend of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra begins tomorrow evening, at 9 p.m. in the Shed with Tanglewood Artistic Director Gunther Schuller conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's "Rienzi" overture, followed by the Szymanowski Violin concerto no. 1, with Mr. Zukofsky. Following intermission, Mr. Schuller conducts his own composition, "Spectra." Concluding the program is Scriabin's "Poem of ecstacy."

The Weekend Prelude at 7 p.m. in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor. Weekend Preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final Open Rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30. These Open Rehearsals offer a relaxed look at the Orchestra, conductor and soloists preparing the Berkshire Festival Music. Seats are unreserved, and are available to the general public at the box office the morning of the rehearsal. The admission charged benefits the Orchestra's Pension Fund.

Saturday evening at 8:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski Concerto for orchestra, The Rachmaninov Piano concerto no. 3 with Mr. Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the season, Sunday afternoon, at 2:30 p.m., Seiji Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M.I.T. Glee Club.

NEWS
SPRINGFIELD, MASS.
(E) 85,935

AUG 18 1970 New England Newsclip

Tanglewood Program Listed

The final week end of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra will begin August 21 at 9 p.m. in the Shed with Tanglewood Artistic Director and violinist Paul Zukofsky as soloist.

The program will open with Wagner's "Rienzi" overture, followed by the Szymanowski Violin Concerto No. 1, with Zukofsky. Schuller will conduct his own composition, "Spectra." concluding the program will be Scriabin's "Poem of Ecstacy."

The Weekend Prelude at 7 p.m. in the Shed will present pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor. Weekend Preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final open rehearsal of the season by the Boston Symphony Orchestra will take place in the Shed, August 22 at 10:30 p.m. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing the Berkshire Festival Music. Seats are unreserved and are available to the general public at the box office the morning of the rehearsal. The admission charged benefits the orchestra's pension fund.

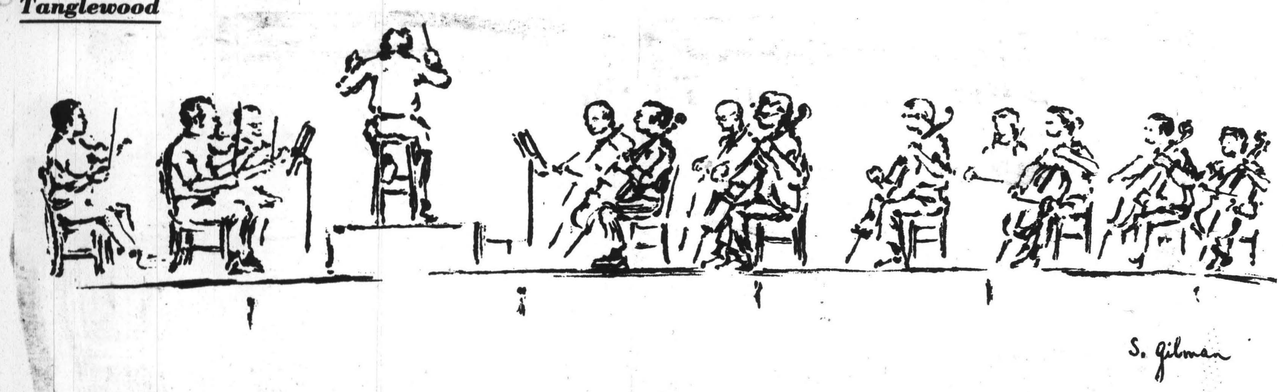
On August 22 at 8:30 p.m. in the Shed, Seiji Ozawa will conduct the Boston Symphony with piano solist Alexis Weissenberg. The program will include the Lutoslawski Concerto for orchestra, the Rachmaninov Piano Concerto No. 3 with Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season August 23, at 2:30 p.m. Seiji Ozawa will conduct a performance of the Berlioz Requiem in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau will be soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M.I.T. Glee Club.

Dr. Munch, the Orchestra's Music Director from 1949 to 1962, was born in Strasbourg, France. Coming from a musical family, he first contemplated a medical career and went to Paris at the age of 21 to study medicine, but found himself devoting more and more time to playing the violin.

In 1932, Charles Munch settled in Paris and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. In 1937 he became conductor of the Paris Conservatory Orchestra. He conducted the Boston Symphony for the first time on Dec. 27, 1946.

100 **Tanglewood**



Ozawa and Schuller for Final Weekend

The final Open Rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30 a.m. These Open Rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing the Berkshire Festival music. Seats are unreserved, $2.50 each, and are available to the general public at the box office the morning of the rehearsal. The admission charged benefits the orchestra's pension fund.

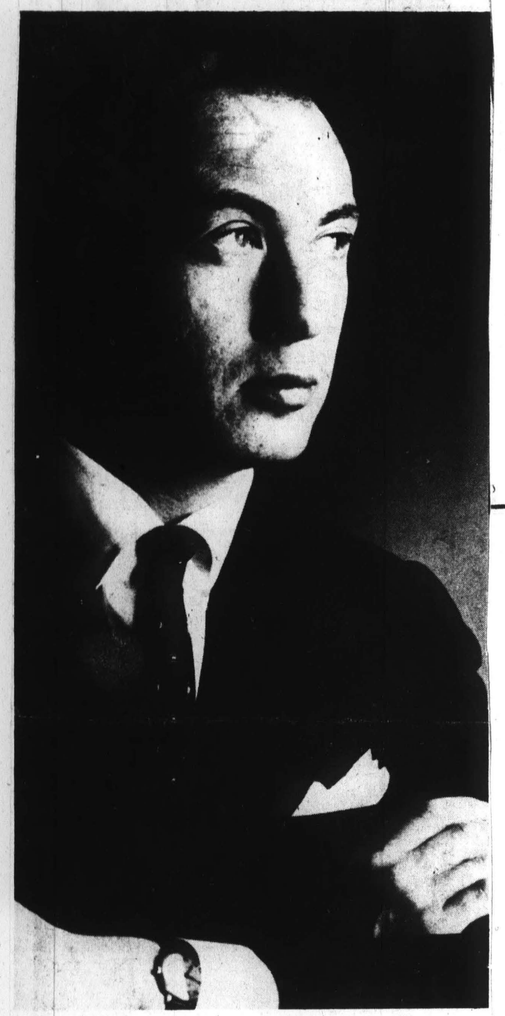
Saturday evening at 8:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski "Concerto for Orchestra", the Rachmaninov "Piano Concerto No. 3" with Mr. Weissenberg as piano soloist and the Bartok "Concerto for Orchestra."

For the final concert of the 1970 Tanglewood season, Sunday afternoon, August 23, at 2:30 pm, Seiji Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the MIT Glee Club.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 22 1970 New England Newsclip

In Festival Finale



Alexis Weissenberg

The final weekend of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra begins Friday evening, August 21, at 9 pm in the Shed with Gunther Schuller conducting and violinist Paul Zukofsky as soloist. The Weekend Prelude at 7 pm in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor.

The final Open Rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30 am. Saturday evening at 8:30 pm in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski Concerto for orchestra, the Rachmaninov Piano concerto no. 3 with Mr Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season, Sunday afternoon, August 23, at 2:30 pm, Seiji Ozawa conducts a performance of the Berlioz Requiem in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M.I.T. Glee Club.

BEE
NEWTOWN, CONN.
WEEKLY 11,000

AUG 21 1970 New England Newsclip

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 19 1970 New England Newsclip

Hub Symphony At Tanglewood

Gunther Schuller will conduct the Boston Symphony on Friday at Tanglewood, Lenox, in a program which includes works by Wagner, Szymanowski, Scriabin and his own "Spectra." Violinist Paul Zukofsky will be the evening's soloist.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 16, 1970

At Berkshire

TANGLEWOOD, LENOX, MASS. — The final weekend of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra begins Friday at 9 p.m. in the Shed with Tanglewood artistic director Gunther Schuller conducting and violinist Paul Zukofsky as solosit.

The program opens with Wagner's "Rienzi Overture," followed by the Szymanowski Violin Concerto No. 1, with Zukofsy. Following intermission, Schuller conducts his own composition, "Spectra." Concluding the program is Scriabin's "Poem of Ecstacy."

The weekend prelude at 7 p.m. in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor.

ALEXIS WEISSENBERG

The final open rehearsal of the season by the Boston Symphony Orchestera takes place in the Shed Saturday at 10:30 p.m.

Saturday evening at 8:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program incles the Lutoslawski Concerto for orchestera, the Rachmaninov Piano Concerto No. 3 with Weissenberg as piano soloist and Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season next Sunday at 2:30 p.m., Seiji Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is solist with the Tanglewood Festival Chorus, the Framingham Choral Society and the M. I. T. Glee Club.

Munch, the orchestra's music director from 1949 to 1962, was born in Strasbourg, France. Coming from a musical family, he first contemplated a medical career and went to Paris at the age of twenty-one to study medicine, but found himself devoting more and more time to playing the violin.

In 1932, Munch settled in Paris and began his conducting career. He founded the Orchestra Symphonique de Paris and conducted the Lamoreux Concerts. In 1937 he became director of the Paris Conservatory Orchestra. He conducted the Boston Symphony for the first time on December 27, 1946.

In the fall of 1949, Munch succeeded Serge Koussevitzky As music director of the Boston Symphony.

Munch led the orchestra on is first tour of Europe, in May of 1952, and in the spring of the following year, he and the Orchestra toured to the West Coast. In 1956, he took the orchestra to Moscow and Leningrad, the first visit of a western orchestra to the Soviet Union. Four years later, Munch introduced the Orchestra to Japan and other Far Eastern countries.

PAUL ZUKOFSKY

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ITHACA NEWS HERALD
August 21, 1970

Final Week At Tanglewood

The final weekend of 1970 Berkshire Festival Concerts by the Boston Symphony Orchestra begins Friday evening. August 21, at 9 pm in the Shed with Tanglewood Artistic Director Gunther Schuller conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's Rienzi overture, followed by the Szymanowski Violin concerto no. 1, with Mr. Zukofsky. Following intermission, Mr. Schuller conducts his own composition, Spectra. Concluding the program is Scriabin's Poem of ecstacy.

The Weekend Prelude at 7 pm in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D minor and Chopin's Sonata in B minor. Weekend Preludes are free to ticketholders of the 9 p. m. concert.

The final Open Rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30 a. m. These Open Rehearsals offer a relaxed look at the Orchestra, conductor and soloists preparing the Berkshire Festival Music. Seats are unreserved, and are available to the general public at the box office the morning of the rehearsal. The admission charged benefits the Orchestra's Pension Fund.

Saturday evening at 8:30 pm in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Alexis Weissenberg. The program includes the Lutoslawski Concerto for orchestra, the Rachmaninov Piano concerto no. 3 with Mr. Weissenberg as piano soloist and the Bartok Concerto for orchestra.

For the final concert of the 1970 Tanglewood season, Sunday afternoon, August 23, at 2:30 pm, Seiji Ozawa conducts a performance of the Berlioz Requiem in memory of the late Boston Symphony Orchestra Music Director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chor, the Framingham Choral Society and the M. I. T. Glee Club.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
AUG 15 1970 New England Newsclip

Last Tanglewood Concert Features Berlioz 'Requiem'

TANGLEWOOD — The final weekend of 1970 Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday evening, Aug. 21, at 9 p.m. in the Shed with Tanglewood artistic director, Gunther Schuller, conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's "Rienzi" overture, followed by the Szymanowski violin concerto No. 1, with Zukofsky. Following intermission, Schuller conducts his own composition, "Spectra." Concluding the program is Scriabin's "Poem of Ecstacy."

Bach's Fantasy

The weekend prelude at 7 p.m. in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D-Minor and Chopin's Sonata in B-Minor. Weekend preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final open rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30 a.m. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists. Seats are unreserved, and are available to the general public at the boxoffice the morning of the rehearsal. The admission charged benefits the orchestra's pension fund.

The Saturday evening concert at 8:30 in the Shed presents Seiji Ozawa conducting the Boston Symphony with piano soloist Weissenberg. The program includes the Lutoslawski concerto for orchestra, the Rachmaninoff Piano concerto No. 3, with Weissenberg as piano soloist, and the Bartok concerto for orchestra.

Dedicated to Munch

For the final concert of the 1970 Tanglewood season on Sunday afternoon, Aug. 23, at 2:30, Seiji Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra music director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the MIT Glee Club.

Dr. Munch, the orchestra's music director from 1949 to 1962, was born in Strasbourg, France. Coming from a musical family, he first contemplated a medical career and went to Paris at the age of 21 to study medicine, but found himself devoting more and more time to playing the violin.

In 1932, Charles Munch settled in Paris and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. In 1937 he became conductor of the Paris Conservatory Orchestra. He conducted the Boston Symphony for the first time Dec. 27, 1946.

In the fall of 1949, Charles Munch succeeded Serge Koussevitzky as music director of the Boston Symphony. He led the orchestra on its first tour of Europe, in May of 1952, and in the following spring, he and the orchestra toured to the West Coast. In 1956, he took the orchestra to Moscow and Leningrad, the first visit of a Western orchestra to the Soviet Union. Four years later, Dr. Munch introduced the orchestra to Japan and other Far Eastern countries.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 23 1970 New England Newsclip

101

Music

Grand moment at Tanglewood

by Harry Neville

For today's final concert of the Tanglewood season Seiji Ozawa and the Boston Symphony are performing one of the grandest monuments of 19th century romanticism, the Berlioz Requiem or "Grande Messe des Morts," to use the composer's original French designation.

The Requiem, which dates from 1837, is one of Berlioz's most famous works. Some would say too that it is one of his greatest works, and the composer himself shared the latter opinion. In a letter written toward the end of his life he said: "If I were threatened with the destruction of the whole of my works save one, I would ask mercy for the Requem."

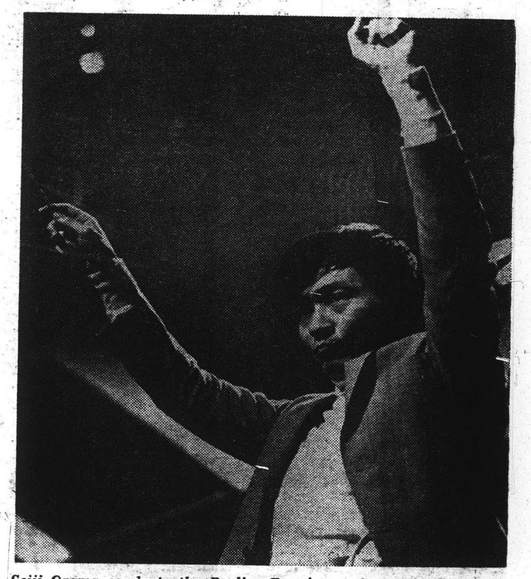
Undoubtedly the single factor that has contributed most to the Requiem's fame (or notoriety, as some would have it) is the size of the forces required to perform it. Berlioz's specifications, which are almost modest when compared with his original intentions, call for the following: a chorus of 80 sopranos and altos, 60 tenors and 70 basses; an orchestra of 50 violins, 20 violas, 20 cellos, 18 double basses, four flutes, two oboes, two English horns, eight bassoons, four clarinets, 12 horns, four cornets, 12 trumpets, 16 trombones, six tubas, 16 tympani, two bass drums, four gongs and five pairs of cymbals.

These numbers were only relative, stated the composer, adding that the chorus might be doubled or tripled with proportionate increases in the orchestra. The most famous movement of all, the "Tuba mirum," utilizes, in addition to the principal orchestra, four small brass orchestras which are positioned at the corners of the main body.

The remarkable thing is that with such a gigantic ensemble at his disposal, Berlioz exercised great restraiint and discretion in his use of it. Although the Requiem has acquired a reputation for excessive decibel content, the fact of the matter is that a comparatively small part of the writing calls for unusually loud volumes. Berlioz certainly aimed to achieve colossal effects in the Requiem but his notion of the colossal by no means relied on sheer din. In writing about another of his large works, the "Funeral and Triumphal Symphony," he observed that a vast ensemble would project vastness not only in its immense sound but in its silences as well: "its repose would be as majestic as the ocean."

Despite the ritual form of the Requiem it may be doubted that for Berlioz it expressed any religious or spiritual content. The composer had no personal faith, yet he was deeply attracted by the aesthetics of religious ritual and the Catholic Mass for the Dead provided a perfect dramatic scaffolding for his own romantically melancholy feelings about mortality.

The idea of resurrection was for Berlioz an opportunity for dramatic utterance of the most grandiose kind in which the brass convey a picture of terror and apocalypse. Yet for the most part the score is brooding and introspective in nature—a picture of death unrelieved by any ray of hope.



Seiji Ozawa conducts the Berlioz Requiem today at 2:30 p.m. in the final concert of the season at Tanglewood. Given in memory of Boston Symphony Music Director Charles Munch, the concert will include the participation of tenor Leopold Simoneau, the Tanglewood Festival Chorus, Framingham Choral Society and MIT Glee Club.

SAN FRANCISCO, CALIF.
NICHI BEI TIMES
D. 7,000
AUG 15 1970

BUSY SCHEDULE FOR CONDUCTOR OZAWA BEFORE S.F. OPENING

Seiji Ozawa, who takes his post as conductor and music director of the San Francisco Symphony for the 1970-71 season beginning Dec. 2, is apparently a man of iron.

He is currently guest conducting with the Berlin Philharmonic in Salzburg, Austria, until Aug. 17.

On Aug. 22 and 23 he will appear at the Tanglewood Music Festival in Lenox, Mass., with the program for the latter concert consisting of a special performance of the Berlioz Requiem in memory of Charles Munch.

Maestro Ozawa returns to Salzburg on Aug. 27 to conduct the orchestra for a presentation of the Mozart opera, "Cosi fan Tutte."

New York Concerts Next

Immediately after this performance Maestro Ozawa flies to New York to begin a tour of Japan and Korea conducting the New York Philharmonic from Aug. 30 through Sept. 10. A four-day tour of the United States with this same orchestra begins Sept. 14.

He will then conduct the Dresden Philharmonic in Dresden, Germany, for two days, Oct. 2 and 3, and then it's off to Berlin to conduct the Berlin Philharmonic for one concert.

On Oct. 9 and 10 Maestro Ozawa will be busy recording Prokofieff's Second Piano Concerto with the Orchestra de Paris for Angel Records.

San Francisco on Dec. 2

The guest soloist will be Alexis Weissenberg, who, incidentally, will be the guest soloist with the San Francisco Symphony April 21, 23 and 24, 1971.

And as if all that were not enough he will be guest conductor of the Boston Symphony in Boston and New York from Nov. 3 through 21.

From there it's on to San Francisco to prepare for the much-awaited opening of the San Francisco Symphony season Dec. 2.

NEWS
FRAMINGHAM, MASS.
(E) 19,654
AUG 20 1970 New England Newsclip

Framingham Choral Group Will Sing at Tanglewood

FRAMINGHAM — The Framingham Choral Society, John Oliver, conductor, will appear with the Boston Symphony Orchestra on Sunday at 2:30 p.m. in the Berkshire Festival at Tanglewood.

The Berlioz Requiem, conducted by Seiji Ozawa, with Leopold Simoneau as soloist will be performed in memory of Charles Munch, the Boston Symphony Orchestra's Music Director from 1949-1962.

Tanglewood is an estate of 210 acres in the Berkshire Hills, easily accessible by turnpikes from New York City and Boston. In the 19th century it was a private estate on which Nathaniel Hawthorne lived and wrote.

Given to the Boston

The Sunday concert of the Berlioz Requiem which concludes the 1970 season will be broadcast over WGBH-FM at the time of the performance.

The Choral Society will have 165 members and the group will be augmented with another 15 from musical groups from M.I.T.

A large delegation from Framingham has indicated it will be on hand for the program.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
AUG 15 1970 New England Newsclip

MUSIC

TANGLEWOOD—
Lenox
Seiji Ozawa and Gunther Schuller, artistic directors. Leonard Bernstein, advisor.

Tomorrow
2:30 p.m., Shed. Beethoven Program. Max Rudolf, conductor, Jerome Lowenthal, pianist.

Friday
7 p.m., Shed. Weekend Prelude: Bach, Chopin. Alexis Weissenberg, pianist. 9 p.m., Shed. Wagner, Szymanowski, Schuller, Scriabin. Gunther Schuller, conductor. Paul Zukofsky, violinist.

Next Saturday
10:30 a.m., Shed. Boston Symphony Orchestra, Open Rehearsal. 8:30 p.m., Shed. Bartok, Rachmaninoff, Lutoslawski. Seiji Ozawa conductor, Alexis Weissenberg, pianist.

Next Sunday
2:30 p.m., Shed. Tanglewood Fest. Chorus, Framingham Choral Society, M.I.T. Glee Club. Seiji Ozawa conductor, Leopold Simoneau, tenor. Performing Berlioz's "Requiem".

AUG 1970 New England Newsclip

Tanglewood Week

Contemporary and traditional classical music is featured during the concluding week at Tanglewood Festival at Lenox, Mass.

TODAY — Shed, 2:30 p.m. William Steinberg conducting. All Beethoven program: The 'consecration of the house' overture; Piano Concerto No. 1, Jerome Lowenthal, pianist; and Sym. No. 5.

TUESDAY — Contemporary rock concert. Shed, 6 p.m.

FRIDAY — Weekend prelude, 7 p.m., shed, Alexis Weissenberg, pianist. Concert, 9 p.m., Gunther Schuller conducting. Weber's Der Freischutz overture; Szymanowski's violin concerto No. 1, Paul Zukovsky, soloist; Schuller's Spectra; and Scriabin's Poem of ecstasy.

SATURDAY — Open rehearsal, 10:30 a.m. Concert, 8:30 p.m., shed. Seiji Ozawa conducting. Lutoslawski's Concerto for orchestra; Rachmaninov's Piano concerto No. 3, Alexis Weissenberg, soloist; and Bartok's Concerto for orchestra.

SUNDAY — Shed, 2:30 p.m. Seiji Ozawa conducting. Berlioz' Requiem. Orchestra, soloists, chorus. Last concert this season.

Fromm week festival of modern music runs Sunday night through Thursday.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
AUG 22 1970 New England Newsclip

TANGLEWOOD, Berkshire Festival, Lenox, Mass., presents **Boston Symphony** in Lutoslawski, Rachmaninov, Bartok program, 8:30 p.m. today, and Berlioz program, 2:30 p.m. Sunday, Ozawa conducts. Tickets: $4-$8.50. **Open rehearsal** in the shed, 10:30 a.m. Saturday, unreserved seats, $3. Information: 1-413-637-1600.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 23 1970 New England Newsclip

Music

Grand moment at Tanglewood

by Harry Neville

For today's final concert of the Tanglewood season Seiji Ozawa and the Boston Symphony are performing one of the grandest monuments of 19th century romanticism, the Berlioz Requiem or "Grande Messe des Morts," to use the composer's original French designation.

The Requiem, which dates from 1837, is one of Berlioz's most famous works. Some would say too that it is one of his greatest works, and the composer himself shared the latter opinion. In a letter written toward the end of his life he said: "If I were threatened with the destruction of the whole of my works save one, I would ask mercy for the Requem."

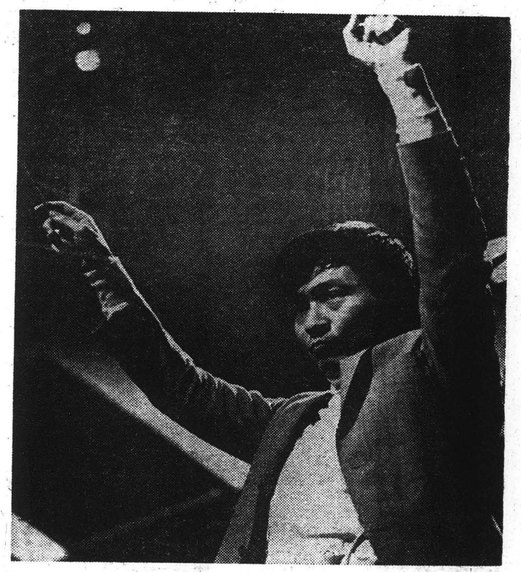
Undoubtedly the single factor that has contributed most to the Requiem's fame (or notoriety, as some would have it) is the size of the forces required to perform it. Berlioz's specifications, which are almost modest when compared with his original intentions, call for the following: a chorus of 80 sopranos and altos, 60 tenors and 70 basses; an orchestra of 50 violins, 20 violas, 20 cellos, 18 double basses, four flutes, two oboes, two English horns, eight bassoons, four clarinets, 12 horns, four cornets, 12 trumpets, 16 trombones, six tubas, 16 tympani, two bass drums, four gongs and five pairs of cymbals.

These numbers were only relative, stated the composer, adding that the chorus might be doubled or tripled with proportionate increases in the orchestra. The most famous movement of all, the "Tuba mirum," utilizes, in addition to the principal orchestra, four small brass orchestras which are positioned at the corners of the main body.

The remarkable thing is that with such a gigantic ensemble at his disposal, Berlioz exercised great restraiint and discretion in his use of it. Although the Requiem has acquired a reputation for excessive decibel content, the fact of the matter is that a comparatively small part of the writing calls for unusually loud volumes. Berlioz certainly aimed to achieve colossal effects in the Requiem but his notion of the colossal by no means relied on sheer din. In writing about another of his large works, the "Funeral and Triumphal Symphony," he observed that a vast ensemble would project vastness not only in its immense sound but in its silences as well: "its repose would be as majestic as the ocean."

Despite the ritual form of the Requiem it may be doubted that for Berlioz it expressed any religious or spiritual content. The composer had no personal faith, yet he was deeply attracted by the aesthetics of religious ritual and the Catholic Mass for the Dead provided a perfect dramatic scaffolding for his own romantically melancholy feelings about mortality.

The idea of resurrection was for Berlioz an opportunity for dramatic utterance of the most grandiose kind in which the brass convey a picture of terror and apocalypse. Yet for the most part the score is brooding and introspective in nature—a picture of death unrelieved by any ray of hope.



Seiji Ozawa conducts the Berlioz Requiem today at 2:30 p.m. in the final concert of the season at Tanglewood. Given in memory of Boston Symphony Music Director Charles Munch, the concert will include the participation of tenor Leopold Simoneau, the Tanglewood Festival Chorus, Framingham Choral Society and MIT Glee Club.

Last Tanglewood Concert Features Berlioz 'Requiem'

TANGLEWOOD — The final weekend of 1970 Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday evening, Aug. 21, at 9 p.m. in the Shed with Tanglewood artistic director, Gunther Schuller, conducting and violinist Paul Zukofsky as soloist. The program opens with Wagner's "Rienzi" overture, followed by the Szymanowski violin concerto No. 1, with Zukofsky. Following intermission, Schuller conducts his own composition, "Spectra." Concluding the program is Scriabin's "Poem of Ecstacy."

Bach's Fantasy

The weekend prelude at 7 p.m. in the Shed presents pianist Alexis Weissenberg performing Bach's Chromatic Fantasy and Fugue in D-Minor and Chopin's Sonata in B-Minor. Weekend preludes are free to ticketholders of the 9 p.m. Boston Symphony concert.

The final open rehearsal of the season by the Boston Symphony Orchestra takes place in the Shed, Saturday morning at 10:30 a.m. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists. Seats are unreserved, and are available to the general public at the boxoffice the morning of the rehearsal. The admission charged benefits the orchestra's pension fund.

The Saturday evening concert at 8:30 in the Shed presents Seiji Ozawa conducting the Boston Symphony with piano soloist Weissenberg. The program includes the Lutoslawski concerto for orchestra, the Rachmaninoff Piano concerto No. 3, with Weissenberg as piano soloist, and the Bartok concerto for orchestra.

Dedicated to Munch

For the final concert of the 1970 Tanglewood season on Sunday afternoon, Aug. 23, at 2:30, Seiji Ozawa conducts a performance of the Berlioz "Requiem" in memory of the late Boston Symphony Orchestra music director, Charles Munch. Tenor Leopold Simoneau is soloist with the Tanglewood Festival Chorus, the Framingham Choral Society and the MIT Glee Club.

Dr. Munch, the orchestra's music director from 1949 to 1962, was born in Strasbourg, France. Coming from a musical family, he first contemplated a medical career and went to Paris at the age of 21 to study medicine, but found himself devoting more and more time to playing the violin.

In 1932, Charles Munch settled in Paris and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. In 1937 he became conductor of the Paris Conservatory Orchestra. He conducted the Boston Symphony for the first time Dec. 27, 1946.

In the fall of 1949, Charles Munch succeeded Serge Koussevitzky as music director of the Boston Symphony. He led the orchestra on its first tour of Europe, in May of 1952, and in the following spring, he and the orchestra toured to the West Coast. In 1956, he took the orchestra to Moscow and Leningrad, the first visit of a Western orchestra to the Soviet Union. Four years later, Dr. Munch introduced the orchestra to Japan and other Far Eastern countries.

SAN FRANCISCO, CALIF.
NICHI BEI TIMES
D. 7,000

AUG 15 1970

BUSY SCHEDULE FOR CONDUCTOR OZAWA BEFORE S.F. OPENING

Seiji Ozawa, who takes his post as conductor and music director of the San Francisco Symphony for the 1970-71 season beginning Dec. 2, is apparently a man of iron.

He is currently guest conducting with the Berlin Philharmonic in Salzburg, Austria, until Aug. 17.

On Aug. 22 and 23 he will appear at the Tanglewood Music Festival in Lenox, Mass., with the program for the latter concert consisting of a special performance of the Berlioz Requiem in memory of Charles Munch.

Maestro Ozawa returns to Salzburg on Aug. 27 to conduct the orchestra for a presentation of the Mozart opera, "Cosi fan Tutte."

New York Concerts Next

Immediately after this performance Maestro Ozawa flies to New York to begin a tour of Japan and Korea conducting the New York Philharmonic from Aug. 30 through Sept. 10. A four-day tour of the United States with this same orchestra begins Sept. 14.

He will then conduct the Dresden Philharmonic in Dresden, Germany, for two days, Oct. 2 and 3, and then it's off to Berlin to conduct the Berlin Philharmonic for one concert.

On Oct. 9 and 10 Maestro Ozawa will be busy recording Prokofieff's Second Piano Concerto with the Orchestra de Paris for Angel Records.

San Francisco on Dec. 2

The guest soloist will be Alexis Weissenberg, who, incidentally, will be the guest soloist with the San Francisco Symphony April 21, 23 and 24, 1971.

And as if all that were not enough he will be guest conductor of the Boston Symphony in Boston and New York from Nov. 3 through 21.

From there it's on to San Francisco to prepare for the much-awaited opening of the San Francisco Symphony season Dec. 2.

NEWS
FRAMINGHAM, MASS.
(E) 19,000

AUG 20 1970 New England Newsclip

Framingham Choral Group Will Sing at Tanglewood

FRAMINGHAM — The Framingham Choral Society, John Oliver, conductor, will appear with the Boston Symphony Orchestra on Sunday at 2:30 p.m. in the Berkshire Festival at Tanglewood.

The Berlioz Requiem, conducted by Seiji Ozawa, with Leopold Simoneau as soloist will be performed in memory of Charles Munch, the Boston Symphony Orchestra's Music Director from 1949-1962.

Tanglewood is an estate of 210 acres in the Berkshire Hills, easily accessible by turnpikes from New York City and Boston. In the 19th century it was a private estate on which Nathaniel Hawthorne lived and wrote.

Given to the Boston The Sunday concert of the Berlioz Requiem which concludes the 1970 season will be broadcast over WGBH-FM at the time of the performance.

The Choral Society will have 165 members and the group will be augmented with another 15 from musical groups from M.I.T.

A large delegation from Framingham has indicated it will be on hand for the program.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 68,527

AUG 15 1970 New England Newsclip

MUSIC

TANGLEWOOD—
Lenox
Seiji Ozawa and Gunther Schuller, artistic directors. Leonard Bernstein, advisor.

Tomorrow
2:30 p.m., Shed. Beethoven Program. Max Rudolf, conductor, Jerome Lowenthal, pianist.

Friday
7 p.m., Shed. Weekend Prelude: Bach, Chopin. Alexis Weissenberg, pianist. 9 p.m., Shed. Wagner, Szymanowski, Schuller, Scriabin. Gunther Schuller, conductor. Paul Zukolsky, violinist.

Next Saturday
10:30 a.m., Shed. Boston Symphony Orchestra, Open Rehearsal. 8:30 p.m., Shed. Bartok, Rachmaninoff, Lutoslawski. Seiji Ozawa conductor, Alexis Weissenberg, pianist.

Next Sunday
2:30 p.m., Shed. Tanglewood Fest. Chorus, Framingham Choral Society, M.I.T. Glee Club. Seiji Ozawa conductor, Leopold Simoneau, tenor, Performing Berlioz's "Requiem".

Tanglewood Week

Contemporary and traditional classical music is featured during the concluding week at Tanglewood Festival at Lenox, Mass.

TODAY — Shed, 2:30 p.m. William Steinberg conducting. All Beethoven program: The 'consecration of the house' overture; Piano Concerto No. 1, Jerome Lowenthal, pianist; and Sym. No. 5.

TUESDAY — Contemporary rock concert. Shed, 6 p.m.

FRIDAY — Weekend prelude, 7 p.m., shed, Alexis Weissenberg, pianist. Concert, 9 p.m., Gunther Schuller conducting. Weber's Der Freischutz overture; Szymanowski's violin concerto No. 1, Paul Zukovsky, soloist; Schuller's Spectra; and Scriabin's Poem of ecstasy.

SATURDAY — Open rehearsal, 10:30 a.m. Concert, 8:30 p.m., shed. Seijl Ozawa conducting. Lutoslawski's Concerto for orchestra; Rachmaninov's Piano concerto No. 3, Alexis Weissenberg, soloist; and Bartok's Concerto for orchestra.

SUNDAY — Shed, 2:30 p.m. Seiji Ozawa conducting. Berlioz' Requiem. Orchestra, soloists, chorus. Last concert this season.

Fromm week festival of modern music runs Sunday night through Thursday.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 22 1970 New England Newsclip

TANGLEWOOD, Berkshire Festival, Lenox, Mass., presents **Boston Symphony** in Lutoslawski, Rachmaninov, Bartok program, 8:30 p.m. today, and Berlioz program, 2:30 p.m. Sunday, Ozawa conducts. Tickets: $4-$8.50. **Open rehearsal** in the shed, 10:30 a.m. Saturday, unreserved seats, $3. Information: 1-413-637-1600.

Clemens Kalischer

Seiji Ozawa, who is conducting the season's final concert at Tanglewood today, with his wife Vera
"I kept thinking of Japan as such a sweet country. But Japan was really not that sweet"

Ozawa: 'I Do Not Like Interviews'

By JOAN PEYSER

LENOX, MASS.

SEIJI OZAWA, born 35 years ago in Manchuria, is a rising star in the western musical world. This summer he assumed Erich Leinsdorf's position as director of Tanglewood's concert season and, in the fall, he will take over Josef Krips's post as conductor of the San Francisco Symphony—his first permanent conductorship in the United States. Ozawa not only treats music of the past with care and musicianship, but he also conducts contemporary works by Messiaen and Ligeti in a clean, yet interesting way. Clean performances of this music are often dry; interesting ones are frequently sloppy. Ozawa's ability and diplomacy have earned him very prestigious jobs at a remarkably young age.

*

I interviewed the conductor one afternoon in the Green Room of Tanglewood's Shed and learned virtually nothing from the interview except that he is an aloof, controlling man.

This is the sequence of events:

I arrived at Tanglewood's Main Gate and was greeted by Marvin Schofer, the Boston Symphony Orchestra press officer; David Levenson, a member of the press staff, and Clemens Kalischer, the photographer assigned to the story. To the right of us was the cafeteria, to the left the Tanglewood Shed. Schofer left us to go to the cafeteria where Ozawa was having lunch in order to escort him to the Shed. Kalischer suggested we remain where we were because the two men would have to pass us. Levenson blanched. "Ozawa wants you waiting in the Green Room," he said. We acquiesced to the formal conditions and walked over by ourselves.

Outside the Green Room we met Mary Smith, concert manager of the B.S.O. I told her I needed one hour and a half to interview Ozawa and had just learned from Levenson that only one hour had been set aside. Miss Smith said Ozawa would never have agreed to an hour and a half and objected even to an hour, but she added that his afternoon was free and that if the interview went smoothly, she was certain he could be persuaded to stay.

I began to feel uneasy; it is unpleasant to beg for time.

Levenson, Kalischer and I were talking in the Green Room when the door was flung open; Ozawa, accompanied by Schofer, rushed into the room. He seemed out of breath, smiled pleasantly, and kept running his fingers through his mass of long black hair. He was dressed like an American swinger: tight black cotton pants, black turtleneck shirt, navy blue blazer and espadrilles without socks. He said he had just finished hot dogs for lunch.

A few minutes later and not a bit out of breath, Vera Ozawa glided into the room. The conductor's wife sat down in a corner, picked up a book from a nearby table, and flipped through its pages during her husband's interview. Her skin was adorned with heavy eye make-up, her fingers with several oversized rings. She wore black patent shoes with chunky heels, black turtleneck sweater with a leather belt slung low around her waist and a lightweight suede jacket over slightly flared dungarees. Mrs. Ozawa identified herself as a writer. Her husband added proudly that she was a poet. She's also known as a model who owns a boutique in Tokyo.

The thin, agile conductor sank into the only large, comfortable chair in the room. Schofer said that, in accordance with Ozawa's wishes, Levenson would stay throughout the interview. I objected to this, explaining that both Ozawa and I would be inhibited by Levenson's presence. But the conductor would not budge. I asked him why he was so adamant. Schofer quipped: "That's the first question of the interview." Then he left the Shed; Levenson, the photographer and Mrs. Ozawa stayed. Ozawa and I proceeded to embark on a singularly guarded, superficial interview. We went through a formal ritual—comparable to a Noh drama—in which the conductor recited many facts before his seemingly uninterested wife, a Tanglewood-oriented publicity man, the Times's photographer and myself.

"I do not like interviews," Ozawa began, as though he were telling me something I did not know. "Musicians," he added, "can not talk well." I disagreed and cited several recent interviews I have had with exceptionally articulate men: Boulez, Babbitt, Berio, Carter and Britten. "But they are composers," the conductor explained, "not musician musicians—performers like myself." Ozawa said he can communicate musical directions to members of the orchestra but that when he wants to compliment them, he finds it difficult. "I wish I could talk to them like Bernstein does."

Leonard Bernstein, probably the most famous American musician, has exerted an enormous influence on Ozawa. Ten years ago, after graduating from music school in Tokyo, Ozawa sought out and found Bernstein in Berlin. That summer he enrolled at Tanglewood where Bernstein had studied and taught. In 1961 Ozawa became one of Bernstein's three assistants with the New York Philharmonic and accompanied him that spring to Japan. A few years later Ozawa was appointed Bernstein's only assistant and, following the closing of Tanglewood today, will accompany him and the orchestra to Japan once again. Ozawa opened Tanglewood's festivities this summer with a devoted performance of Bernstein's "Chichester Psalms." The composer in white suit and long black cape—to embrace the conductor and exchange congratulations all around.

There is much of Bernstein in Ozawa's personal style: both dress flashily, fashionably (Ozawa wears bell bottoms on the podium). Both use the left hand during a performance to control dramatically unruly hair. Both expend themselves before the public to the point of physical exhaustion and both generate a frenetic audience response. Vera Ozawa, whom the conductor married a few years ago after a divorce from his first wife, a concert-pianist, is thin, chic, and elegantly cool, superficially similar to Felicia Bernstein.

*

But, as Ozawa himself confessed, he does not communicate like Bernstein. He even refuses to answer questions.

"Why," I asked him, "have you canceled the performance of Xenakis' 'Eonta'?"

"I will not answer that."

"What recent films or plays have you seen?"

"None."

"When did you marry Mrs. Ozawa?"

"Look it up in City Hall. If the Times is interested in my personal life, they should have sent someone from the Women's Page. Then I would not have granted an interview."

I told the conductor that people were interested in him as a man and asked whether he ever read Rex Reed's highly personal interviews on the Times's movie page. Mrs. Ozawa finally looked up. "We saw him," she said, "in 'Myra Breckinridge.'"

*

Hot dogs, Messiaen and "Myra Breckinridge"! Why did a Japanese man commit himself so vigorously to the West?

Ozawa does not think in psychological terms. He answered—with resignation—that *all* interviewers ask him that question and then delivered what appears to be his standard response:

"Before the war the Japanese people were interested in the West but at that time the channels were closed. Then all the money went into the war. Afterwards—with the Japanese culture dying—all eyes and ears turned to the West—to Western music, art, architecture and writing."

But the Ozawa family's adoption of the West started well before World War II. Kalsumi, the oldest of the boys, played accordion and harmonica when he was young, at a time when such instruments were rare in Japan. He pressed his father to buy a piano and all of the boys learned to play it well. Ozawa speaks with reverence of the instrument: "A pianist can do anything by himself. A pianist can make all music alone."

*

Western thought appears to have been introduced to the children through their mother, a convert to Christianity. "Although she never had us baptized," Ozawa said, "she did sing us Christian hymns and, when I was 15, sent me to live in a church for a year. We were poor and, in exchange for playing organ for services, I received my room and board. That was when I learned all the Protestant hymns and all of Bach's keyboard music. At 19, playing rugby, I broke two fingers"—Ozawa held up his index fingers—"and that stopped my piano career." Piano was replaced by composition which was soon replaced by conducting. In 1959, at 24, Ozawa conducted the Japan Radio Orchestra (NHK) and the Japan Philharmonic and was named outstanding musical talent of the year.

Ozawa then set his sights on the West and persuaded a Japanese firm to lend him a motor scooter in return for promoting it on a tour of Europe. In Besançon he won first prize in the important International Competition for Young Conductors for which Charles Munch was a judge. That was shortly before he met Bernstein in Berlin.

*

During the early 1960's, when he was in New York and Tanglewood, Ozawa says he was emotionally torn. "I did not know where I wanted to be. I kept thinking of Japan as such a *sweet* country. But in 1962 I went back to conduct the NHK orchestra, this time as a professional. Then I had a big problem. The musicians were accustomed to taking orders only if they came from conductors with a German accent or Russian name. I was the first Japanese conductor in its 50-year history. I thought I was doing much good—cleaning up sections of the orchestra. But the night of the first concert, not one musician came. *I* came but the orchestra did not. The management had cancelled the show. This was good for me to see. This was good for me to find out. Japan was really not *that* sweet. Now I could easily leave my country. I no longer had any choice."

As I left Tanglewood, I felt I had elicited little material on which to base a good article. Ozawa had not revealed himself at all. Was my failure due to the fact that I am a woman and Ozawa will not talk seriously to women about musical politics or music itself? (I asked which contemporary composers were his favorites. Mentioning the most disparate musicians, he carefully touched all practical bases: Xenakis, Ives, Bernstein and Schuller.) Or was my failure due to my inability to understand a Japanese man with the open, smiling face he presents to the public and the closed, tight self he holds from the world?

Later, checking some points about Ozawa's career, I came upon an account of the incident with the NHK orchestra: the musicians broke their contract with the conductor, complaining of his "arrogant attitude."

Two important questions remain: Is arrogance a defensive mask for tension and insecurity? And does Ozawa's reluctance to communicate with words suggest anything regarding his communication with music? The conductor's experience with the San Francisco Symphony should give us the final answers to both.

SUNDAY TIMES
NEW YORK, N. Y.
CIRC. 1,587,600

AUG 23 1970

New England Newsclip

Music

As I Hear It

Transmitted Contacts

By Jay C. Rosenfeld

ANYONE WHO WENT to elementary school in World War I days can recall that veterans of the Civil War came to talk to their classes on patriotic holidays. One such schoolgirl recently told me that one of the veterans, who came to talk to her class, said he had once seen Abraham Lincoln! Most of us know the number of the year in which Abe was assassinated. However, 1865 might as well have been in an even more remote century or on another planet. History has such a way of distancing itself.

* * * *

THIS FINAL WEEK'S programs at Tanglewood have several instances of what Henry James called "transmitted contacts," that is, overlapping life-spans which might have made possible contact with some of history's famous personalities. For instance, if you'll be real charitable, since Victoria was born before Beethoven died and lived beyond the year of my own birth, that makes me an old crony of good old Ludwig!

* * * *

WELL, ON THIS week's programs appear, among others, the names of Scriabin, Rachmaninoff and Bartok. All three of these composers were friends of and benefited by the interest shown them by Serge Koussevitzky. These three were by no means the only ones whose careers were advanced by the late Boston conductor. Among the others was Prokofieff. One episode in his relationship with Koussevitzky will not soon be forgotten. Koussevitzky had scheduled Prokofieff's new "Scythian Suite" for its premiere in December of 1916, but so many of the orchestral musicians were called into the Army that the work had to be postponed to the following season. The Moscow critic, Leonid Sabaneyev, unaware of the change in the program and obviously not in the concert hall, reviewed the performance.

When Koussevitzky came to Boston, his very first concert in 1924 ended with the Scriabin "Ecstasy." In 1908, Koussevitzky went to Lausanne where Scriabin, then considered the most advanced Russian composer, was living. They hit it off admirably. Scriabin needed a publisher with money. Koussevitzky had money and was looking for a composer. On the conductor's first famous Volga tour he had Scriabin as soloist in his own piano concerto in 11 cities. When Scriabin died in 1914, Koussevitzky gave a memorial cycle of four concerts for Scriabin's family at which Rachmaninoff was soloist in the piano concerto. The entire proceeds from the series were turned over to the composer's family.

* * * *

POOR BARTOK had a hard time in this country. He really was never sure of his next meal. His health was consistently bad. During one of his lowest spells, on all counts, Koussevitzky went to his New York hotel rooms and handed him a check for a commission for a composition of his own volition. The result was the "Concerto for Orchestra" which will be heard tonight at Tanglewood.

* * * *

BERLIOZ DIED four years later than Lincoln but there are few, if any, "transmitted contacts" known to link him with anyone living today by any vincula as flimsy as those we have used in these other cases. I once sat in an orchestra in which the flute player said he had once played under Gounod the very music that was on our desks at the time. Of course, the composer of Faust (1859) outlived the premiere of his most famous opera by 34 years, but my colleague's statement at the time seemed absolutely incredible.

Last year on the centennial of Berlioz's death the Victoria and Albert Museum in London held a remarkable exhibition of his life and age. The Sterling and Francine Clark Art Museum in Williamstown lent the London museum one of its Corots, "The View of the Castello Sant'Angelo, Rome," to illustrate what the famous French painter was doing while his friend and contemporary Berlioz was writing his immortal masterpieces.

Of special interest were seating plans of some of the Berlioz concerts. For example, at one in December 1840, there were reservations made for the composer's friends: Victor Hugo, Alfred de Vigny, Theophile Gautier and Honoré Balzac. In the loge for another concert were Franz Liszt, Frederic Chopin and their inamorata George Sand.

* * * *

THE PERFORMANCE tomorrow afternoon of the Berlioz "Requiem" is to honor the memory of one of the late musical directors of the Boston Symphony, Charles Munch, who did so much to revive interest in Berlioz. Beethoven's Ninth (Choral) Symphony dates from 1824, when the composer was 54. Berlioz's "Fantastique" dates from 1830, only six years later, but Berlioz was only 27. Wagner was born 10 years after Berlioz but, as Jacques Barzun points out, Berlioz is considered as of the first half of the 19th century, and Wagner of the second. The Requiem was written in 1837 before Berlioz was 34.

Berlioz's career was not dissimilar, as far as recognition is concerned, to that of Bartok who came a century later. Berlioz did have some remunerative successes. However, the records show that, when he went to Russia in 1847, Balzac lent him a fur-lined coat as the trip by sleigh, made in April, from St. Petersburg to Moscow was a four-day journey.

The big work on the initial program of this year's Tanglewood festival was the Berlioz "Fantastique" Symphony, and now the season is ending with the "Requiem." Anytime is right for a celebration, the exact year of a centennial or a year later. Already one sees mention of preparations for a great anniversary in 1976. In 1876 Richard Wagner was commissioned to write a march for the Philadelphia World Exhibition. Jacques Offenbach, the famous light-opera composer, was brought over from Paris to conduct the orchestra. From all accounts, he must have been the Arthur Fiedler of his day. More power to them.

GLOBE
BOSTON, MASS.
AUG 16 1970
New England Newsclip

A starry summer setting

BAY STATERS have a vast entertainment spectrum to explore this season as vacationers continue to be treated to the cream of show business, often as close as their "backyard."

IN LARRY JOHNSON'S collage you get a pretty good idea of the entertainment in store for Bostonians and tourists. At left, rising "pop" star Melanie (upper) and folk-singer Tom Rush (lower) close out the successful Schaefer Music Festival at Harvard Stadium tomorrow evening.

TANGLEWOOD patrons will see Seiji Ozawa (upper right) as he conducts the Boston Symphony and chorus next Sunday in a tribute to the Symphony's late music director, Charles Munch.

THE BLONDE BEAUTY of song, Peggy Lee (below right) continues to smash records at the Racquet Club of the Sheraton Hyannis Inn where she combines "pop" with jazz and the old with the new for Cape Codders, whether they be visitors or residents. Entertainment-wise, it has been a summer of content.

104

WHRB review read 9/23

Seiji Ozawa conducted two of the most ambitious programs of the Tanglewood season. On July 11, he led a concert opera performance of Mozart's Cosi Fan Tutte, and six weeks later he conducted the last of the summer concerts--a performance of the Berlioz Requiem in memory of Charles Munch.

Ozawa is relatively new to this sort of thing. His debut as an opera conductor took place last year at Salzburg, where he also did Cosi. The performance of Cosi at Tanglewood was marvelous, but the Berlioz was not--because, it seemed, Ozawa didn't know how to get out of the music what he knew was there. Ozawa's ideas about a piece of music he is conducting are perfectly clear to anyone with an unobstructed view of the conductor. Ozawa personifies the mood he is trying to create. And in the classical and neo-classical pieces he has usually performed in Boston, his presence on the podium is just about all the guide to interpretation the musicians need.

Cosi Fan Tutte, while not so famous as the three standard Mozart operas, is one of the greatest things ever composed for the stage. As Leinsdorf's recent recording shows, the music just needs a few accents in the right places to come alive--and Ozawa did more than that. He made the orchestra aware of the musical point of each phrase--not necessarily on a deep or sophisticated level, but enough so that the score itself could take over. With soloists of the order of Phyllis Curtin, George Shirley, and Tom Kraus, the result was a stunning performance.

The Berlioz Requiem, on the other hand, demands much more of the conductor. The piece has great potential, but if it is

performed straight, it will sound thin, repetitive, and (despite imaginative orchestration) monotonous. It needs lots of rubato, careful gradations of sound volume, and everything else to underline variety and drama in the piece. Ozawa's behavior at the podium was such that one could see he understood Berlioz. The music, however, was monotonous. Apparently Ozawa was not comfortable with the mannerisms of French romantic tradition to the point where he could get his orchestra to actually create the piece. Only in the Sanctus, where Leopold Simoneau was superb as tenor soloist, was the performance as compelling as it might have been.

Ozawa was listed as one of two Artistic Directors to the Tanglewood Season. This may mean he is being considered for Steinberg's post when the present temporary arrangement ends. In any case he is a young conductor worth watching.

For WHRB this is Jerry Gechter.

THEATER / ARTS

Bernstein speaks about hope

By Michael Steinberg, Globe Staff

LENOX—Thirty years ago, when the Berkshire Music Center in Tanglewood opened for the first time, the principal speaker was the director, Serge Koussevitzky, then in his 16th year as music director of the Boston Symphony. Randall Thompson's "Hallelujah", composed for the occasion, was sung by the music center's first class of students, one of whom was Leonard Bernstein. Gunther Schuller was then a precocious teen ager, very soon to make a name for himself as a prodigiously gifted horn player and, later, composer; Seiji Ozawa was a toddler nearly 6000 miles away.

At the opening exercises yesterday afternoon at the Berkshire Music Center's 1970 session, the Thompson Hallelujah was sung at it had been at each opening since the first, conducted this time by the Boston Symphony's associate conductor, Michael Tilson Thomas, who wasn't yet born in 1940. Gunther Schuller and Seiji Ozawa were in their first year as the center's co-directors (it was the first time that the directorship did not more or less automatically go with the music directorship of the Boston Symphony), and Leonard Bernstein, in a Koussevitzkian white suit was there as adviser to Tanglewood to give the principal address.

Bernstein's topic was "The Principle of Hope," a title borrowed from a book by Ernst Bloch, a contemporary German philosopher.

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JUN 29 1970

New England Newsclip

BMC

NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000

JUL 13 1970

Berkshire Music Center Opens for 30th Season

S. Union June 29, 70

By R. C. HAMMERICH

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Berstein Speaks

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Bernstein talked of the difference of the students in 1940 and 1970 ("We had hope"), of the reasons why today's students are frustrated ("We taught you to hope"), of Koussevitzky's admonition (to be dedicated, to have patience).

"It is the artists of this world," he said, "the feelers and thinkers, who will ultimately save us . . .How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. . ."

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The program included, in chronological order, greetings from Tod Perry, manager of the Boston Symphony Orchestra; greetings from Gunther Schuller, one of two artistic directors this season at Tanglewood; Robert Alsop of Stockbridge, a member of the orchestra's board of overseers; a performance by members of the orchestra of Poulenc's trio for oboe, bassoon and piano, Bernstein's speech, the traditional singing by the student body, without accompaniment, of Randall Thompson's "Alleluia," composed for the first opening ceremony and sung every year since.

OPENING

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Whitestone Studio

Bernstein on podium: High hope

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SCHENECTADY GAZETTE
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THEATER / ARTS

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Bernstein Challenges Youths

By RAYMOND MORIN
Telegram Music Critic

LENOX — Leonard Bernstein received a standing ovation following his hard-hitting, nostalgic, visibly emotional address to students of the Berkshire Music Center, yesterday afternoon at Tanglewood.

Bernstein is an adviser to Tanglewood. He was a conducting student of Serge Koussevitzky during the Berkshire Music Center's first summer in 1940. He is the center's most famous alumnus.

His prepared address was delivered with the spontaneity of a musical improvisation. Its only musical content was an occasional fringe reference to what he called "The Principle of Hope."

To Bridge Gap

Bernstein made a valiant effort to explain and bridge the generation gap.

He went about it in a personal way.

"On July 8, 1940, I was sitting there where you are sitting," he said, "and Koussevitzky was standing here, speaking as I am today.

"He was talking about commitment — to art, devotion to music, dedication to one's work. I remember his using the phrase, 'the Central Line,' meaning the line to be followed by the artist at any cost, leading to perpetual discovery."

"Does anyone speak of dedication or commitment any more ? Bernstein asked. "Does one dare, in 1970, to speak of values, or of virtues such as hard work, faith, mutual understanding, patience?"

'Hopers' Sought

"You've had a bellyful of rhetoric; I know that. So have I, "Bernstein went on. "It's too easy to give advice. It comes cheap, as we all know."

Bernstein described his 1940 generation of musicians as "hopers."

"We were dedicated to social progress and the end of fascism in any form. We kids who had spent our college days marching with strikers, giving one benefit for one cause or another — we kids were committed to the future.

Despair

"Now all I hear from youth is despair. The constant refrain is hopelessness. The system is too big, too evil. You can't fight it except by extremist action.

"The world is divided between two mindless juggernauts, who are even now doing battle by proxy in Southeast Asia and the Middle East. Most students cannot identify with either side. They have no cause, and the result is hopelessness."

Bernstein described the young generation as not rebellious but impatient.

Instant Gratification

"We're in an age so hectically speeded up. . . in which instant gratification is offered by the advertising media — instant headache relief, energy, tranquilization.

"You grew up in this age," Bernstein said "so how can you expect to be patient?"

Bernstein opined that the dropping of the bomb on Hiroshima was the start of the "generation gap."

"At the moment of Hiroshima the Berkshire Music Center was five years old. Today it is 30 years old," he said.

"In that intervening span of 25 years resides the new generation — you. Of course you are impatient. How could you not be, growing up in a world of instant knowing, with the promise of instant gratification, and the threat of instant overkill? "

Bernstein's "Principle of Hope" was directed to his audience of about 250 young students, many from foreign countries.

"You are artists of the new generation," he sid. "It is the artists of this world, the feelers and thinkers who will ultimately save us, who can articulate, educate, defy, insist, sing and shout the big dreams."

"And I don't mean 'doing your own thing,' in the hip sense. That's passivity. That's dropping out."

Bernstein and other participants were introduced by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. The Berkshire Music Center is the orchestra's "summer academy at postgraduate level."

Gunther Schuller, artistic director of the center, announced that performance would be "de-emphasized" this summer, with greater stree on "understanding of musical works, learning to love and live them."

However, the center will have two symphony orchestras instead of the previous one and there will be as many public concerts as formerly for the Friends of the Berkshire Music Center.

The audience of 1,250 was welcomed by Robert Alsop, Berkshire chairman of the Council of Tanglewood Friends.

Poulenc's Trio for piano, oboe and bassoon was played by Ralph Golberg, Sherman Walt and Gilbert Kalish faculty members of the Center.

TELEGRAM
WORCESTER, MASS.
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Bernstein addresses 'Instant Generation'

★ MUSIC
Continued from Page A-19

a quality of man (he calls it dreaming foward" or "dreaming ahead"): it works like a precognition, sensing what is to come. It colors and shapes our dreams, day-dreams, wish-fulfillment drives. We non-philosophers call it, simply, hope.

Now the moment we apply this psychological force to living history, we can see the trouble beginning. Because the timing of the two does not always work out right: a crucial social change, something "not-yet-become" like universal justice, racial equality, or the end of war, can seem to be imminent, and when it does not occur it causes great frustration . . . But the youth today cannot wait; their great problem is massive impatience, sensing the changes that must come, and wanting them now, as a baby cries to be fed at the instant it senses hunger. This has always been the hardest obstacle of youth to overcome — in subconscious, that man does not exist without it. This built in anticipation is fact, all of growing up is simply the overcoming of infantile impatience. That is what we call maturity, and many of us never reach it — especially today.

How much harder it is to come to terms with impatience today, in an age so hectically speeded up, in which you take for granted instant knowing of all world events, problems, and catastrophes, and demand an equally instant remedy. An age in which instant gratification is offered by the advertising media — instant headache relief, instant energy, instant tranquilization. And an age in which instant destruction of the human race is a real possibility we live with day and night. You grew up in this age, you are the instant generation. How can we expect you to be patient?

And there lies the cause of the famous generation gap; we grew up before all this instantaneousness: you grew up after it. And the dividing line is Hiroshima. To quote the great scientist Albert Szent-Gyorgy, you've got the atom in you, we just know about it. . .

So OK, you say, thanks a lot. We've learned about progress and democracy and international brotherhood and racial equality and the elimination of class-struggle—OK,thanks very much, so where is it? Let's have it! Peace, freedom, United Nations, where are they? You told us there would never be political prisoners again after the defeat of fascism — so what's new in Greece, and Nigeria, and Russia, and in Chicago for that matter? What's a United Nations without China in? What do you mean, International Brotherhood, when national boundaries have never been tighter? What do you mean, Peace, when the whole world is being juggled and inflamed by two Superpowers.

Well, you're right, you're absolutely right. And thank God you're impatient, because — and this is the whole point — because that impatience is a certain signal of hope. Yes, hope. patience, that urge for instant dream-fulfillment, if you didn't feel hope. Then what is this despair we keep hearing about? It's not despair — it's impatience, frustration, fury. Let's go, all right already, enough talk, enough with political self-seeking, power-grabs, hate-campaigns. Enough with guns, and blood all over our TV sets, all over our consciences. Enough with black - white - red - pinko - Commie - fascist - faggot - hippie hatreds.

You're right, it's enough, but the solution is not going to come like instant gratification . . . It's going to take a lot of doing, and you've got the overwhelming problem of relearning patience — patience, that old-fashioned word which is still as relevant as it ever was . . . because the need for instant gratification is still the mark of infancy, and the instant remedy can be just as dangerous and foolish as the instant overkill.

It is the artists of this world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing, and shout the big dreams . Only the artists can turn the "not-yet" into reality.

How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. And I don't mean "doing your own thing" in the hip sense. That's passivity, that's dropping out, that's not doing anything. I'm talking about doing, which means serving your community, whether it's a tiny town or six continents. And there's no time to lose, which makes your position twice as difficult, because you're caught in a paradox. You've got to work fast, yet not be in a hurry. You've got to be patient, but not passive. You have to recognize the hope that exists in you, but not let impatience turn it into despair.

Does that sound like double-talk? Well, it is, because the paradox exists. And out of this paradox you must produce the brilliant synthesis ... with your new atomic minds, your flaming, angry hope, and your secret weapon of art.

Bernstein's message: hope

Tanglewood address stresses artist's role in chaotic world

By Leonard Bernstein
Advisor to Tanglewood
Conductor Laureate,
New York Philharmonic

(Extracts from an address given at the opening exercises at Tanglewood, June 28, 1970.)

We who were sitting here in 1940 (at Tanglewood's first opening exercises, when Serge Koussevitzky was Director and Bernstein a student) were a generation of hopers. We came out of the Roosevelt decade, educated by the Great Depression, the National Recovery effort, a great social spasm. We were filled with causes: Spain, China, Czechoslovakia, the labor movement, racial equality, anti-fascism. We were dedicated to social progress and the end of fascism in any form. We kids who had spent our college days marching with strikers, giving one benefit after another for one cause after another — we kids were committed to the future. We had hope.

Wheras now all I hear from youth is despair ... What I hear is a constant refrain: hopelessness. The system is too big, too evil. You can't fight it except by extremist action. You can't cope with the madness of a divided world (again, after 30 years!) — a world divided into two mindless juggernauts, who are even now doing battle by proxy in Southeast Asia and the Middle East. And most of these students cannot identify with either side; they have no cause; and the result is hopelessness. And that's the main difference between us then and you now . . .

I have been reading an extraordinary book called "The Principle of Hope" by the contemporary German philsopher Ernst Bloch . . ., a poet-historian-psycho-philosopher in the great German tradition of Hegel and Nietzsche, of Marx and Freud, and very much at the forefront of thinking among the German-speaking youth of today.

It seems really remarkable that Bloch, having once fled Germany during the Nazi period, and now once again having left East Germany for West Germany, should produce as his major philosophical work a book called "The Principle of Hope." And yet he has, and in it he demonstrates in the most convincing way that this principle is an absolute in the Platonic sense, that in a purely scientific way hope resides in us. He describes an aspect of consciousness that goes beyond Freud: he calls it the "not-yet-conscious," which is the psychic representation of the "not-yet-become" — in other words, that which has not yet happened, but which is sensed in anticipation. And he shows that this not-yet-consciousness is just an intergral a part of man's total consciousness as is the unconscious or the

MUSIC, Page A-22

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 29 1970

New England Newsclip

Hope for the Future Sounded by Bernstein

The annual opening exercises of the 1970 Berkshire Music Center at Tanglewood yesterday afternoon included two impressive addresses. The artistic director of Tanglewood, Gunther Schuller, discarded all superficial frosting and penetrated directly to the purposes and aims of the concentrated schedule, "an academy at postgraduate level for young performing artists."

Leonard Bernstein, the Center's artistic adviser, who was given an enthusiastic greeting by the overcrowded Theatre-Concert Hall audience, plunged immediately into the larger issues which face our society and our culture.

"It is the artists of this world, the feelers and thinkers, who will ultimately save us," Bernstein told the students at the Berkshire Music Center at opening exercises. "You have to recognize the hope that exists in you, but not let impatience turn it into despair."

Koussevitzky Praised

Bernstein also paid tribute to the founder of the Berkshire Music Center, Serge Koussevitzky, whose inspiration has not diminished with the years and whose legacy of dedication included one factor, patience, on which the speaker dwelled with telling effect.

Bernstein remarked that when he came as a student to the Center 30 years ago "we kids" were a generation of hopers. "Now," he observed, "all I hear from the youth is despair."

The Berkshire Center alumnus enumerated the differences he discerned.

"In the decade surrounding 1940 the key to musical expression was nobility . . . all this music was heroic, it spoke of struggle and triumph. It reflected the basic nobility of man. Now, today, all that is gone. Our symphonic life no longer is fed by the noble symphony. Negativism ranges right across the arts into almost all thinking disciplines.

"University students," the composer continued, "have nothing to write but protest, nothing to sing but satire, nothing to feel but irony and despair." He stressed that when the end of war and universal justice do not seem imminent, it results in great frustration. This causes youth to be permeated with "massive impatience, sensing the changes that must come and wanting them now, as a baby cries to be fed at the instant it senses hunger."

This, Bernstein told the audience, has always been the hardest obstacle of youth to overcome, in fact, all of growing up is simply the overcoming of infantile impatience. That is what we call maturity and many of us never reach it, especially today.

Instant Generation

"How much harder it is to come to terms with impatience today, in an age so hectically speeded up, an age in which instant gratification is offered, instant headache-relief, instant energy, instant tranquilization and instant destruction. You are the instant generation. How can we expect you to be patient? There lies the real cause of th famous generation gap. At the moment of Hiroshima, the Berkshire Music Center was 5 years old. Today it is 30 years old."

Bernstein stated that "we oldies prepared you to be the best educated generation the world has ever known. The most sophisticated, the most politically oriented, best read, most informed, best equipped for a democratic society. We taught you to believe and expect that the world could work, that all mouths could be fed, that there is enough for all. All we have to do is find the simple means of distributing it all, fairly and universally. We taught you to hope as no one has ever hoped before. So where is it?"

Bernstein concluded by asking the students to rechannel their impatience and despair into a diligent and enthusiastic drive to solve the social and political problems of the world.

Schuller Philosophy

The ideals which Schuller inherited from previous Center directors included the obligations of "training in preparation for the rigors of professional life through daily contact . . . with a great symphony orchestra and master teachers." It was not conceived as a strictly academic system with degrees and credits. It was more an exposure to great musical ideas — to provide a stimulus for later commitment. The emphasis was go be on training and learning as opposed to performance.

Schuller disclosed that the Center had greatly expanded the instrumental forces this summer. There will be two complete orchestras which can be further divided into any number of smaller units. He also has an aim "to break down artificial barriers between music of our time and of the past" for we must all recognize that music is not compartmentalized into centuries and periods."

"Music," Schuller said, "is a continuous on-going process and the innovations of the past become the repertory of the present." Schuller said he would like to see Tanglewood continue to play an ever more significant role for the creative and re-creative artist, and the composer and the performer.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 29 1970

New England Newsclip

'The Principle of Hope'

A Famed Musician Offers an Antidote for Despair

A standing ovation was accorded Leonard Bernstein after making the following address yesterday afternoon at the opening exercises of the Berkshire Music Center at Tanglewood. The noted conductor was a member of the first class in conducting taught by the late Serge Koussevitzky when the Center opened 30 years ago.

May I take the liberty of skipping the customary formal salutations to my learned colleagues, honored guests, et alii, and address myself directly to you, my young friends who have come here to work and live with music this summer at Tanglewood. Thirty years ago, almost to the day, I was sitting there, almost where you are sitting, a couple of hundred yards from here, in a state of wild excitement and anticipation. It was the first day of the first season of the Berkshire Music Center, and I had just miraculously been accepted by its founder and director, Serge Koussevitzky, as one of his conducting students. And Koussevitzky was standing here, speaking as I am today. I don't know if I can even begin to give you an idea of what that felt like—what Koussevitzky represented then in the world of music, what radiance emanated from him, what it was like to be in his presence. He was a man possessed by music, and a man whose possessedness came at you like cosmic rays, whether from the podium or in a living room or in this theatre.

You see, in all the years I had lived and grown up in Boston, I had never met Koussevitzky: For me, he was that distant, glamorous figure that I saw and heard from the dizzying height of the second balcony in Symphony Hall. It was only after I had graduated from Harvard, and had completed a long winter studying in Philadelphia, that I read in the paper of the impending openings of Tanglewood's new Music Center. I rushed up to Boston, armed with letters of recommendation from anybody who would give me one, gained entry into the Maestro's study, and—I don't remember a moment of that interview except his saying, at the end, "Of course, my dear, I vill accept you in my class." Fade-out, Fade-in, and I'm sitting there, where you are, July 3, 1940.

* * * *

And the great Koussevitzky was standing here talking to us. He was talking about commitment — commitment to art, devotion to music, dedication to one's work. I remember his using the phrase "The Central Line" — I've never forgotten that — meaning the line to be followed by the artist at any cost, the line leading to perpetual discovery, a mystical line to truth as revealed in the musical art. It was an inspirational kind of speech, full of phrases that I suppose today would be smiled at as old-fashioned cliches. Does anyone speak of "dedication" anymore, or "commitment"? Does one dare, in 1970, to speak of "values," or of "virtues" such as hard work, faith, mutual understanding, patience?

Well, the answer is *yes;* one does dare. Even though it's 30 years later, and I'm

Bernstein
Continued on Page 30

Whitestone

Leonard Bernstein acknowledges the ovation given after his address at Tanglewood.

not Koussevitzky with his inspirational oratory, and you're not in any mood to listen to it. You've had a belly-full of rhetoric, I know that. So here I stand. But here I am, standing in his place, bearing the title of adyunkt, bearing the title of senior member of the triumvirate, I am called upon to advise and advice comes cheap, as we all know. It's too easy to give, and too hard to give sincerely and with clarity, precisely because today is not 30 years ago. Let's see if I can make you feel something of the difference between then and now, and then perhaps we can level with each other.

* * * *

We who were sitting here in 1940 were a generation of hopers. We came out of the Roosevelt decade, educated by the Great Depression, the National Recovery effort, a great social spasm. We were filled with causes: Spain, China, the labor movement, racial equality, antifascism. We were dedicated to social progress and the end of fascism in any form. We kids who had spent our college days marching with strikers, giving one benefit after another for one cause after another — we kids were committed to the future. We had hope.

Whereas now all I hear from the youth is despair. I have spent long hours this last year just sitting with university students, in America and abroad, and rapping with them — but mostly listening. And what I hear is a constant refrain: hopelessness. The system is too big, too evil. You can't fight it except by extremist action. You can't cope with the madness of a divided world (again, after 30 years), a world divided into two mindless juggernauts, who are even now doing battle by proxy in Southeast Asia and the Middle East. And most of these students cannot identify with either side; they have no cause, and the result is hopelessness. And that's the main difference between us then and you now.

Perhaps we can see this difference with more clarity in musical terms. In fact, the clarity is startling. In the decade surrounding 1940, the key to musical expression was nobility. We still had a form called the symphony, the noble symphony. We had Shostakovich Fifth, Prokofieff Fifth, Copland's Third, and towering symphonic works by Hindemith, Bartok, Harris, Schuman, and what was perhaps the last of them, Stravinsky's symphony in three movements. All this music was heroic; it spoke of struggle and triumph, it reflected the basic nobility of man. And there stood Serge Koussevitzky, ready and eager to play them all.

* * * *

Now today all that is gone. Our symphonic life is no longer fed by the noble symphony—or by much of anything else, for that matter. New music has splintered into dozens of movements, groups and experiments ranging from the most didactic super-serialism to the most frivolous Dada. Some of it is fascinating, some titillating, some of it touching, even beautiful, some merely opportunistic—but one thing it almost never is is noble.

And this negativism ranges right across the arts into almost all thinking disciplines, so that these university students I meet with hardly know where to turn. One after another they tell me: There's nothing to write but protest, nothing to sing but satire, nothing to feel but irony and despair. So we drown ourselves in decibels of rock, we drop out with dope, we don't know what else to do. Even the most taciturn, the bitterest, bushiest radicals on campus break down after four hours of rapping and beg me to tell them what to do. We have no leaders, they say, no models, no idols, no heroes. One of them said to me: "What do you expect us to feel when we have grown up watching one hero after another being shot down before our eyes—John Kennedy, Martin Luther King, Malcolm X, Robert Kennedy?" And I have nothing brilliant to answer to that. I have nothing brilliant or immortal to say to any of you who feel despair. Of course, I can reach back to Serge Koussevitzky and retrieve his sense of commitment, his dedication and patience, and pass them on to you. I *can* do that, and I do; and I wish that were enough, now, 30 years later. But it isn's enough, we know that; something has changed. now, 30 years later. But it isn't enough, something very important, about the nature of despair.

* * * *

I have been reading an extraordinary book called "Das Prinzip Hoffnung" — The Principal of Hope — by the contemporary German philosopher Ernst Bloch. That name is a coincidence: This Bloch is not the composer of Schelomo, but a part-historian-psycho-philisopher in the great German tradition of Hegel and Nietzsche, of Marx and Freud, and very much at the forefront of thinking among the German-speaking youth of today. It seems really remarkable that Bloch, having once fled Germany during the Nazi period and now once again having left East Germany for West Germany, should produce as his major philosophical work a book called "The Principle of Hope." And yet he has, and in it demonstrates in the most convincing way that this principle is an absolute, in the Platonic sense — that in a purely scientific sense, hope resides in us.

He describes an aspect of consciousness that goes beyond Freud. He calls it the "Not-Yet-Conscious," Das Noch-Nicht-Bewusste, which is the psychic representation of the Not-Yet-Become (Das Noch-Nicht-Gewordene) — in other words, that which has not yet happened, but which is sensed in anticipation. And he shows that this Not-Yet-Consciousness is just as integral a part of man's total consciousness as is the unconscious or the subconscious, that man does not exist without it. This built-in anticipation is a *quality* of man (he calls it "Traumen nach Vorwarts," or "Dreaming Ahead"). It works like a precognition, sensing what is to come; it colors and shapes our dreams, daydreams, wish-fulfilment drives. We nonphilosophers call it, simply, hope.

Now the moment we apply this psychological force to living history, we can see the trouble beginning. Because the timing of the two does not always work out right. A crucial social change, something "Not-Yet-Become" like universal justice or the end of war, can seem to be imminent; and when it does not occur, it causes great frustration. It may skip a generation or more. It may lie dormant for innumerable reasons, and suddenly awaken in its own time. But the youth today cannot wait, their great problem is massive impatience, sensing the changes that must come, and wanting them *now*; as a baby cries to be fed at the instant it senses hunger. This has always been the hardest obstacle of youth to overcome — in fact, all of growing up is simply the overcoming of infantile impatience. That is what we call maturity; and many of us never reach it — especially today.

How much harder it is to come to terms with impatience today, in an age so hectically speeded up, in which you take for granted instant knowing of all world events, problems and catastrophes, and demand an equally instant remedy. An age in which instant gratification is offered by the advertising media — *instant* headache relief; *instant* energy; *instant* tranquilization. And an age in which instant destruction of the human race is a real possibility we live with day and night. You grew up in this age, you are the instant generation. How can we expect you to be patient?

And there lies the real cause of the famous "generation gap." We grew up before all this instantaneousness; you grew up after it. And the dividing line is Hiroshima. To quote the great scientist, Albert Szent-Gyorgy, you've got the atom in you; we just know about it. (That's a marvelous book, by the way, "The Crazy Ape" by Szent-Gyorgy. Read it — it's short, and it's in English, unlike Bloch; and once you read it, you'll understand why Hiroshima is the crucial point of division.)

* * * *

At the moment of Hiroshima, the Berkshire Music Center was five years old. Today it is 30 years old. And in that intervening span of 25 years resides the new generation — you. Of course you are impatient. How could you not be, growing up in a world of instant knowing, with the promise of instant gratification, and the threat of instant overkill?

And we can't cop out, we oldies. We prepared you very carefully; we made you the best-educated generation the world has ever know, the most sophisticated, the most politically oriented, the best-read, most-informed, best equipped for a democratic society. We saw to that. We taught you to believe, and to expect, that the world could work, that all mouths can be fed, every last Eskimo and Hottentot, that no man need ever again raise a gun-sight at another, that the world is rich and blooming, there is enough for all, enough food and clothing and music and leisure and love. All we have to do is find the simple means of distributing it all, fairly and universally. We taught you all that; we taught you to hope as no one has ever hoped before.

We developed your sense of the "Not-Yet," your forward-dreaming, to a boiling point.

* * * *

But there's a catch: We taught you what we had learned *before* Hiroshima. We taught you that there need never be a war again; but what you learned from us was that there *must* never be a war again, for then the world is finished. We talked and you heard, but between the talking and the hearing, the linguistics changed. How were we to know that the dropping of a bomb on Hiroshima would make every one of you a stranger to us; that what we had learned and would now pass on to you would automatically undergo chemical change because of the phenomenon of instantaneousness?

So okay, you say, thanks very much. We've learned about progress and democracy and international brotherhood and racial equality and the elimination of class struggle. Okay, thanks, so where is it? Let's have it! Peace, freedom, united nations—where are they? You told us there could never be political prisoners again after the defeat of fascism—so what's new in Greece, and Nigeria, and Russia and in Chicago, for that matter? What's a United Nations without China in it? What do you mean "international brotherhood," when national boundaries have never been tighter? What do you mean "peace," when the whole world is being juggled and inflamed by two superpowers?

* * * *

Well, you're right, you're absolutely right. And thank God you're impatient, because—and this is the whole point—because that impatience is a certain signal of hope—yes, hope. You couldn't feel that impatience, that urge for instant dream-fulfillment, if you didn't feel hope. Then what is this despair we keep hearing about? It's not despair—it's impatience, frustration, fury. Let's go, all right already, enough talk, enough with political self-seeking, power-grabs, hate-campaigns. Enough with guns and blood all over our TV sets, all over our consciences. Enough with black-white-red-pinko - Commie - Fascist - faggot - hippie-hatreds. You're right, it's *enough.* But the solution is not going to come like instant gratification, like mother's milk, like televised headache relief. It's going to take a lot of doing, and you've got the overwhelming problem of relearning patience—patience, that old-fashioned word which is still as relevant as it ever was.

So you see, we are back to Koussevitzky's morality after all, atom or no atom, Hiroshima generation gap or not. Because the need for instant gratification is still the mark of infancy, and the instant remedy can be just as dangerous and foolish as the instant overkill.

Nothing comes instantly except death, and every generation has to learn that anew, even yours. Nobody is going to dream on Sunday of becoming a great oboe-player and wake up Monday morning being one, or a great composer or a world-saving statesman. And social democracy is a hard proposition — nobody ever said it was easy; it just *sounds* easy. Good Lord, our own country is not yet 200 years old. There's still hope for everything; even patriotism can be rescued from the flagwavers and bigots. It's true that we have to work faster and harder if we're going to take our next social step before the overkill stops us dead in our tracks. But if anyone can do it, faster and harder and better, it's you, the best generation in history.

And especially you here today, artists of that generation. It is the artists of this world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing and shout the big dreams. Only the artists can turn the "Not-Yet" into reality. How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. And I don't mean "Doing your own thing," in the hip sense. That's passivity, that's dropping out, that's not doing anything. I'm talking about *doing,* serving your community, whether it's a tiny town or six continents. And there's no time to lose, which makes your position twice as difficult, because you're caught in a paradox. You've got to work fast, yet not be in a hurry. You've got to be patient, but not passive. You have to recognize the hope that exists in you, but not let impatience turn it into despair. Does that sound like double-talk? Well, it is, because the paradox exists. And out of this paradox *you* must produce the brilliant synthesis. We'll help you as much as we can — that's why we're here. But it is you who must produce it, with your new atomic minds, your flaming, angry hope, and your secret weapon of art.

If there are still any among you who doubt that you possess hope in you, I will now prove you wrong. You surely have hopes that this speech has reached an end. Well, congratulations, your hopes are fulfilled. Thank you.

TIMES
PEABODY, MASS.
WEEKLY 6,000

AUG 21 1970

New
England
Newsclip

francis w. hatch

where but new england

a lost chord, quickly recovered

The reporting of Leonard Bernstein's speech at the opening of Tanglewood this summer struck a musical chord in memory. Thirty years ago Bernstein had occupied a seat in the audience as a student in the first class in the now - famed institution in the Berkshires. This year he was the speaker chosen to welcome the newest crop of hopeful youth, urge them to have hope and not let impatience turn into despair. Surely his achievemtns and stature in the musical world have proved that Tanglewood's instruction and inspiration are aptly designed for the care and feeding of musical genius.

There was another speaker on this occasion in an earlier year in the forties. I modestly admit having faced the same audience in what must have been one of the more impromptu addresses on record.

I hadreceived a note from Serge Koussevitzky, then the B.S.O.'s conductor asking me, as an orchestra trustee, to take part in the exercises. My assigned task wss simple and one I looked forward to. It would be my privilege to introduce my fellow - trustee, Lewis Perry, who would make the formal address.

I could think of no man for whom I had a greater respect or affection than Dr. Perry, the great school master of our generation who had turned Phillips Exeter from a first rate school into an academy, which, in plant and educational program, was to rank at the head of all American secondary schools.

Riding up from Boston to Lenox I picniced with my wife along a pretty stream a few miles from Lenox, having time to waste. I couldn't have been in a more relaxed mood.

Arriving at the amphitheater five minutes ahead of time, I joined Perry in the front row. In his hand were notes of what I knew would be the purest charm and inspiration for the young students.

Dr. Koussevitzky entered a moment later. He was wearing a cape that swished as he walked; very Napoleonic and quite romantic. We stepped up and shook his hand, and resumed our seats. Taking his place at the podium, he greeted his young students with a warm and quite wonderful smile and the announcement:

"And now I shall present Dr. Lewis Perry, one of my 'trustys' (his pronunciation of the title had overtones of Sing Sing), Dr. Lewis Perry, who will introduce the speaker of the day, another 'trusty,' Francis W. Hatch."

With that, Lewis Perry, the disciplined schoolaster, flashed a smile of compassion and moved to the podium. In order to give me a little running room and time to snatch for an idea, he made the introduction longer than was warranted. When his last word died away, I staggered up with the look of a boxer, groggy, coming out for the tenth and final round.

As for my remarks, I was grasping for straws. I threw my arms about the natural beauty of the Berkshire area and the inspiration it would supply, even as it did to Herman Melville. I threw in the suggestion that the Lenox Public Library would be well worth a visit. I knew the library, its depth in books relating to music, and its cozy atmosphere.

Bernstein, according to the press report, received standing ovation. I would bet twenty to one that I did not. However, after the singing of Randall Thompson's "Hallelujah," which ended my ordeal, a lady came to me with the comforting statement that, "You are the first speaker, in all the years I have been attending these functions, who has mentioned the library. I want to thank you, especially."

You have guessed it. She was the librarian!

THE BERKSHIRE MUSIC CENTER:

OPENING EXERCISES

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 29 1970

New England Newsclip

Berkshire Music Center Opens for 30th Season

By R. C. HAMMERICH

LENOX —The Berkshire Music Center at Tanglewood, the summer home of the Boston Symphony Orchestra, began its 30th year Sunday afternoon on a note of nostalgia.

Bernstein Speaks

Leonard Bernstein's 25-minute welcoming address to the 160 advanced musical students attending the center this year was founded on his memory of Serge Koussevitzky, the center's founder and on his attendance, as a student, at the first opening ceremony of the center July 8, 1940.

There were another 1200 listeners overflowing Tanglewood's theater-concert hall, including about 150 students who will be attending the study programs to be presented by Boston University and the New England Conservatory of Music.

Bernstein talked of the difference of the students in 1940 and 1970 ("We had hope"), of the reasons why today's students are frustrated ("We taught you to hope"), of Koussevitzky's admonition (to be dedicated, to have patience).

"It is the artists of this world," he said, "the feelers and thinkers, who will ultimately save us . . .How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. . ."

And I don't mean doing your own thing and dropping out. I'm talking about doing . . .serving your community . . ."

The program included, in chronological order, greetings from Tod Perry, manager of the Boston Symphony Orchestra; greetings from Gunther Schuller, one of two artistic directors this season at Tanglewood; Robert Alsop of Stockbridge, a member of the orchestra's board of overseers; a performance by members of the orchestra of Poulenc's trio for oboe, bassoon and piano, Bernstein's speech, the traditional singing by the student body, without accompaniment, of Randall Thompson's "Alleluia," composed for the first opening ceremony and sung every year since.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 23 1970

New England Newsclip

Berkshire Music Center Exercises Slated Sunday

The Tanglewood Music Festival will begin this Sunday with the traditional opening exercises of the Berkshire Music Center. Leonard Bernstein, an alumnus of the school and newly appointed adviser to Tanglewood, will be principal speaker at the event that is scheduled for 2:30 p.m. in the Theatre-Concert Hall.

This year's festivities mark the 30th anniversary of the center, founded in 1940 by Serge Koussevitzky, director of the Boston Symphony Orchestra, as a school where young musicians could study under prominent artists. The Berkshire Music Center faculty, headed by Joseph Silverstein, includes members of the Boston Symphony, composers George Crumb and Mel Powell, violinst Paul Zukofsky, and pianists Claude Frank, Lilian Kallir and Gilbert Kalish. Soprano Phyllis Curtin and pianist Byron Janis, artist-in-residence at Tanglewood this season, will supplement the faculty. Seminars for string players are posted throughout the summer with such teachers as Josef Gingold, Aaron Rosand and Walter Trampler.

Events at the Center include concerts, composers' forums and a festival of contemporary music. A grant from the National Orchestral Association has enabled the school to expand its fellowship program for conductors. Courses in painting, theatre and dance are also offered at the Center.

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 13,000

JAN 1970

New England Newsclip

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The Berkshire Music Center will mark its thirtieth anniversary in 1970. It was established by the Boston Symphony Orchestra under the leadership of Serge Koussevitsky in 1940, has a term of 8 weeks which runs concurrently with the Berkshire Festival. It is not a music "school," but an intensive session of rehearsals, coaching and performance . . . New word getting some usage by planners is "Suburbatropolis." Put this with Megalopolis and you really have a mouthful. As our Department's **Bill Tsaffaras** says: "Two nice Greek communities!" . . . A most charming place to visit in Western Massachusetts is the **Robert Frost Library** at Amherst College. It honors the famous poet who was an Amherst faculty member when he died in 1963 . . . Doesn't it make you feel proud to be a Bay Stater everytime an Apollo Spacecraft returns from outer space to a safe splashdown because the safe reentry shield is a product of **Avco** Lowell?

* * * *

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 24 1970

New England Newsclip

Bernstein Opens Music Center

TANGLEWOOD, LENOX Leonard Bernstein will deliver the principal address at the 30th anniversary Opening Exercises of the Berkshire Music Center, Sunday, June 28 at 2.30 p.m. in Tanglewood's Theater-Concert Hall.

Center's Alleluia

Randall Thompson's Alleluia, composed in 1940 for the Center's inaugural exercises, the audience is program. Following the zexercises, the audience is invited to a reception in Tanglewood's Formal Gardens.

The Berkshire Music Center, founded in 1940 by Boston Symphony Orchestra Music Director Serge Koussevitzky, provides an environment in which young musicians can continue their professional training and add to their artistic experience through the guidance of eminent musicians.

Activities of the BMC include orchestra and chamber music concerts, composers forums, and the "Festival of Contemporary Music." Sponsored by the BMC in cooperation with the Fromm Music Foundation, the Festival of Contemporary Music will be held during the week of August 16.

The "Festival within a Festival" opens with a concert by the BMC Orchestra conducted by Gunther Schuller and will feature the American premiere of Luigi Nono's Canto Sospeso.

Four composers have received commissions to be premiered at the Festival. The composers are: Richard Felciano, Barbara Kolb, Olly Wilson, and Jurg Wyttenbach.

The BMC Faculty includes members of the Boston Symphony Orchestra, composers George Crumb and Mel Powell, pianists Claude Frank, Lilian Kallir, and Gilbert Kalish, and violinist Paul Zukofsky. Two artist-in-residence will supplement the faculty: soprano Phyllis Curtin and pianist Byron Janis.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Friday, June 26, 1970

Bernstein Talk to Open Tanglewood on Sunday

Leonard Bernstein will open the 1970 Tanglewood season under the auspices of the Berkshire Festival Sunday at 2:30 p. m. when he delivers the principle address for the opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy. Bernstein is an alumnus of the Center and newly appointed Advisor to Tanglewood.

The Boston Symphony gives its first Berkshire Festival concert in the Music Shed July 3 at 9 p. m. with Seiji Ozawa conducting. Ozawa and Gunther Schuller are artistic directors of Tanglewood. The program opens with Bernstein's "Chichester Psalms" with boy soprano Robert Puleo, the Harvard Glee Club, the Radcliffe Choral Society and the Tanglewood Festival Chorus. July 4 at 8:30 Ozawa will lead Stravinsky's Violin Concerto and the "Firebird" Suite. Joseph Silverstein, the orchestra's concertmaster, will be soloist in the Concerto. July 5 at 2:30, Bernstein will lead Mahler's "Resurrection" Symphony with Sopranos Lorna Haywood and Christa Ludwig as soloists.

July 3 at 7 p.m., Richard and Rose Taylor will perform a program of Mahler songs. Chamber concerts or recitals will precede the Boston Symphony's event each Friday at 9 p.m. in the Shed, free to ticket holders.

Open rehearsals for the benefit of the orchestra's Pension Fund, will take place Saturdays at 10:30 a.m. in the Shed. Seats are unreserved and go on sale the morning of the rehearsal.

Seats Through Ticketron

Seats may be purchased at the Festival ticket office, Tanglewood, Lenox, Mass., 01240, or by phone: Code 413-637-1600. Mail orders must be accompanied by a self-addressed, stamped envelope. Tickets are also available through the 250 Ticketron locations within 500 miles of Tanglewood.

The Boston Symphony concerts in the Music Shed will continue for eight weeks, through Aug. 23.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 29 1970 New England Newsclip

Berkshire Music Center Opens for 30th Season

By R. C. HAMMERICH

LENOX —The Berkshire Music Center at Tanglewood, the summer home of the Boston Symphony Orchestra, began its 30th year Sunday afternoon on a note of nostalgia.

Berstein Speaks

Leonard Bernstein's 25-minute welcoming address to the 160 advanced musical students attending the center this year was founded on his memory of Serge Koussevitzky, the center's founder and on his attendance, as a student, at the first opening ceremony of the center July 8, 1940.

There were another 1200 listeners overflowing Tanglewood's theater-concert hall, including about 150 students who will be attending the study programs to be presented by Boston University and the New England Conservatory of Music.

Bernstein talked of the difference of the students in 1940 and 1970 ("We had hope"), of the reasons why today's students are frustrated ("We taught you to hope"), of Koussevitzky's admonition (to be dedicated, to have patience).

"It is the artists of this world," he said, "the feelers and thinkers, who will ultimately save us . . .How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. . ."

And I don't mean doing your own thing and dropping out. I'm talking about doing . . .serving your community . . ."

The program included, in chronological order, greetings from Tod Perry, manager of the Boston Symphony Orchestra; greetings from Gunther Schuller, one of two artistic directors this season at Tanglewood; Robert Alsop of Stockbridge, a member of the orchestra's board of overseers; a performance by members of the orchestra of Poulenc's trio for oboe, bassoon and piano, Bernstein's speech, the traditional singing by the student body, without accompaniment, of Randall Thompson's "Alleluia," composed for the first opening ceremony and sung every year since.

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 13,000

JAN 1970 New England Newsclip

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UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 24 1970 New England Newsclip

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(S) 30,100

JUN 25 1970 New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Friday, June 26, 1970

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The Boston Symphony concerts in the Music Shed will continue for eight weeks, through Aug. 23.

110

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 7 1970 New England Newsclip

Music: Two Different Concerts Given at Tanglewood

TANGLEWOOD—Two recent concerts of the Berkshire Music Center at Tanglewood wree different from those usually given in the shed. They go toward answering the search for the 20th Century mainstream in music which does not seem to lie in part or at all in the large symphony orchestra and operat.

On Tuesday, George Russell's "Electronic Sonata for Souls Loved by Nature" was a work for rock and dance band instruments over a continuous electronic tape. The musical and extra-musical meanings are clear. He uses many musical styles, from avant-garde jazz and serial music to ragas, rock and blues. The instruments are used in traditional stylistic patterns and in all the experimental patterns and in all the experimental patterns of the latest in the jusic world. There were occasional chaotic moments which were not helped by the inefficient sound system. Some added to the musical tension. Others might have been helped by a clarification of instrumental sonorities.

The sum total of the piece is moving and was helped by the performance, written and ad lib, of the fine players.

The Webster Lewis Quintet, which played the second half of the porgram, is an organized avant-garde group with Marvin Peterson-trumpet, (and high), Bobby Green-alto saxophone, James Hopps-percussion and Judd Watkins-vocalist. Lewis, on electric organ leads them through more traditional patterns that sometimes SWING and other times are non-rhythmic. Again sound was sometimes explored for its own sake and the social implications were clearly expressed in Watkins rocking, hypnotic chorus on "Freedom."

Thursday night's insight into the modern music world was led by Lukas Foss. He toured the recent world of art music that stems essentially from a European heritage. Included were the 30-minute-or-so "In C" by Terry Riley. Fifty-five simple patterns of music are set up to be played at the discretion of each of the 41 players. At the end the lights are dimmed and the orchestra leaves the stage. Unfortunately, much of the audience was gone this night, too.

In addition, two brief pieces by John Cage and Yuji Takahashi were played.

The most effective music of the evening seemed to be Foss' own "Paradigm" 'for my friends,' a five movement work that had virtually formal stop-go patterns and repetitions of ideas. In spite o fthis, the non-musical appeal to peace through words which are given as alternates to music at the discretion ofthe performer and the disarming clarity of the use of musical sounds in an atonal style made for a moving experience.

Straight on!

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1970 New England Newsclip

Music Review

785

A Curious Recital

By JAY C. ROSENFELD

AN AUDIENCE of good will and patience paid "Lukas Foss and Ensemble" respectful attention last night in the Tanglewood Theatre-Concert Hall, where they presented an evening of musical recitations under the sponsorship of the Berkshire Music Center.

There may be debate on the term "musical recitations." There were sounds produced on strings, wind and keyboard instruments and percussive devices. With the utmost charity and tolerance, a message might be discerned in the compositions played and read.

* * *

JOHN CAGE'S "A Room" is written for prepared piano and consists of an endlessly repeated elementary idiom. His "She's Asleep" enlists four percussionists on tuned snares, using mainly their fingertips. This is not offensive and an atmosphere was conveyed. One is tempted in these particular days to use a word currently applied to the air over our cities, but wise ridicule should have no place in reporting what was quite evidently a serious attempt to depict musical literature, very often poetry, in strange and bewildering methods.

The sounds were most often reiterated in childlike patterns, sometimes soft to inaudible, other times vehement and clangorous. A violin was pitted hopelessly against electric guitar and electric harpsichord. A cello droned without deviation a half-step double stop in Yuji Takahashi's "Bridges I."

* * *

IN FOSS'S OWN "For My Friends," the program notes explained that the players have words to choose from. The second of the four sections is "a poem which will differ at every reading." A flexaton is one of the instruments used. It seemed to be a tall steel railroad switch, which when bent and struck, produced various sounds.

There were a few who left the audience during the performance, but the main body remained, possibly for curiosity and amusement if not for stimulation. The performers' reception was kindly and even vociferous. No one should miss the experience.

Music Review

Bernstein-Student Concert

By JAY ROSENFELD

THE BERKSHIRE Music Center Orchestra made its debut last night in the Theatre-Concert Hall at Tanglewood, playing Bruckner's Ninth Symphony under the leadership of Leonard Bernstein. Perhaps it might be more exact to say that Bernstein played the orchestra, youthful in age and infantile in integration. It was only last Monday that he assembled the orchestra for the first time, with an ineffable vibrancy achieved not by means of a bow, a keyboard or an embouchure, but by generating and transmitting a never-relenting galvanic intensity.

* * *

BRUCKNER'S Ninth was his last symphony. In fact, he did not live to complete it. What was intended to be the third of four movements, a slow and solemn celebration (adagio: langsam feierlich), proved to be the terminal. The three which he did complete require more than an hour for performance, an hour of pulsing and throbbing emotion and drama.

Bernstein made no concessions to his youthful forces, demanding of them what he would have expected of a mature professional orchestra. The students responded with the competency of veterans. The score is replete with climax and contrast, accumulating tension with Sisyphean unyielding drive. Bernstein never allowed a bland note to issue from his musicians.

The sonority which Bruckner envisions was immediately realized when the eight horns, four French and four Wagnerian tubas, announced the first theme with awesome solemnity in the fourth bar, after a unison tremolo in the strings. In the third movement, the profoundly eloquent first theme is played by unaccompanied violins, a leap from their lowest B to a C natural, a half-tone higher than an octave still on their deepest string. It was achieved with accuracy, confidence and rich resonance.

Girls outnumber men four to one in the string sections of the orchestra, a significant imbalance possibly revealing the current attraction of the vocation of music but in no way affecting the artistic results of the center concert last night. It was an evening of exalted music-making.

Theater News and Views

Tanglewood Students In Concert Saturday

LENOX — The Berkshire Music Barn Chamber Orchestra will give a two-hour concert beginning at 2.30 Saturday in the Barn amphitheater. Conductor is Guillaume Dennis Kalfas.

Special Program

The orchestra has about 25 members informally organized by Kalfas from among students at the Berkshire Music Center at Tanglewood.

They are preparing a program which will include two movements from Vivaldi's "Seasons' '(Spring and Winter), Mozart's "Eine Kleine Nachtmusik," Barber's "Adagio for Strings" and a new composition by the conductor titled "Four Songs for Jazz - Rock Ensemble" featuring David Baker, bassist, as soloist.

Other soloists will be Diane Halpirn, violinist, and Bob Stallman, flutist.

The concert is being presented as a benefit for the participating artists; all receipts from a $1 admission price will go to them.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 6 1970 New England Newsclip

Tanglewood Lists Scheduled Events

Three concerts by different orchestras are among the coming events slated at Tanglewood.

Members of the New England Conservatory Tanglewood Institute will perform Saturday afternoon at 2:30 in the Theatre-Concert Hall. The Berkshire Music Center chamber music group will give a concert Sunday morning at 10, and the Center orchestra will play Sunday evening at 8:30 in the Theatre Concert Hall.

HERALD TRAVELER
BOSTON, MASS.
(M) 236,516 (S) 268,557

AUG 16 1970 New England Newsclip

Music

Classical

THURSDAY

Monadnock Music in works of Hummel, Foster, Steibalt, Strauss and others; Meeting House, Jaffrey Center, N. H., 8:30 p.m.

Contemporary chamber music program; works of Bezanson, Wuorinen, Wilson and Wyttenbach; Tanglewood, 8:30 p.m.

Turnau Opera Players in Verdi's "La Traviata"; Town Hall, Provincetown, 8:30 p.m.

Chamber Concert Set Tomorrow

A Berkshire Music Center chamber concert will be presented tomorrow morning at 10:30 in the Tanglewood Music Hall. The program will feature the Mozart Serenade No. 11 for Winds, the Schuller brass quintet and Beethoven's Piano Trio, Opus 1, No. 3.

Pianist Nagy To Give Concerts

Dr. Bela Boszormenyi-Nagy, noted Tanglewood instructor and musician, will give piano recitals Monday and Tuesday evenings at 8:30 in the Stockbridge School auditorium on Route 183.

Mr. Nagy, currently chairman of the piano department at Boston University, will do an all-Beethoven program Monday and will play Bach's Goldberg variations and Beethoven's Diabelli variations Tuesday.

The accomplished musician has appeared with all the major orchestras of the world. He studied under Bartok and was appointed professor of piano at the Liszt Academy at the age of 22. He formerly taught at the Royal Conservatory of Music in Toronto and at Indiana University.

The event is being sponsored by the New England Pro Art Society.

SYRACUSE
Herald Journal
D. 129,656

JUL 22 1970

Vivaldi music in concert

The Berkshire Music Barn at Lenox, Mass., will present in concert a collage of music Saturday at 2:30 p.m. Performing will be the Berkshire Music Barn Chamber Orchestra and Leaves of Grass, a jazz-rock ensemble.

Conducted by Guillaums Dennis Kalfas, the chamber orchestra, which has 30 members of the student body at the Berkshire Music Center at Tanglewood, will present two works by Vivaldi, one of which will be "Seasons," Samuel Barber's "Adagio for Strings" and a composition by Mozart.

Leaves of Grass will present original pieces written by its founder and leader, Kalfas, and will feature David Baker, bassist, who has performed with the late John Coltrane.

Kalfas is a student of both jazz and classical music. After studying keyboard with Oscar Peterson, he toured Europe in 1965-66 and won the best combo award while at San Francisco State College, the composition award, and the John Coltrane award.

He quit performing to continue his classical studies with Bernard Abramovitch, piano; Margaret Fabrizio, harpsichord, and conducting with Jean-Louis LeRoux of the San Francisco Symphony. Presently preparing for the concorde Internationale des Jeune Chefs d'Orchestre at France's Besacon Festival, he is studying with Seija Osawa at Tanglewood, a former winner of the competition.

Following this he will orchestrate his oretario entitled "A Psalm Upon The Gathering of All The Tribes", which was commissioned by the International Conference of World Religions, and includes a Mahler-sized orchestra with four soloists, two boy choirs and a jazz trio.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 15 1970 New England Newsclip

Vocal Concert Slated Tonight

The Vocal Fellows of the Berkshire Music Center will present their first concert tonight at 8:30 in the Tanglewood Theatre-Concert Hall. Dennis Helmerch will accompany five singers in a program of Webern, Bartok, Berg, Strauss and Wolf.

INFORMATION OBSCURED

Violinists Gain Fellowship Distinction

NORWICH — Charles R. Pikler of 5 Huntington Place, Norwich, was accepted into the 1970 Fellowship Program of the Berkshire Music Center at Tanglewood in Lenox, Mass., the summer residence of the Boston Symphony Ochestra. Another area resident, Miss Susan Slowick, daughter of Mr. and Mrs. John Slowick, 88 Gallivan Lane, Uncasville, was also accepted into the Boston University's Young Artists Program and is studying with Prof. Roman Totenberg for the summer session.

These talented young musicians are violinists and both have had their first eight years of training under Ben Ornstein in Norwich.

Pikler played in the Berkshire Music Center Orchestra last week under the baton of Leonard Bernstein. On July 28 he will be first violinist with a selected chamber music group performing a work by the distinguished American composer, Aaron Copland.

This concert notes Copland's 70th year and is part of the annual Tanglewood-on-Parade festival. Pikler also appeared last January as soloist with the Manchester Civic Orchestra and again in May with the University of Connecticut Symphony where he just completed his freshman year. His teacher at the university is the renowned concert violinist, Branislaw Gimpel.

CHARLES R. PIKLER

MISS SUSAN SLOWICK

Miss Slowick, a senior at St. Bernard Girl's High School, is concertmistress of the Eastern Connecticut Symphony Youth Orchestra, has been a member of Connecticut All-State Orchestra for three years and most recently appeared with the American Youth Performs National Orchestra at Carnegie Hall and Rockefeller Center.

The Boston University Young Artists Orchestra also had Leonard Bernstein as its conductor during the opening week of study at Tanglewood.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

JUL 9 1970 New England Newsclip

M AMI BEACH, FLA.
REPORTER
TW. 50 000

MAY 31 1970

UM Music Students To Attend Center

Four University of Miami music students have been accepted as Fellows at the prestigious Berkshire Music Center at Tanglewood (summer home of the Boston Symphony) in Lenox, Mass., this summer.

Larry Epstein, double bass; Sam Pilafian, tuba; Terri Sternberg, violin, and Jean Anderson, percussion, will join students from all over the world for study and work for eight weeks beginning June 25.

The Fellowship program is under the direction of Gunther Schuller, president of the New England Conservatory of Music in Boston and director of the Berkshire Music Center.

HAMILTON-WENHAM
CHRONICLE
HAMILTON, MASS.
WEEKLY 2,818

AUG 12 1970 New England Newsclip

Cumington plays viola at Lenox

Bryan Cumington, son of Mr. John C. Cumington of 35 Larch row, South Hamilton, is one of 60 young musicians from all over the United States participating in Boston University's Young Artists Program at the Berkshire Music Center in Lenox, Mass.

Mr. Cumington, who plays the viola, is taking part in an intensive eight-week session of study and performance. The program is designed to lend a new dimension in musical education for exceptionally talented high school musicians, and is in its fifth year. Mr. Cumington is studying with members of the Boston Symphony Orchestra and faculty from Boston University's Division of Music, and is undertaking private lessons and music theory study. He is also able to attend all open rehearsals and concerts of the Boston Symphony Orchestra, as well as other musical activities at Tanglewood.

Mr. Cumington is a student at Hamilton-Wenham Regional High School.

Local Girl Participates In Special Music Program

FRAMINGHAM — Miss Mary Lee Vichrek, daughter of Mr. and Mrs. William Vichrek of 7 Ruth Drive is one of 60 young musicians from all over the United States participating in Boston University's Young Artists Program at the Berkshire Music Center, Lenox.

Miss Vichrek, a senior at Framingham North High School, plays the harp.

The Young Artists Program is an intensive eight week session of study and performance, is designed to lend a new dimension in musical education for exceptionally talented high school musicians. Now in its fifth year, the Young Artists Program provides the aspiring musicians an opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University's Division of Music.

Besides their membership in the Young Artists Symphony Orchestra, these young musicians attend private lessons and also perform in chamber groups of various sizes.

They attend music theory classes and during the course of eight weeks, many of the Young Artists also give recitals at Tanglewood, the summer home of the Boston Symphony Orchestra. An added plus is the change the young musicians have to attend all open rehearsals and concerts of the Boston Symphony Orchestra as well as other musical activities at Tanglewood.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 11 1970 New England Newsclip

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 15 1970 New England Newsclip

NEWS
W. HARTFORD, CONN.
WEEKLY 7,000

AUG 13 1970 New England Newsclip

James Parone With Musical Young Artists

James C. Parone, son of Mr. and Mrs. Gerard Parone, 313 Beechwood Road, is one of 60 young musicians from all over the United States participating in Boston University's Young Artists program at the Berkshire Music Center in Lenox, Massachusetts.

Mr. Parone, a senior at Conard High School, plays the violin.

The Young Artists program, an eight-week session of study and performance in musical education for exceptionally talented high school musicians. Aspiring musicians are given an opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University's Division of Music

IAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
OMPLETE NEW YORK STATE SERVICE

ONKERS STATESMAN
ednesday, August 12, 1970

Violinist In Boston

Randy Bauer of 727 Bronx River Road is one of 60 young musicians from all over the country participating in Boston University's Young Artists Program at the Berkshire Music Center in Lenox, Mass.

A senior at Lincoln High School, he plays the violin.

The program is designed to give aspiring musicians an opportunity to study with members of the Boston Symphony Orchestra and the faculty of Boston University's music department. It is an intensive eight-week course of study and performance.

An 18-Year-Old Conservative Composer Decries an Establishment 'Grip' on Music

By RAYMOND MORIN
Telegram Music Critic

Christopher R. Kies, an 18-year-old composer-pianist-cellist from Chevy Chase, Maryland, isn't particularly conspicuous in this age of the New Look.

He gets three haircuts a year when he goes home to visit his family. His father does the cutting.

Kies composes and performs in an age of ultraprogressiveness while defending his right to be a conservative.

Summer at Tanglewood

He has completed his first year at The New England Conservatory in Boston, majoring in composition and piano. This summer, he holds a fellowship in both subjects at the Berkshire Music Center, Tanglewood.

There's nothing surprising about it.

He's described as "exceptionally gifted" by Donald Martino, chairman of the Conservatory's composition department.

Theodore Lettvin of the Conservatory's piano department says that Kies is "an extremely talented pianist but also a composer and cellist."

Kies is, we repeat, 18.

To give you an idea: Last year, he went to Europe as a cellist with the Montgomery (Md.) County Youth Orchestra. When they reached Vienna he appeared as soloist with the orchestra in Beethoven's Third Piano Concerto.

Kies must be considered something of an enigma in this age of uninhibited self-expression. To some, it's a virulent "anti-establishment" movement.

To keep in step, most young composers use the shock treatment. The nonagenarians (over 30) leave the concert hall with battle-scarred ears and shattered nerves.

Young and not-so-young composers proclaim the "new sound" but aren't particularly interested in explaining it to outsiders. Within their own bailiwick they carry on a vigorous competition in this gray area of cacophony.

'All a Good Thing'

"We're in a stage of experimentation," says Kies. "When this is over, the best streams will survive. It's all a good thing because people are being exposed to all kinds of music."

Speaking of his own writing, Kies says:

"The style in which I'm now writing reflects both my natural musical tendencies, which are hard to explain, and my musical background.

"This background, besides a familiarity with the old masters, includes my exposure and great attachment to many of Bartok's works, also an interest in the music of Ives, Schoenberg and Prokofieff."

The Musicians Will Decide

Unlike some who believe that audiences will decide the fate of music eventually, Kies is of the opinion that it will be done by those who perform the music.

"I enjoy my own music when I can respect it," he says, "and when it appeals to me emotionally. Many composers try to appeal primarily to the intellect."

It woulud be easy to understand Kies' conservatism if he were deliberately writing music for the majority. But he is trying to fill voids that were incomplete in the past. To do it, he has to rely on such basic factors as discernible melody, compatible harmony, and recognizable rhythm.

He says that "in writing music, I find myself on the conservative side of things. I don't think every composer can or has to be innovative in the same way that Beethoven was. In short, my main concern is to write music well with as much originality as possible, but I also want it to have a wide intellectual and emotional appeal."

Among his works are a sonata for flute and piano, two piano sonatas, a movement for string quartet, and variations for string trio.

Kies started piano lessons when he was nine.

"I was a poor student for three years," he admits. "I liked to play but not to practice. I wasn't ready to accept the work that goes along.

"When I was so-called practicing. I'd placate my parents by making up something that sounded like my assignment."

He has also played the cello for seven years.

Then came two summers at the Junior Conservatory Camp in East Burke, Vt.

Composition was encouraged but Kies also studied theory and courses in musicianship.

Developed a Repertory

During these few years, he has acquired a sizable piano repertory of Bach, Beethoven sonatas, a good part of Bartok's monumental "Mikrokosmos," and standard romantic works.

We asked him which Chopin ballades he plays. "All four." And Chopin etudes? "All of them." There happen to be 24 of the keyboard devils.

"I don't include Debussy among my clear-cut favorites," he says, "although I think his music is really beautiful. But where some people find everything in Debussy, to me Beethoven represents the complete spectrum of musical expression."

Kies isn't quite clear as to exactly what should be done to bolster the waning serious concert audience with an influx of young people.

The 'Establishment' Grip

"It would help a lot if the 'establishment' lost its grip," he declares. "How many students can afford to go to Boston Symphony concerts? I couldn't get to hear the orchestra in Boston if I weren't lucky enough to have a pass."

Kies believes that an important music may emerge from rock.

"It will be done much like Gershwin who got two forms to cooperate (jazz and serious composition). I hear a lot of rock, jazz, electronic music ... but I haven't written any of them.

"These types won't have to be handed down. They will revitalize themselves periodically.

"Some electronic pieces I like. But some are trash, and I have no respect for trash."

His main interest is the piano, then composition. He has combined them by playing his own works in piano recitals in Washington, D.C., and the University of West Virginia.

George Crumb is his composition teacher at the Berkshire Music Center.

"He would like me to experiment with some of the less conservative forms," Kies says. "I might like to write some piano pieces in which the strings are plucked, much as John Cage has done. But, of course, that was 30 years ago."

Chris has no feeling of indifference or detachment from extreme contemporary idioms that he hears from his colleagues at the Berkshire Center.

Nor does he automatically applaud contemporary works by famed composers.

Like the Schoenberg Piano Concerto that Peter Serkin played recently at the Berkshire Music Festival with the Boston Symphony.

"I found it difficult to listen to," Kies admits. "But some of the qualities of orchestration and how Schoenberg worked in the piano was beautiful."

Kies isn't really a "long-haired" musician. But shoulder-length coiffures on others don't make any difference to him.

Like Seiji Ozawa, Tanglewood conductor of the Boston Symphony ...

Says Kies, "He looks cool."

Terry Dickson and Miss Heidi Weber with the "musical" letter.

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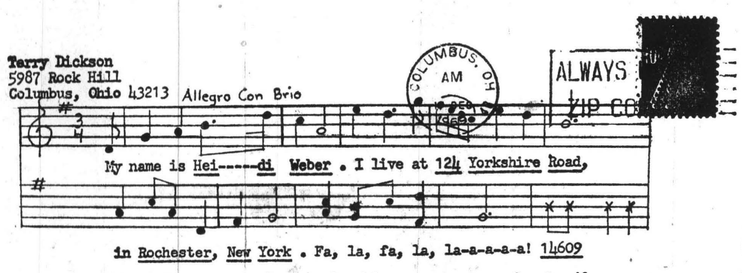

Letter speaks, or should we say, sings for itself.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
ROCHESTER DEM. CHRONICLE
Sunday, December 13, 1970

CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WHITE PLAINS DISPATCH
Saturday, August 15, 1970

Cellist Joins B.U. Group At Berkshire

ARDSLEY—

David Schwartz, son of Seymour Schwartz of 4 Rest Ave., is one of 60 young musicians participating in Boston University's young artists program at the Berkshire Music Center in Lenox, Mass.

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CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Knickerbocker News
Sunday, December 4, 1960

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HERALD
MANCHESTER, CONN.
(E) 15,210
JUN 1 1970
New England Newsclip

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Star-News Photo

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Patrick and Laura Kojima will spend summer at Tanglewood.

Siblings headed east— to music paradise

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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY
AUG 1970
New England Newsclip

Tumarkin at music center

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Tumarkin, who will enter Boston University in September, plays the piano. He was a recipient of the Harry Dubbs Memorial Award as well as having performed as a soloist with the Boston Pops Orchestra.

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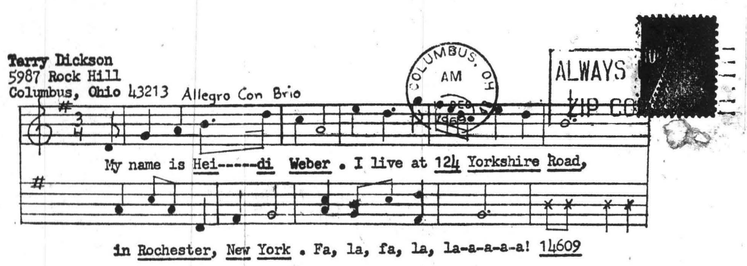

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Times Union
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HERALD
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From Mexico With Violin

By RAYMOND MORIN
Telegram Music Critic

Juan Ruben Ramirez-Hernandez has a musical family in Salamanca, state of Guanajuato, Mexico.

He'll have plenty to tell them shortly when he visits home after being away for two years.

Like campus riots, America's musical standards, rock, hippies, and why he's determined to return to this country permanently.

In fact, he's going to apply for American citizenship.

Ramirez is 25, a violinist, and has the distinction of attending the Berkshire Music Center this summer for the third consecutive year.

In Conservatory at 14

He was born in Tampico on Mexico's east coast and showed such talent that he was enrolled at the National Conservatory of Music in Mexico City at 14.

"In Mexico there's no real music training in the public schools," he explains. "You have to attend a specialized school to learn music."

Juan wants to settle in this country because musical standards are higher than in Mexico.

"When I first came here, there was no thought of staying," he admits, "but this has been a rich experience."

Some things have bothered him during his last three-plus years in the United States but not enough to keep him away.

His reaction to campus disorders is mild, to say the least.

The 'Uncomfortable' Americans

"I can see that young Americans are uncomfortable," is his judgment. "It's pretty much the same situation as young Mexicans' behavior at the Olympic Games in 1969."

Anyone who has attended concerts in Latin America knows that audiences don't wait to express themselves in the lobby at intermission.

"Mexican audiences are very frank," he says, "especially if they don't like the music or performance. They might even start screaming. Don't forget, we Mexicans are pretty temperamental . . . and we live in a tropical climate."

With its sparsity of orchestras, opera companies, and recitals, it's difficult for a professional Mexican musician to have much of a career.

Conservative in Dress

Ramirez is a conservative in dress and behavior, but a liberal in understanding.

He sees something of real value emerging from rock and the hippy movement. But there's a hitch so far as he's concerned.

"If young musicians want to create something enduring to represent their own age, they need composers. Composers are trained. That's a basic fact.

"I don't see any real development yet, but someday it could happen. The whole rock-hippy picture needs unification."

Until it does happen, he believes that "the old generation is doing fine."

Favorite Violinists

His musical idols just happen to be from "the old generation." Favorite violinists are Jascha Heifetz, Henryk Szeryng, and Arthur Grumiaux.

One young violinist he admires is Joseph Silverstein, concertmaster of the Boston Symphony, who is his teacher.

According to Ramirez, most Americans have a curious concept of Mexican music. The insects seem to have an edge — la cucaracha (the cockroach) and el mosco (the fly).

This is a sore point with serious Mexican musicians, and it doesn't help to have Aaron Copland's "El Salon Mexico" cited as an example of national Mexican music. "The Fly," by the way, is a leading character in that American-bred opus.

It's like giving "Camptown Races" as an example of National American music and ignoring Gershwin's "Rhapsody in Blue."

Ramirez says that the serious Mexican composer has a problem in getting his music played abroad. For example, when did you last hear a work by Silvestre Revueltas?

He died in 1899, but is still considered to be the "modern Mexicanist of music."

Juan Ramirez, set for a concert. He plans to live in U.S.

"Revueltas has written pure and important Mexican music," says Ramirez. "He went back to the Aztecs for his inspiration, and even used some of their original instruments."

Although culture is partly subsidized by the Mexican government, music is still a prohibitively expensive luxury to the average Mexican.

"This is one of the reasons that Mexican standards are lower," Ramirez opines, "audiences are smaller and most of the best music is focussed in Mexico City."

"We should receive more help from the government," he continues. "The result is that other countries import and support Mexican musicians."

One of the largest "importers" is the Soviet Union. Ramirez has several Mexican musical friends who are now in Russia.

He is on full scholarship at the New England Conservatory of Music in Boston and will begin his senior year in September.

Ramirez says music is admittedly improving in Mexico.

"It's better than it was," he reports, "little by little. There is some hope from those who train abroad and return to Mexico. They bring musical vitamins to the environment."

Unenchanting Americans

In view of the sometimes tempestuous reactions of Mexican audiences, Ramirez isn't entirely enchanted with Americans.

"I find that the nucleus of interested persons in an American audience is very small," he says. "People follow the polite rules. Serious music should be listened to very attentively."

He is downright concerned over the perilous financial straits in which most American musical institutions are finding themselves.

He should be in view of his hopes of earning a living as a musician in this country.

"It bothers me a lot," he affirms. "The government must come to the help of the arts, or private associations must. Students are worried about this. They don't know where they're going. It's like being in a depression."

Ramirez maintains high principles in his musical life.

As he puts it, "I guess you can do just about anything in music but tell a lie."

No matter what has already happened or is in the future, the young violinist from Tampico would follow exactly the same route.

Feather-Ruffling Work

"I have lived all my life in music," he says. "In Mexico, I started out playing in night clubs to keep going. In Boston, I play in symphony orchestras and for ballet companies. I have to be grateful to music. I have to find honesty in myself."

We recently heard Ramirez play — not the violin but the guitar — in a new work that ruffled the feathers of the conservatives.

What did Ramirez think of it?

"I thought it was beautiful," he says, "although I only played about five per cent of the notes."

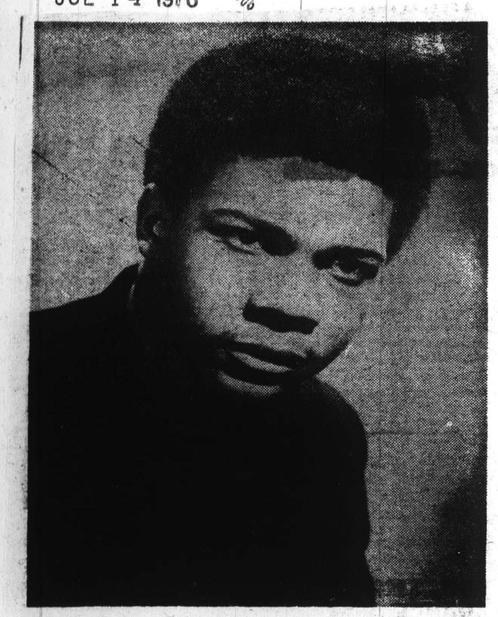
He explained, "The mood was the thing. You must understand music by sound. There's no point to going into the text. Those instructions are for the performer."

"In other words," Ramirez says, "you do the listening and I'll do the thinking and hard work."

That's honest enough.

TELEGRAM
WORCESTER, MASS.
(M) 62,185 (S) 108,376
AUG 22 1970
New England Newsclip

CHICAGO
Daily Defender
CHICAGO, ILLINOIS
D. 37,506
JUL 14 1970



YOUNG CHICAGO COMPOSER Primous Fountain III is spending the summer at the internationally known Berkshire Music Center at Tanglewood near Boston, Massachusetts, where he has received an associate fellowship. A student at the DePaul University School of Music, Fountain has had his works performed by the Chicago Symphony Orchestra and has appeared on WLS TV's "For Blacks Only."

LOCK HAVEN, PA.
EXPRESS
D. 10,500
JUL 3 1970

Avis soprano will sing at Tanglewood

AVIS — Miss Joan M. Heller is one of eight singers awarded fellowships for study and performance at the Berkshire Music Center, affiliated with the annual international music festival at Tanglewood, Massachusetts. This summer will be her second at Tanglewood.

Miss Heller, a lyric coloratura, has a long list of awards and notable performances to her credit. In 1964, while an undergraduate at Oberlin College, she toured Europe and Russia with the Oberlin Choir. Last May she gave a recital at New York's Carnegie Hall with the Boston String Quartet. In addition she has sung with the Boston Symphony and at a composers' forum in Montreal. During the summer of 1968 she studied at the Mozarteum Summer Academy in Salzburg, Austria.

Miss Heller specializes in contemporary music. At Tanglewood she will sing "Weburn's "Five Songs of Stefan George," on July 14, and "Two Rilke Songs" by Donald Martino on July 28. Other performances have not yet been announced, but will take place throughout the eight-week session.

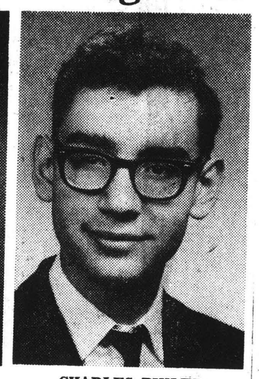
Miss Heller received a Master of Music degree in voice performance at New England Conservatory, Boston, earlier this month. She has studied voice with Ellen Repp, Re Koster, Gerald Moore and Lav Vrbanic.

MISS JOAN HELLER

DAY
NEW LONDON, CONN.
(E) 36,500
JUL 10 1970
New England Newsclip

Violinists Studying In Summer Programs

SUSAN SLOWICK



CHARLES PIKLER

Two Southeastern Connecticut violinists have been accepted into summer music programs.

Charles R. Pikler of 5 Huntington Place, Norwich, is in the 1970 Fellowship Program conducted by the Berkshire Music Center at Tanglewood, Lenox, Mass., the summer residence of the Boston Symphony Orchestra.

Miss Susan Slowick, daughter of Mr. and Mrs. John Slowick of 88 Gallivan Lane, Uncasville, is in Boston University's Young Artists Program and is studying this summer with Prof. Roman Totenberg.

Pikler played in the Berkshire Music Center Orchestra last week under the baton of Leonard Bernstein. He will be first violinist July 28 with a selected chamber music group performing a work by Aaron Copland. He recently completed his freshman year at the University of Connecticut.

Miss Slowick also played last week in an orchestra conducted by Bernstein. She is a senior at St. Bernard Girls' High School. Miss Slowick and Pikler had their first eight years of violin training with Ben Ornstein of Norwich.

GAZETTE
TAUNTON, MASS.
JUN 19 1970
New Engla. News

MUSICIANS

Two young Middleboro musicians have been accepted for their second year with the Greater Boston Youth Symphony Orchestra. Robert G. Nichols, the son of Mr. and Mrs. Gordon Nichols of 17 Webster St. and Paul Gross, the son of Mr. and Mrs. Robert Gross of Sproat St. were both selected following auditions.

Robert will enter his junior year at Middleboro Memorial High School in September. He studies trombone with Luther Churchill jr., and plays with the school organizations. He was a member of the SEMSBA band and played in the All State one year. He was chosen for district two years.

In addition to school activities, he is a member of the EYC and is an acolyte at the parish Church of Our Saviour, Episcopal.

Paul also will be a junior at MHS, and played percussion instruments, studying with Donald Leach. He played in the District Band, and was recommended for All State. Locally he plays with a group, "Prevailing Winds". Paul plans to attend the GBYSO workshop in Agassiz Village, Maine from Aug. 23-30.

He is an altar boy at the Sacred Heart Church, a member of the CYO and CCD. He also holds membership in the ECY. Paul sings with the Men's Choir at MHS and formerly played with the Hingham Civic Orchestra. He is employed part time by the Middleboro Housing Authority.

Saturday

WORCESTER TELEGRAM, AUGUST 15, 1970

An 18-Year-Old Conservative Composer Decries an Establishment 'Grip' on Music

By RAYMOND MORIN
Telegram Music Critic

Christopher R. Kies, an 18-year-old composer-pianist-cellist from Chevy Chase, Maryland, isn't particularly conspicuous in this age of the New Look.

He gets three haircuts a year when he goes home to visit his family. His father does the cutting.

Kies composes and performs in an age of ultraprogressiveness while defending his right to be a conservative.

Summer at Tanglewood

He has completed his first year at The New England Conservatory in Boston, majoring in composition and piano. This summer, he holds a fellowship in both subjects at the Berkshire Music Center, Tanglewood.

There's nothing surprising about it.

He's described as "exceptionally gifted" by Donald Martino, chairman of the Conservatory's composition department.

Theodore Lettvin of the Conservatory's piano department says that Kies is "an extremely talented pianist but also a composer and cellist."

Kies is, we repeat, 18.

To give you an idea: Last year, he went to Europe as a cellist with the Montgomery (Md.) County Youth Orchestra. When they reached Vienna he appeared as soloist with the orchestra in Beethoven's Third Piano Concerto.

Kies must be considered something of an enigma in this age of uninhibited self-expression. To some, it's a virulent "anti-establishment" movement.

To keep in step, most young composers use the shock treatment. The nonagenarians (over 30) leave the concert hall with battle-scarred ears and shattered nerves.

Young and not-so-young composers proclaim the "new sound" but aren't particularly interested in explaining it to outsiders. Within their own bailiwick they carry on a vigorous competition in this gray area of cacophony.

'All a Good Thing'

"We're in a stage of experimentation," says Kies. "When this is over, the best streams will survive. It's all a good thing because people are being exposed to all kinds of music."

Speaking of his own writing, Kies says:

"The style in which I'm now writing reflects both my natural musical tendencies, which are hard to explain, and my musical background.

"This background, besides a familiarity with the old masters, includes my exposure and great attachment to many of Bartok's works, also an interest in the music of Ives, Schoenberg and Prokofieff."

The Musicians Will Decide

Unlike some who believe that audiences will decide the fate of music eventually, Kies is of the opinion that it will be done by those who perform the music.

"I enjoy my own music when I can respect it," he says, "and when it appeals to me emotionally. Many composers try to appeal primarily to the intellect."

It woulud be easy to understand Kies' conservatism if he were deliberately writing music for the majority. But he is trying to fill voids that were incomplete in the past. To do it, he has to rely on such basic factors as discernible melody, compatible harmony, and recognizable rhythm.

He says that "in writing music, I find myself on the conservative side of things. I don't think every composer can or has to be innovative in the same way that Beethoven was. In short, my main concern is to write music well with as much originality as possible, but I also want it to have a wide intellectual and emotional appeal."

Among his works are a sonata for flute and piano, two piano sonatas, a movement for string quartet, and variations for string trio.

Kies started piano lessons when he was nine.

"I was a poor student for three years," he admits. "I liked to play but not to practice. I wasn't ready to accept the work that goes along.

"When I was so-called practicing. I'd placate my parents by making up something that sounded like my assignment."

He has also played the cello for seven years.

Then came two summers at the Junior Conservatory Camp in East Burke, Vt.

Composition was encouraged but Kies also studied theory and courses in musicianship.

Developed a Repertory

During these few years, he has acquired a sizable piano repertory of Bach, Beethoven sonatas, a good part of Bartok's monumental "Mikrokosmos," and standard romantic works.

We asked him which Chopin ballades he plays. "All four." And Chopin etudes? "All of them." There happen to be 24 of the keyboard devils.

"I don't include Debussy among my clear-cut favorites," he says, "although I think his music is really beautiful. But where some people find everything in Debussy, to me Beethoven represents the complete spectrum of musical expression."

Kies isn't quite clear as to exactly what should be done to bolster the waning serious concert audience with an influx of young people.

The 'Establishment' Grip

"It would help a lot if the 'establishment' lost its grip," he declares. "How many students can afford to go to Boston Symphony concerts? I couldn't get to hear the orchestra in Boston if I weren't lucky enough to have a pass."

Kies believes that an important music may emerge from rock.

"It will be done much like Gershwin who got two forms to cooperate (jazz and serious composition). I hear a lot of rock, jazz, electronic music ... but I haven't written any of them.

"These types won't have to be handed down. They will revitalize themselves periodically.

"Some electronic pieces I like. But some are trash. and I have no respect for trash."

His main interest is the piano, then composition. He has combined them by playing his own works in piano recitals in Washington, D.C., and the University of West Virginia.

George Crumb is his composition teacher at the Berkshire Music Center.

"He would like me to experiment with some of the less conservative forms," Kies says. "I might like to write some piano pieces in which the strings are plucked, much as John Cage has done. But, of course, that was 30 years ago."

Chris has no feeling of indifference or detachment from extreme contemporary idioms that he hears from his colleagues at the Berkshire Center.

Nor does he automatically applaud contemporary works by famed composers.

Like the Schoenberg Piano Concerto that Peter Serkin played recently at the Berkshire Music Festival with the Boston Symphony.

"I found it difficult to listen to," Kies admits. "But some of the qualities of orchestration and how Schoenberg worked in the piano was beautiful."

Kies isn't really a "long-haired" musician. But shoulder-length coiffures on others don't make any difference to him.

Like Seiji Ozawa, Tanglewood conductor of the Boston Symphony ...

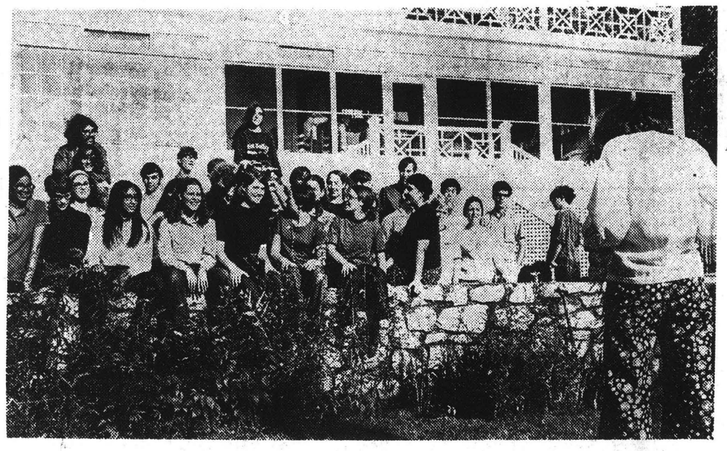
Says Kies, "He looks cool."

Music Students and Berkshire Corn

8/-1/70

Padraic Spence

Students at the Berkshire Music Center were entertained at a corn roast last evening at the home of Mr. and Mrs. Curtis Buttenheim on Prospect Hill, Stockbridge.



High school students from all over the country are spending the summer at Tanglewood under the auspices of Boston University. They will present a concert in theatre concert hall tomorrow at 2:30 p.m. Tickets may be had by calling the box office

TELEGRAM
WORCESTER, MASS.
(M) 52485 (S) 108,376

AUG 8 1970 New England Newsclip

This Classical Longhair Likes Rock

By RAYMOND MORIN
Telegram Music Critic

'Why? Rock appeals to more people's emotions. Music is nothing but emotion being written or played by an individual, whether he's a good technician or not.'

Most 23-year-old musicians with Franklin Cohen's record of achievement would feel that they had it made.

Cohen is on fellowship at the Berkshire Music Center, super graduate summer school of the Boston Symphony Orchestra at Tanglewood.

Here's a young musician who takes a realistic view of things and expresses opinions without, as they say, gilding the lily.

He holds a plum job among the nation's bigtime orchestras as first clarinetist with the American Symphony in New York, conducted by the eminent Leopold Stokowski.

Going to Baltimore

In September, Cohen takes over a similar position with the Baltimore Symphony, conducted by Sergiu Comissiona. They appeared on Worcester Community Concerts at the Auditorium last March.

Cohen is fully aware of radical changes that are happening in the world of serious music, and how they might affect him.

"Sometimes it's bewildering," he says. "I'm in an art that might not exist in another 10 years."

Assuming that current orchestral maladies might be cured (little things like lack of money and support), Cohen is convinced that the whole structure of orchestras, programs, concert presentations and audiences will undergo drastic changes.

'Deaf, Dumb and Naive'

"You'd have to be deaf, dumb and naive to think that the orchestra will exist 100 years from now as it does today," he believes. "New instruments are being created constantly. Even today, instruments are not suited to new music."

For so young a musician, Cohen's career has been meteoric. Several of its highlights are the peak points of some successful musicians.

Two years ago, he won first prize in the Munich International Competition and has since concertized extensively in Germany and Switzerland — solo appearances with symphony orchestras and in recitals.

He has been clarinetist with the Stratford (Ont.) Music Festival Orchestra and Chamber Players. He has performed with the Aspen (Colo.) Festival Orchestra and was clarinet instructor in Aspen.

Graduate of Juilliard

After receiving a bachelor of music degree at the Juillard School in New York, the White Plains, N.Y., resident was appointed a fellow and has coached wind chamber music.

Cohen, whose friends call him Frank, believes that some of the problems agitating organizations of serious music in this country are due to mistakes made by the "establishment."

"It's the formal concert set-up," he says. "It's how you are expected to dress. You can't walk around. You should be able to approach musicians during a concert and closely observe the musicians that interest you."

(What a panic that would cause at Tanglewood!)

"Culture should be subsidized by the government in this country," Cohen believes. "The reason I say so is that I have concertized in Germany where music is government-supported. The people are really interested. Good attendance is a certainty."

"The reason for government subsidy here should not be to pay the musicians more money, but to make more music available to the people. There should be no control except by the people involved and not those giving the money."

Cohen isn't by any means enthralled by the life and situation he has found at the Berkshire Music Center.

"In artistic circles, one must have the freedom to live," he says. "The social aspect here is oppressive. Certainly a person in the arts should have a freer life than, say, a businessman.

"You can't create when you are being constantly watched and supervised."

Center's Musical Advantages

Cohen does acknowledge the musical advantages of the center.

"For young people, exposure to top figures in the field is very important," he states. "But once you've reached the pro status yourself, the advantages are limited."

The young clarinetist is highly enthusiastic over Gunther Schuller's insistence that students at the center be given wide exposure to contemporary music. Schuller is one of the center's artistic directors and president of The New England Conservatory of Music in Boston.

"I'm learning quite a bit of contemporary music," says Cohen. "According to Schuller, it's necessary to give young composers and conductors opportunities. It's a noble idea."

Cohen has no trouble relating to the young group that knows little, if anything, about Bach, Beethoven and Brahms.

He arrived for our interview on a motorcycle and carried his helmet onto the Tanglewood "campus."

Conversation inevitably turned to rock and the large audiences that come to Tangelwood for what are called "Contemporary Trends" concerts.

"One thing that impresses me is the crowds that come hours ahead of time to have a place on the lawn," Cohen says.

'Made to Feel Unwelcomed'

He went on: "There's so much talk about trying to win the rock audiences over to serious music. Well, there was a golden opportunity the day The Who was here, and they blew it.

"The orchestra was having a 10:30 a.m. rehearsal of Stravinsky's 'The Rite of Spring'. There were several dozen young people out on the lawns who would have liked to come in. They weren't invited. Who knows, this might have won them over. They were made to feel unwelcomed."

Does Cohen consider rock an important art form?

"Very important," he says. "I haven't really studied it but I recognize its marvelous inventiveness in new sound. Rock is making larger strides than serious contemporary music. Rock really turns me on."

"Why? Rock appeals to more people's emotions. Music is nothing but emotion being written or played by an individual, whether he's a good technician or not."

What does Cohen think of the rock musician?

"I listen to him with a great deal of respect. He loves his art as much as I love mine."

Much is said today about the immediacy with which young people want things to happen — end the war, put a stop to poverty, bring about reforms — now. Are young musicians impatient to get on with a career, seeking this same immediacy?

"I was," Cohen admits. "I wanted to be successful very quickly. As I became more successful, the immediacy was less important. But you know, if you don't make it, it's difficult to be happy."

Do serious musicians resent the astronomical fees that are paid rock musicians? There's talk around Tanglewood about an undercurrent of gripe from some members of the Boston Symphony.

Cohen says, "resentment is selfishness. It's the serious musicians' fault. They should try to create greater interest in their own music.

"Many of them treat music like a routine job. If they played better and built up a bigger following, they'd get paid more."

Cohen's ultimate ambition as a musician is to become involved with the art in many ways. He wants to continue being a soloist, play chamber music, play with orchestras, and he wants to teach. Besides playing with the Baltimore Symphony, he will also be teaching at the Peabody Conservatory of Music.

"But I certainly don't want to be a 52-week-a-year orchestra player," he insists, meaning to the exclusion of everything else.

Cohen's hobbies are his motorcycle ("if music, fails, I can always be a motorcycle racer") and tennis — all sports in fact.

"I'm a fidgety guy," he says. "I like to keep on the move. That's why music is good for me."

Cohen has listened to many recordings of great performers of the past. We asked him how he thinks the young virtuosos compare with them.

Standards Have Risen

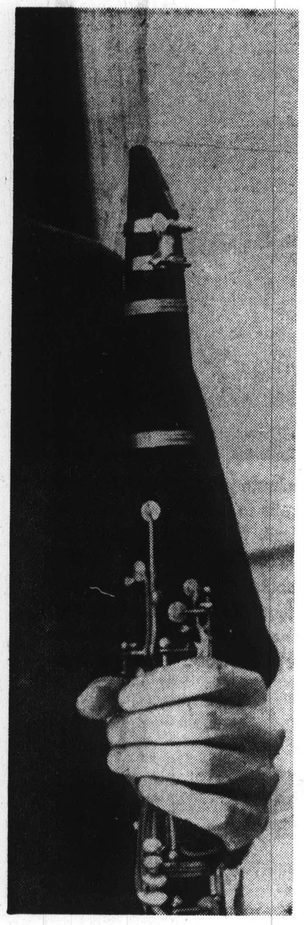
"People are getting smarter," he replied. "They have better opportunities to learn and they learn faster. Standards are higher today. For example, Nielsen's Clarinet Concerto was thought to be prohibitive for a long time. A young soloist played it. Now it's a standard and it has to be played at least as well to make the grade at all."

About "avant-garde" music:

"I haven't played that much and what I have played I haven't enjoyed. At least it's challenging."

Cohen is one musician who can see some advantage in the menacing upheavals of his own generation, the wars in Southeast Asia and the Middle East, poverty, racial discrimination, and all the reasons for youthful protest.

"I can't understand why these things exist at all," he says. "Being exposed to all these horrors makes one a better musician because it explores regions of sensitivity that couldn't otherwise be touched."



Cohen: The rock musician "loves his art as much as I love mine."

Dawn Rita Involved in Young Artists Program

NORWICH — Miss Dawn M. Rita, daughter of Mr. and Mrs. Frank Rita Jr., 76 Newton Street, is one of 60 young musicians from all over the United States participating in Boston University's Young Artists Program at the Berkshire Music Center in Lenox, Mass.

Miss Rita, a senior at Norwich Free Academy, plays the violin.

The Young Artists Prom, an intensive eight-week session of study and performance, is designed to lend a new dimension in musical education for exceptionally talented high school musicians. Now in its fifth year, the Young Artists Program provides the aspiring musicians an opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University's Division of Music.

Besides their membership in the Young Artists Symphony Orchestra, these young musicians attend private lessons and also perform in chamber groups of various sizes. They attend music theory classes, and during the course of the eight weeks, many of the Young Artists also give recitals at Tanglewood, summer home of the Boston Symphony Orchestra.

An added plus is the chance the young musicians have to attend all open rehearsals and concerts of the Boston Symphony Orchestra, as well as other musical activities at Tanglewood.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

AUG 13 1970 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 2 1970 New England Newsclip

MASTER CLASSES AT TANGLEWOOD

Two distinguished American artists, soprano Phyllis Curtin and pianist Byron Janis, will each present a series of master classes at Tanglewood this summer under the joint sponsorship of the Boston Symphony's Berkshire Music Center and Boston University's Tanglewood Institute. Each will have the title Artist--in-Residence, Tanglewood 1970.

Miss Curtin will give master classes 10 hours each week during the eight-week Tanglewood season. She will also offer a special Fourth of July Weekend session, three master classes on July 3, 4, and 5. All participants in her classes have the privilege of attending rehearsals and Berkshire Festival concerts of the Boston Symphony Orchestra and Berkshire Music Center programs. For those attending the Fourth of July Weekend, there are two Festival concerts conducted by Seiji Ozawa and one by Leonard Bernstein.

Mr. Janis will be in residence July 27 through August 21. During his four-week session, attention will be given to his students' individual needs, although the main emphasis will be on the piano literature itself. Participants in Mr. Janis' classes are also invited to attend all Berkshire Festival rehearsals and concerts and Berkshire Music Center events.

The Tanglewood season began Sunday, June 28 with the Opening Exercises of the Berkshire Music Center's 30th Anniversary Season, at which Leonard Bernstein delivered the principal address. Mr. Bernstein is Advisor to Tanglewood beginning this season. Tanglewood's Artistic Directors, beginning this year, are conductor Seiji Ozawa and composer Gunther Schuller. Leon Barzin heads the Tanglewood conducting program, which this season is offered in collaboration with the National Orchestral Association of New York City.

Soprano Phyllis Curtin, a native West Virginian who recently was named "West Virginia Woman of the Year," has sung leading operatic roles at the Metropolitan Opera, La Scala, Milan, the Vienna State Opera, New York City Opera, and the world's other leading opera houses. She is widely known for her work on behalf of contemporary music, including singing the title role in the world premiere of Carlisle Floyd's opera, *Susannah* and in the American premiere with Erich Leinsdorf and the Boston Symphony Orchestra of Benjamin Britten's *War Requiem*. She has appeared often with the Boston Symphony and recorded with it for RCA. This summer, she sings July 11 with the Boston Symphony in a concert performance of Mozart's *Cosi fan Tutte*, conducted by Seiji Ozawa, and gives a Weekend Prelude recital on July 24. The Weekend Preludes are short programs by noted performers and are the initial musical events of each Festival Weekend.

Byron Janis, one of the few students of Vladimir Horowitz, has been sought after as a virtuoso performer and sensitive musician since his debut recital in Carnegie Hall in 1948. He has performed some fifteen times with the Boston Symphony Orchestra since 1949, playing concertos of Beethoven, Liszt, and Rachmaninov, and has won the Grand Prix du Disque for his recordings. Following his Tanglewood classes, he embarks on a coast-to-coast concert tour during the 1970/71 season.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

JUL 7 1970 New Englar Newsc

Tanglewood Has Soprano Instructor

LENOX, Mass. — Soprano Phyllis Curtin is the first Granrud artist-in-residence at the Berkshire Music Center.

A bequest of $75,000 has been received from the estate of the late Mrs. Marian D. Granrud of Springfield to be used to provide an instructor at the center for special seminars, workshops and master classes.

According to Talcott M. Banks, president of the Boston Symphony Orchestra's board of trustees, Miss Curtin will offer master classes 10 hours each week during the eight-week Tanglewood session. All class participants may attend rehearsals and Berkshire Festival concerts of the Boston Symphony and other Center programs.

SENTINEL
ANSONIA, CONN.
(E) 17

JUN 17 1970 New Englar Newsc

Tanglewood features two maser classes

BOSTON (AP) — Soprano Phyllis Curtin and pianist Byron Janis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Janis will be in residence July 27-Aug. 21, with emphasis on piano literature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

AUG 22 1970 New England Newsclip

Student at Berkshire Music Center

NORWICH — Miss Dawn Rita, recipient of a scholarship at Boston University's Young Artists Program, has been studying for eight weeks at the Berkshire Music Center in Lenox, Mass. She is the daughter of Mr. and Mrs. Frank Rita, Jr. of 76 Newton St.

While at Tanglewood Miss Rita studied under Prof. Alfred Schnieder, quartet coach; Prof. Roman Totenberg and octet coach Prof. William Kroll. Being a member of Boston University Young Artist Orchestra, she played under the baton of Leonard Bernstein, Seiji Ozawa, James Yannatos and Michael Tilson Thomas.

Miss Rita, a senior at Norwich Free Academy, is concertmaster of the Academy Orchestra. She was also concertmaster of Eighth Concert Festival of Connecticut Eastern Division Symphony Orchestra; has been a member of Connecticut All-State Orchestra for three years; Eastern Connecticut Symphony Youth Orchestra, two years; and Connecticut College Orchestra for five years. She is presently studying under Mrs. Margaret Wiles, who is affiliated with the Music Department at Connecticut College in New London.

RANSCRIPT
IORTH ADAMS, MASS.
E) 13,500

UN 26 1970 New England Newsclip

Classes at Tanglewood

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THE MIAMI NEWS
MIAMI, FLA.
D. 87,421 SAT. 80,390

JUL 8 1970

Prominent artists teach at Tanglewood

The Associated Press

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Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

DAY
NEW LONDON, CONN.
(E) 36,500

AUG 27 1970 New England Newsclip

Miss Rita Ends Training At Tanglewood

NORWICH — Dawn Rita, daughter of Mr. and Mrs. Frank Rita Jr. of 76 Newton Street, has completed eight weeks at the Berkshire Music Center in Lenox, Mass., a part of the Tanglewood Music Festival.

She studied violin under Alfred Schnieder, Roman Totenberg and William Kroll. She played in the Boston University Young Artist Orchestra under Leonard Bernstein, Seiji Ozawa, James Yannatos and Michael Tilson Thomas. In addition, she participated in a string quartet and an octet.

She was concertmaster of the Eighth Concert Festival of the Connecticut Eastern Division Symphony Orchestra, and she has played in the Connecticut All-State Orchestra for three years. She will be a senior at Norwich Free Academy.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 18 1970 New Englar Newsc

Tanglewood Artists In Residence

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Mr. Janis will be in residence July 27 through August 21. During his four-week session, attention will be given to his students' individual needs, although the main emphasis will be on the piano literature itself. Participants in Mr. Janis' classes are also invited to attend all Berkshire Festival rehearsals and concerts and Berkshire Music Center events.

The Tanglewood season began Sunday, June 28 with the Opening Exercises of the Berkshire Music Center's 30th Anniversary Season, at which Leonard Bernstein delivered the principal address. Mr. Bernstein is Advisor to Tanglewood beginning this season. Tanglewood's Artistic Directors, beginning this year, are conductor Seiji Ozawa and composer Gunther Schuller. Leon Barzin heads the Tanglewood conducting program, which this season is offered in collaboration with the National Orchestral Association of New York City.

Soprano Phyllis Curtin, a native West Virginian who recently was named "West Virginia Woman of the Year," has sung leading operatic roles at the Metropolitan Opera, La Scala, Milan, the Vienna State Opera, New York City Opera, and the world's other leading opera houses. She is widely known for her work on behalf of contemporary music, including singing the title role in the world premiere of Carlisle Floyd's opera, *Susannah* and in the American premiere with Erich Leinsdorf and the Boston Symphony Orchestra of Benjamin Britten's *War Requiem*. She has appeared often with the Boston Symphony and recorded with it for RCA. This summer, she sings July 11 with the Boston Symphony in a concert performance of Mozart's *Cosi fan Tutte*, conducted by Seiji Ozawa, and gives a Weekend Prelude recital on July 24. The Weekend Preludes are short programs by noted performers and are the initial musical events of each Festival Weekend.

Byron Janis, one of the few students of Vladimir Horowitz, has been sought after as a virtuoso performer and sensitive musician since his debut recital in Carnegie Hall in 1948. He has performed some fifteen times with the Boston Symphony Orchestra since 1949, playing concertos of Beethoven, Liszt, and Rachmaninov, and has won the Grand Prix du Disque for his recordings. Following his Tanglewood classes, he embarks on a coast-to-coast concert tour during the 1970/71 season.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003
JUL 7 1970 New Englar Newsc

Tanglewood Has Soprano Instructor

LENOX, Mass. — Soprano Phyllis Curtin is the first Granrud artist-in-residence at the Berkshire Music Center.

A bequest of $75,000 has been received from the estate of the late Mrs. Marian D. Granrud of Springfield to be used to provide an instructor at the center for special seminars, workshops and master classes.

According to Talcott M. Banks, president of the Boston Symphony Orchestra's board of trustees, Miss Curtin will offer master classes 10 hours each week during the eight-week Tanglewood session. All class participants may attend rehearsals and Berkshire Festival concerts of the Boston Symphony and other Center programs.

SENTINEL
ANSONIA, CONN.
JUN 17 1970 New Englar Newsc

Tanglewood features two maser classes

BOSTON (AP) — Soprano Phyllis Curtin and pianist Byron Janis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Janis will be in residence July 27-Aug. 21, with emphasis on piano literature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895
AUG 28 1970 New England Newsclip

Student at Berkshire Music Center

NORWICH — Miss Dawn Rita, recipient of a scholarship at Boston University's Young Artists Program, has been studying for eight weeks at the Berkshire Music Center in Lenox, Mass. She is the daughter of Mr. and Mrs. Frank Rita, Jr. of 76 Newton St.

While at Tanglewood Miss Rita studied under Prof. Alfred Schnieder, quartet coach; Prof. Roman Totenberg and octet coach Prof. William Kroll. Being a member of Boston University Young Artist Orchestra, she played under the baton of Leonard Bernstein, Seiji Ozawa, James Yannatos and Michael Tilson Thomas.

Miss Rita, a senior at Norwich Free Academy, is concertmaster of the Academy Orchestra. She was also concertmaster of Eighth Concert Festival of Connecticut Eastern Division Symphony Orchestra; has been a member of Connecticut All-State Orchestra for three years; Eastern Connecticut Symphony Youth Orchestra, two years; and Connecticut College Orchestra for five years. She is presently studying under Mrs. Margaret Wiles, who is affiliated with the Music Department at Connecticut College in New London.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUN 26 1970 New England Newsclip

Classes at Tanglewood

LENOX—Two distinguished American artists, soprano Phyllis Curtin and pianist Byron Janis, will each present a series of master classes at Tanglewood this summer under the joint sponsorship of the Boston Symphony's Berkshire Music Center and Boston University's Tanglewood Intitute. Each will have the title Artist-in-Residence, Tanglewood 1970.

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THE MIAMI NEWS
MIAMI, FLA.
D. 67,421 SAT. 80,300
JUL 8 1970

Prominent artists teach at Tanglewood

The Associated Press

BOSTON — Soprano Phyllis Curtin and pianist Byron Jamis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Janis will be in residence July 27-Aug. 21, with emphasis on piano literature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

DAY
NEW LONDON, CONN.
(E) 36,500
AUG 27 1970 New England Newsclip

Miss Rita Ends Training At Tanglewood

NORWICH — Dawn Rita, daughter of Mr. and Mrs. Frank Rita Jr. of 76 Newton Street, has completed eight weeks at the Berkshire Music Center in Lenox, Mass., a part of the Tanglewood Music Festival.

She studied violin under Alfred Schnieder, Roman Totenberg and William Kroll. She played in the Boston University Young Artist Orchestra under Leonard Bernstein, Seiji Ozawa, James Yannatos and Michael Tilson Thomas. In addition, she participated in a string quartet and an octet.

She was concertmaster of the Eighth Concert Festival of the Connecticut Eastern Division Symphony Orchestra, and she has played in the Connecticut All-State Orchestra for three years. She will be a senior at Norwich Free Academy.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUN 18 1970 New Englar Newsc

Tanglewood Artists In Residence

BOSTON (AP) — Soprano Phyllis Curtin and pianist Byron Jamis will be artists in residence at Tanglewood this summer. Each will give master classes.

Miss Curtin will give master classes 10 hours a week during the eight-week season. Jamis will be in residence July 27-Aug. 21, with emphasis on piano literature.

Miss Curtin will sing in a concert performance of Mozart's "Cosi fan Tutte" on July 11 and give a short recital on July 24.

Janis takes on an 'adventure', looks to the future

TELEGRAM
WORCESTER, MASS.
(M) 52,168 (S) 105,000

AUG 23 1970 New England Newsclip

By RAYMOND MORIN
Telegram Music Critic

Byron Janis and his wife, Maria, play with their cat.

Byron Janis is a member of the socially prominent jet set and one of the finest pianists on the platform today.

He has just added a new activity to his brilliant 22-year career.

For the past several weeks, Janis has been conducting a master class for a dozen students at the Berkshire Music Center, Tanglewood.

"It's quite an adventure," he says. "I am learning from teaching. A student will ask what's the best way to do a certain operation. That sets me to thinking and articulates my own ideas."

Janis is occupying a posh house in Sheffield with his wife and 15-year-old son Stefan, by a first marriage.

'Coop's' Daughter

Mrs. Janis is the former Maria Veronica Cooper, daughter of the late movie star Gary Cooper. Her mother was socially prominent Veronica Balfe.

Stefan will be a junior this year at Exeter Academy.

The Janises have a New York apartment on Park Avenue and a farm in France.

The last quarter-mile to the Sheffield house is a narrow, hilly, winding, bumpy road. It would be a catastrophe to meet a car coming from the opposite direction.

"It's never happened," says Mrs. Janis; "so we don't worry about it."

At any rate, their privacy is assured. He practices on a grand piano that must have been flown in by helicopter. She paints. Stefan uses the swimming pool in the center of the huge living room. What a surprise a prowler would get if he entered that house in the dark!

Biographies tell that Janis made his professional debut at 19.

Three years before that, he had an experience a lot more shattering than any debut.

Toscanini Encounter

He had just started rehearsing Beethoven's Fourth Piano Concerto with a New York orchestra. He came to the fourth measure when an agonizing shout was heard.

"No! No! There's no ritard All you pianists do it! Even Serkin"

Storm center was Arturo Toscanini. The old man and Janis later became fast friends. Janis was a pupil of Toscanini's son-in-law, Vladimir Horowitz.

Janis doesn't believe there's a "generation gap" so far as serious musicians are concerned.

"The whole thing is extremely exaggerated," he states. "I don't think there's that much difference, although I've talked with some young people who feel that whatever is past is wrong."

There is an alarming development, however. Janis is seeing fewer young people in his audiences.

He explains. "It's that old pendulum that's swinging again. The music that has been written during the past 10 or 15 years is not great. We're in a transitional period. Romance has been brought back in rock and folk-rock."

'On a False High'

Janis would receive strong opposition from those who seek a new performing arts center for Worcester.

"The music profession has gone through inflation," he believes. "It's been on a false high. I don't think that serious music will ever have a mass public. People wanted it to grow much more than it has. The beautiful new halls are empty. The first few years, they were sold out. Then things went back to what they were."

Depending on how you look at it, Janis has good or bad news for the starry-eyed young pianist who thinks he's all set for a professional career.

First of all, Janis wouldn't encourage him to hope for such a career unless he had "enormous talent."

What about repertory?

"He should have a a minimum of five complete recital programs in his fingers, and 10 concertos," Janis advises. "Demands are much greater on an artist today. Music has become much too exposed. You just can't have music around the clock."

Janis has run into challenging situations in his teaching.

Hits Exaggerated Styles

"Some play in a tremendously exaggerated manner," he says. "They say, 'I play as I wish because this is today.' I say, remember you're playing some one else's music. If you say to me that this is your real conviction, your real taste, then there's nothing more to be said."

At 42, Janis says, "I'm too young to say that I'm too old to listen to the young."

Famous throughout four continents, what are his great moments as a performer?

"It happens rarely," he admits, "but it's when I have the feeling that I'm out of the way as a performer. When I know that the audience is wholly absorbed in the music, and that I don't really exist."

Pianists' exaggerated mannerisms on the stage annoy Janis. So far as he's concerned, it all boils down to a simple fact: "The less you feel, the more you're going to look to external things to put yourself across."

Some of Janis' convictions would create surprise in some quarters.

Few pianists play as much as he does with orchestra, but recitals interest him more.

He believes that audiences for serious music will be smaller in the future.

Janis' technique has been compared to Horowitz', but he thinks it should be restricted to "virtuoso pieces."

He's an exceptional young pyrotechnician who states flatly that the great pianists of the past played as well, "if not better," than those of the present.

Furthermore, he claims that the instrument of the past was "easier to play."

Janis has no ax to grind with the critics, but it concerns him that "journalism has taken over for the sake of journalism."

"Critics should have more heart when they review young performers," he insists. "They should stop to think of the tremendous toil that the performer has gone through. It hurts me to see critics demolish a new artist without batting an eye."

Janis has had vivid experiences playing under young podium gymnasts.

"They try to take over and forget that the pianist is the soloist," he says. "Some of the best conductors have had experience in opera. They have a special talent for following a soloist."

Not long ago, Janis played three piano concertos in a single Paris concert.

He asked if he might conduct the Prokofieff Third from the keyboard. Permission granted.

"I had never raised my hand to an orchestra before," he recalls. "It was quite an experience, and I must say it went very well."

Adds to Repertory

In his 22 years on the concert stage, Janis has played a gigantic amount of repertory. He's still adding. Right now, he's preparing Brahms' First Piano Concerto, Rachmaninoff Fourth, Schumann's "Fantasiestucke," and Sonata No. 10 by Scriabin.

Janis foresees drastic future changes in concerts.

Mainly, he predicts that there will be a new piano in the next 20 years and it may even have quarter tones.

Janis first played in Worcester in 1949, the year following his sensational New York debut. He appeared on the Becker College series in Horticultural Hall.

The previous month, he had performed on Southbridge Community concerts. In 1957, he played Rachmaninoff's Third Piano Concerto at the Worcester Festival with the Philadelphia Orchestra and Eugene Ormandy.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 21 1970 New England Newsclip

Whitestone

CONDUCTING FELLOW Isaiah Jackson, left, of the Berkshire Music Center discusses with Tanglewood adviser Leonard Bernstein the program he will conduct Saturday at 2:30 in the Theatre-Concert Hall. Works will include Reznicek's "Donna Diana Overture" and Debussy's "La Mer." Also participating for half the program will be another Center fellow, Mesru Mehmedov, conducting Copland and Strauss.

Saturday

WORCESTER TELEGRAM, JULY 18, 1970

Music 1: Getting Started at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

So far as his career is concerned, Isaiah Allen Jackson III of Virginia, New York and Tanglewood isn't worried that orchestras all over the country are screaming poverty and threatening suicide.

He has a fellowship in conducting at the Berkshire Music Center this summer. In the past that has proven to be almost a guarantee of success.

Among Jackson's predecessors at the Center are Leonard Bernstein, Eleazar de Carvalho, Lukas Foss and Seiji Ozawa.

Leon Barzin is his teacher at the Center. He most admires Bernstein.

Generation Gap in Music

"There's a generation gap in serious music, too," says Jack, as he's called. "What happens to music's future is up to us."

By "us" he means his own age group. He's 25.

"The responsibility lies with us. The older generation buys the tickets, but we've got to increase audiences. We've got to tap such young people as the nearly 19,000 who came to Tanglewood the other night to hear The Who."

Why don't they come to hear the Boston Symphony?

"Because they don't know the repertory," Jackson says. "Some of us know Beethoven's Fifth Symphony and when it's mentioned we think of that beautiful slow movement and the ridiculous third. But that doesn't mean a thing to most of the young generation."

The first opera Jackson conducted was Mozart's "Cosi Fan Tutte." It was at Harvard University, where he received his bachelor's degree.

More for The Who

"Cosi" was given in concert form at Tanglewood last Saturday night for an audience of 4,622. That's 14,000 less than The Who audience.

Would a young audience be turned on by "Cosi?"

"Not unless they could relate to it," says Jack. "In the first place, it was sung in Italian. But more important, the serious music audience is trapped in its seats. It has to stay trapped, without easy escape, until the end.

"Audiences should be free to move about, come and go, and be allowed spontaneous self-expression."

Soiling the Image

One of the headaches at serious music festivals that offer rock as extra-curricular attraction (for money, let's face it) is the ever-present possibility that serious trouble will develop. That would naturally soil the hallowed image.

Jackson believes that "when you get so many kids together, a euphoria sets in. Vibrations are active."

"They don't have a collective conscience," he says.

"Any one of them might feel that it's okay to throw the lunch box on the ground and stomp on it. They don't stop to think what a mess it would make if they all did it. Perhaps if they had to clean it all up, they would realize it."

"It goes on to the de-personalization of the individual," Jack says. "Somehow, the way one is brought up today, you feel like part of a mob.

'Merely a Coincidence'

"Music and violence together is merely a coincidence. I don't blame only the young people. The parents brought them up and made mistakes. But this doesn't relieve the young people of the responsibility of changing it."

Jackson started out in music as a four-year-old piano pupil. When he was ten he had a nerve injury in his arm. That spoiled his chances of studying the violin which he wanted to do. He took up clarinet.

At Harvard he joined the glee club. Director John Ferris offered a course in conducting. Jackson took the course.

Joined Tanglewood Chorus

His ambition was to conduct a Bach orchestra at Harvard. He needed more experience. He joined the Tanglewood Chorus, returned to Harvard and had a chance to conduct Mozart's "Cosi."

"One of my roommates did the directing. Another was the organizer. I conducted."

Jackson considers conducting opera the most challenging of all.

"A conductor gets his best experience in a pit," he believes. "You have to adjust to singers' whims. Sometimes you have to hold back 90 men while a soprano holds a high note until her vanity is satisfied and decides to come down from her lofty perch. After that, conducting just an orchestra seems easy."

His Teachers Well Known

Jackson's list of teachers reads like "Who's Who" — Nadia Boulanger at Fontainbleau, Jean Morel, Susanne Boch, Rence Longy, Jorge Mester, etc.

With that background and Bernstein as an idol, you might think it would be difficult for Jack to develop his own style. He adopts others' ideas only "when he can make practical use of them."

"In the first place," he says, "I don't conduct pieces I don't like. I'll admit it's part of professionalism to do so under extenuating circumstances.

"For example, if the orchestra commissions a new work that turns out to be bad and the conductor is expected to premiere it. He can't help thinking of all the bread it cost."

Complaints on the Slow Movement

We were reminded of a famed composer whose complaint to us against an equally famed conductor was that "he won't play the slow movement of my sixth symphony at my speed no matter how much I plead."

What would Jackson do under the same circumstances?

"Well, I'd try to persuade the composer that I could make it sound better at my tempo. When he wasn't around, I'd do it my way. A conductor has to make music as he feels it — otherwise it's not real. He has to BE the music. With a good conductor you can 'see' the music before it happens."

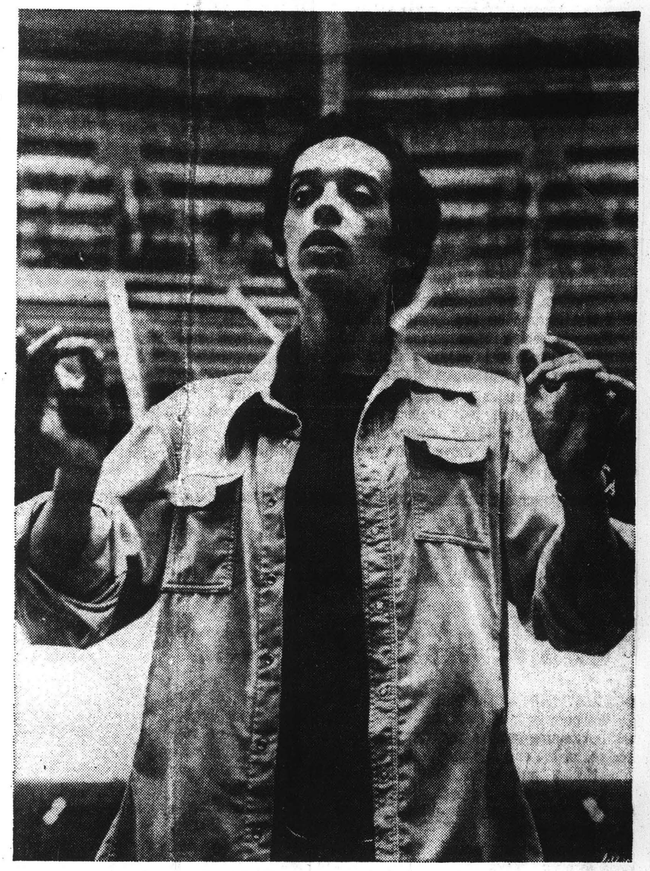
Semaphore Acrobatics

A surprise to those who are privileged to attend closed orchestra rehearsals is the calm with which the most agitated batonists behave themselves on platform when there's no one present but the orchestra. In the public performance, they suddenly become virtuosi of the signal corps.

"That conductor does his orchestra a disservice," Jackson opines. "His first duty is to the orchestra. He has to let them know what to expect of him. If he has his arms sticking out of a paper bag, he should still be able to do his job."

Jackson has a master's degree from Stanford University, another from the Juilliard School. He is now enrolled in the doctor of musical arts program at Juilliard.

He has three jobs at present: founder and director of New Amsterdam Chamber Orchestra; music director Youth Symphony Orchestra, Inc.; music director, Pre-College Orchestra at the Juilliard, all in New York City.



Jackson at the podium.

Photos for The Telegram by HEINZ WEISSENSTEIN

Jackson with Leonard Bernstein.

Jackson considers this the beginning.

"One has to be constantly learning," he says. "Music study is a lifetime job."

Unlike some conductors who have little interest or concern with players' performance problems, Jack learns as much as he can about the different instruments' idiosyncracies.

"When you're conducting and giving cues, you have to remember that the horn player's tone comes from his breath but the violinist's doesn't. It takes time for the horn player so I have to give him enough notice."

Musical Assassinations

Some major orchestras have been known to musically assassinate a conductor for whom they have no respect. It doesn't matter whether they like him personally or not.

Jackson is aware of this.

"It's as if the orchestra picks up vibrations and they know exactly what's going on in your head," he explains. "However, I certainly don't have a god complex. At the same time, it's impossible to have a total democracy in an orchestra. Only one person can give the orders."

Naturally, Jackson is vitally interested in his generation's new music. But with him it isn't automatically worthwhile only because it's a product of youth.

He's specific about it: "Of every twelve new compositions I hear, three are good, six are okay, and three are lousy."

Jackson has experienced no handicap as a serious musician because he's black.

"Everyone is wonderful to me and treats me only as a musician," he says.

"However, there have been other instances: Like the time I went home to Virginia by bus. The first bus took me as far as Washington, D.C. The driver was friendly. He spoke with a southern drawl. Then I took another bus from Washington to Virginia. The driver also spoke with a southern drawl and treated me as if I'd just rolled out from a cotton field."

Jackson feels that a conductor must be a well-informed person in other fields if he's to make his best music. He must take an interest in politics, world affairs, youthful developments, the general news.

Young Jackson doesn't need many words to sum up his opinion of the hottest subject to his own generation:

"There would be a lot more bread if there were fewer guns."

Clemens Kalischer

TOUCHÉ—It may look like a scene from "The Three Musketeers," but it's really conductor Leon Barzin, head of the Berkshire Music Center's Conducting Fellowship program, giving a pointer to Isaiah Jackson during a light moment in class. John Parass, Mr. Barzin's assistant looks on. The program, designed also for instrumentalists, composers and vocalists, continues at Lenox, Mass., through August 23.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
DEC 21 1969

Ozawa Remembers One Who Helped

By RAYMOND ERICSON

TEN years ago when the late Charles Munch was musical director of the Boston Symphony, he was instrumental in bringing as a student to the Berkshire Music Center, the orchestra's summer school at Tanglewood, a young and obviously talented conductor. Next summer that same young man will be one of two artistic directors at Tanglewood, with special charge of the orchestral concerts that make up the Berkshire Music Festival. He is, of course, Seiji Ozawa, and his appointment to this post was announced last spring. But in the initial prospectus of the 1970 Tanglewood season, it is interesting to note that he will devote one program to Berlioz's Requiem as a memorial to Mr. Munch.

While all the details of the festival have not yet been planned, it is expected that Ozawa will conduct between 12 and 14 concerts, more than will be assigned to anyone else. Another of his programs will be a concert version of Mozart's "Così fan tutte," which he directed in his operatic debut at the Salzburg Festival this past year. If possible, he hopes to engage the same singers that performed for him at that time.

The list of festival conductors includes William Steinberg, music director of the Boston Symphony, who will present a six-concert Beethoven series (three concerts each on two successive weekends); Leonard Bernstein, who will lead Mahler's Symphony No. 2 during the opening weekend; Eugene Ormandy; Gunther Schuller, Tanglewood's other artistic director, who is in charge of the Center, and Michael Tilson Thomas, the Boston orchestra's assistant conductor.

The eight-week festival will begin on July 3 and end on Aug. 23. The concurrent Center will have Leon Barzin as the new head of orchestral conducting and playing. The annual Festival of Contemporary Music, co-sponsored by the Center and the Fromm Music Foundation of Chicago, will take place from Aug. 15 to 20. Works have been commissioned from four composers for performance in this period: Richard Feliciano of Mills College, Barbara Kolb of the American Academy in Rome, Olly Wilson of Oberlin College and Jürg Wyttenbach of Switzerland.

CO-OP

"We were amazed that five people could come together and think so much alike," said Sara Tornay. She was speaking of a group of younger concert managers who have just incorporated themselves as the American-International Managers Society (AIMS). The organization came about because some normally competitive individuals found that they "weren't afraid of each other," and in cooperating discovered that they could be mutually helpful. They also discovered that they had similar ideas on benefiting the artists and impresarios they deal with.

The obvious advantages to themselves in working together include sharing—and thus reducing—expenses connected with printing, advertising, sending a representative to conventions around the country, hiring publicity writers and photographers. They will swap helpful information about out-of-town im-

Continued on Page 25

Ozawa Remembers One Who Helped

Continued from Page 19

presarios — those who are slow to pay bills, fail to make proper use of artist's publicity material furnished them or treat artists as something less than human.

On behalf of their artists they will set up a standard contract, which will, among other things, tell them exactly how much advance publicity material will be sent out on their behalf. It will also provide for advance payment to the artists of a portion of their fee by the out-of-town impresario. Too often, the latter is delinquent and fees arrive long after the artist has given his or her concert.

For the sake of impresarios who come to New York looking for a specific kind of artist (a soprano to sing Micaëla in "Carmen") AIMS will set up a single audition session. Frequently, a conductor has to contact several managements and arrange separate time-consuming auditions during a quick visit.

Beyond this, AIMS will consider broader policies on how foundations and industrial organizations might be persuaded to help artists or on fresh approaches to concert presentation.

Within the over-all organization, the managements retain their autonomy. Originally five, there are now eight managements in AIMS, those bearing the names of Miss Tornay, Albert Kay, Judith Liegner, Mary Spector and Bill Perrotta, Richard Torrence, Bernard and Rubin, Pacific World Artists (Kazuko Tatsumura Hillyer) and New Arts. AIM's office is at 230 West 79th Street, New York, N. Y. 10025.

RETIRING

This year meant the loss to the concert world of a distinguished soprano still at the height of her career. She is Maria Stader, who decided irrevocably that she would quit performing and go into teaching. Her final appearance before the public was made on Dec. 7 in New York as soloist with the Camerata Singers.

Although there have been no signs of deterioration in her singing, Miss Stader says that she knows time will take its toll and she does not want to begin reading in the press that her voice was not what it used to be. Her career spanned 30 years, beginning when she won the Geneva competition in 1939. However, the outbreak of the war meant the cancellation of some 60 engagements that her prize would have assured her. She had to confine her singing to Switzerland, and it wasn't until the late 1940's that she began to be known internationally.

Miss Stader had the legendary kind of training that made her an outstanding Bach and Mozart interpreter. "For three years," she says, "I and two other girls lived in the home of our teacher. We had lessons every day, and we were required to retire at 8 in the evening. No going out for us." The result was a vocal technique that seemed indestructible. "I never had to warm up before a concert," she says. "When others were vocalizing, I could sleep."

Short in height but very handsome, Miss Stader lives in Zurich, where she grew up, has a husband and two grown sons. (Oddly enough, she is Hungarian by birth.) America has not seen the last of her, since she plans to teach here as well as in Europe (she has already taught one summer at Aspen, Colo.). "I love teaching," she says, "and I think I can help many of the young singers today, particularly Americans, develop a proper Bach and Mozart style."

What did she remember best about her career? Singing a wartime Christmas Eve program in a candlelit church in Switzerland; singing with Bruno Walter, who brought her to Salzburg for the first postwar festival; a 12-hour recording session (piano rehearsals, then orchestral rehearsals, then the actual recording) with Fischer-Dieskau and the conductor Ferenc Fricsay, which none of them found tiring.

Saturday

WORCESTER TELEGRAM, JULY 18, 1970

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By RAYMOND MORIN
Telegram Music Critic

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"The responsibility lies with us. The older generation buys the tickets, but we've got to increase audiences. We've got to tap such young people as the nearly 19,000 who came to Tanglewood the other night to hear The Who."

Why don't they come to hear the Boston Symphony?

"Because they don't know the repertory," Jackson says. "Some of us know Beethoven's Fifth Symphony and when it's mentioned we think of that beautiful slow movement and the ridiculous third. But that doesn't mean a thing to most of the young generation."

The first opera Jackson conducted was Mozart's "Cosi Fan Tutte." It was at Harvard University, where he received his bachelor's degree.

More for The Who

"Cosi" was given in concert form at Tanglewood last Saturday night for an audience of 4,622. That's 14,000 less than The Who audience.

Would a young audience be turned on by "Cosi?"

"Not unless they could relate to it," says Jack. "In the first place, it was sung in Italian. But more important, the serious music audience is trapped in its seats. It has to stay trapped, without easy escape, until the end.

"Audiences should be free to move about, come and go, and be allowed spontaneous self-expression."

Soiling the Image

One of the headaches at serious music festivals that offer rock as extra-curricular attraction (for money, let's face it) is the ever-present possibility that serious trouble will develop. That would naturally soil the hallowed image.

Jackson believes that "when you get so many kids together, a euphoria sets in. Vibrations are active."

"They don't have a collective conscience," he says.

"Any one of them might feel that it's okay to throw the lunch box on the ground and stomp on it. They don't stop to think what a mess it would make if they all did it. Perhaps if they had to clean it all up, they would realize it."

"It goes on to the de-personalization of the individual," Jack says. "Somehow, the way one is brought up today, you feel like part of a mob.

'Merely a Coincidence'

"Music and violence together is merely a coincidence. I don't blame only the young people. The parents brought them up and made mistakes. But this doesn't relieve the young people of the responsibility of changing it."

Jackson started out in music as a four-year-old piano pupil. When he was ten he had a nerve injury in his arm. That spoiled his chances of studying the violin which he wanted to do. He took up clarinet.

At Harvard he joined the glee club. Director John Ferris offered a course in conducting. Jackson took the course.

Joined Tanglewood Chorus

His ambition was to conduct a Bach orchestra at Harvard. He needed more experience. He joined the Tanglewood Chorus, returned to Harvard and had a chance to conduct Mozart's "Cosi."

"One of my roommates did the directing. Another was the organizer. I conducted."

Jackson considers conducting opera the most challenging of all.

"A conductor gets his best experience in a pit," he believes. "You have to adjust to singers' whims. Sometimes you have to hold back 90 men while a soprano holds a high note until her vanity is satisfied and decides to come down from her lofty perch. After that, conducting just an orchestra seems easy."

His Teachers Well Known

Jackson's list of teachers reads like "Who's Who" — Nadia Boulanger at Fontainbleau, Jean Morel, Susanne Boch, Rence Longy, Jorge Mester, etc.

With that background and Bernstein as an idol, you might think it would be difficult for Jack to develop his own style. He adopts others' ideas only "when he can make practical use of them."

"In the first place," he says, "I don't conduct pieces I don't like. I'll admit it's part of professionalism to do so under extenuating circumstances.

"For example, if the orchestra commissions a new work that turns out to be bad and the conductor is expected to premiere it. He can't help thinking of all the bread it cost."

Complaints on the Slow Movement

We were reminded of a famed composer whose complaint to us against an equally famed conductor was that "he won't play the slow movement of my sixth symphony at my speed no matter how much I plead."

What would Jackson do under the same circumstances?

"Well, I'd try to persuade the composer that I could make it sound better at my tempo. When he wasn't around, I'd do it my way. A conductor has to make music as he feels it — otherwise it's not real. He has to BE the music. With a good conductor you can 'see' the music before it happens."

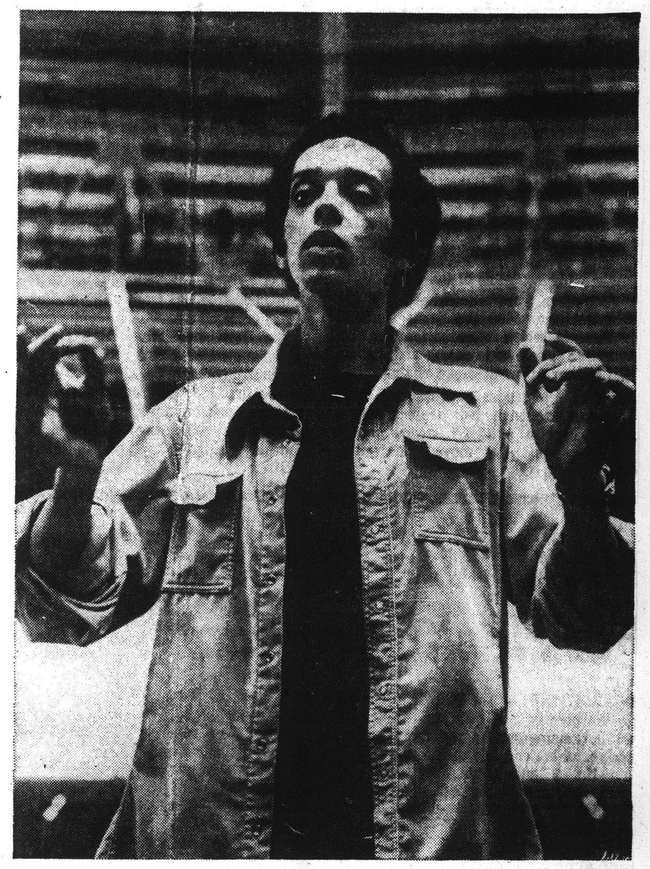
Semaphore Acrobatics

A surprise to those who are privileged to attend closed orchestra rehearsals is the calm with which the most agitated batonists behave themselves on platform when there's no one present but the orchestra. In the public performance, they suddenly become virtuosi of the signal corps.

"That conductor does his orchestra a disservice," Jackson opines. "His first duty is to the orchestra. He has to let them know what to expect of him. If he has his arms sticking out of a paper bag, he should still be able to do his job."

Jackson has a master's degree from Stanford University, another from the Juilliard School. He is now enrolled in the doctor of musical arts program at Juilliard.

He has three jobs at present: founder and director of New Amsterdam Chamber Orchestra; music director Youth Symphony Orchestra, Inc.; music director, Pre-College Orchestra at the Juilliard, all in New York City.



Jackson at the podium.

Jackson with Leonard Bernstein.

Photos for The Telegram by HEINZ WEISSENSTEIN

Jackson considers this the beginning.

"One has to be constantly learning," he says. "Music study is a lifetime job."

Unlike some conductors who have little interest or concern with players' performance problems, Jack learns as much as he can about the different instruments' idiosyncracies.

"When you're conducting and giving cues, you have to remember that the horn player's tone comes from his breath but the violinist's doesn't. It takes time for the horn player so I have to give him enough notice."

Musical Assassinations

Some major orchestras have been known to musically assassinate a conductor for whom they have no respect. It doesn't matter whether they like him personally or not.

Jackson is aware of this.

"It's as if the orchestra picks up vibrations and they know exactly what's going on in your head," he explains. "However, I certainly don't have a god complex. At the same time, it's impossible to have a total democracy in an orchestra. Only one person can give the orders."

Naturally, Jackson is vitally interested in his generation's new music. But with him it isn't automatically worthwhile only because it's a product of youth.

He's specific about it: "Of every twelve new compositions I hear, three are good, six are okay, and three are lousy."

Jackson has experienced no handicap as a serious musician because he's black.

"Everyone is wonderful to me and treats me only as a musician," he says.

"However, there have been other instances: Like the time I went home to Virginia by bus. The first bus took me as far as Washington, D.C. The driver was friendly. He spoke with a southern drawl. Then I took another bus from Washington to Virginia. The driver also spoke with a southern drawl and treated me as if I'd just rolled out from a cotton field."

Jackson feels that a conductor must be a well-informed person in other fields if he's to make his best music. He must take an interest in politics, world affairs, youthful developments, the general news.

Young Jackson doesn't need many words to sum up his opinion of the hottest subject to his own generation:

"There would be a lot more bread if there were fewer guns."

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
DEC 21 1969

Clemens Kalischer

TOUCHÉ—It may look like a scene from "The Three Musketeers," but it's really conductor Leon Barzin, head of the Berkshire Music Center's Conducting Fellowship program, giving a pointer to Isaiah Jackson during a light moment in class. John Parass, Mr. Barzin's assistant looks on. The program, designed also for instrumentalists, composers and vocalists, continues at Lenox, Mass., through August 23.

Ozawa Remembers One Who Helped

By RAYMOND ERICSON

TEN years ago when the late Charles Munch was musical director of the Boston Symphony, he was instrumental in bringing as a student to the Berkshire Music Center, the orchestra's summer school at Tanglewood, a young and obviously talented conductor. Next summer that same young man will be one of two artistic directors at Tanglewood, with special charge of the orchestral concerts that make up the Berkshire Music Festival. He is, of course, Seiji Ozawa, and his appointment to this post was announced last spring. But in the initial prospectus of the 1970 Tanglewood season, it is interesting to note that he will devote one program to Berlioz's Requiem as a memorial to Mr. Munch.

While all the details of the festival have not yet been planned, it is expected that Ozawa will conduct between 12 and 14 concerts, more than will be assigned to anyone else. Another of his programs will be a concert version of Mozart's "Così fan tutte," which he directed in his operatic debut at the Salzburg Festival this past year. If possible, he hopes to engage the same singers that performed for him at that time.

The list of festival conductors includes William Steinberg, music director of the Boston Symphony, who will present a six-concert Beethoven series (three concerts each on two successive weekends); Leonard Bernstein, who will lead Mahler's Symphony No. 2 during the opening weekend; Eugene Ormandy; Gunther Schuller, Tanglewood's other artistic director, who is in charge of the Center, and Michael Tilson Thomas, the Boston orchestra's assistant conductor.

The eight-week festival will begin on July 3 and end on Aug. 23. The concurrent Center will have Leon Barzin as the new head of orchestral conducting and playing. The annual Festival of Contemporary Music, co-sponsored by the Center and the Fromm Music Foundation of Chicago, will take place from Aug. 15 to 20. Works have been commissioned from four composers for performance in this period: Richard Feliciano of Mills College, Barbara Kolb of the American Academy in Rome, Olly Wilson of Oberlin College and Jürg Wyttenbach of Switzerland.

CO-OP

"We were amazed that five people could come together and think so much alike," said Sara Tornay. She was speaking of a group of younger concert managers who have just incorporated themselves as the American-International Managers Society (AIMS). The organization came about because some normally competitive individuals found that they "weren't afraid of each other," and in cooperating discovered that they could be mutually helpful. They also discovered that they had similar ideas on benefiting the artists and impresarios they deal with.

The obvious advantages to themselves in working together include sharing—and thus reducing—expenses connected with printing, advertising, sending a representative to conventions around the country, hiring publicity writers and photographers. They will swap helpful information about out-of-town im-

Continued on Page 25

Ozawa Remembers One Who Helped

Continued from Page 19

presarios — those who are slow to pay bills, fail to make proper use of artist's publicity material furnished them or treat artists as something less than human.

On behalf of their artists they will set up a standard contract, which will, among other things, tell them exactly how much advance publicity material will be sent out on their behalf. It will also provide for advance payment to the artists of a portion of their fee by the out-of-town impresario. Too often, the latter is delinquent and fees arrive long after the artist has given his or her concert.

For the sake of impresarios who come to New York looking for a specific kind of artist (a soprano to sing Micaëla in "Carmen") AIMS will set up a single audition session. Frequently, a conductor has to contact several managements and arrange separate time-consuming auditions during a quick visit.

Beyond this, AIMS will consider broader policies on how foundations and industrial organizations might be persuaded to help artists or on fresh approaches to concert presentation.

Within the over-all organization, the managements retain their autonomy. Originally five, there are now eight managements in AIMS, those bearing the names of Miss Tornay, Albert Kay, Judith Liegner, Mary Spector and Bill Perrotta, Richard Torrence, Bernard and Rubin, Pacific World Artists (Kazuko Tatsumura Hillyer) and New Arts. AIM's office is at 230 West 79th Street, New York, N. Y. 10025.

RETIRING

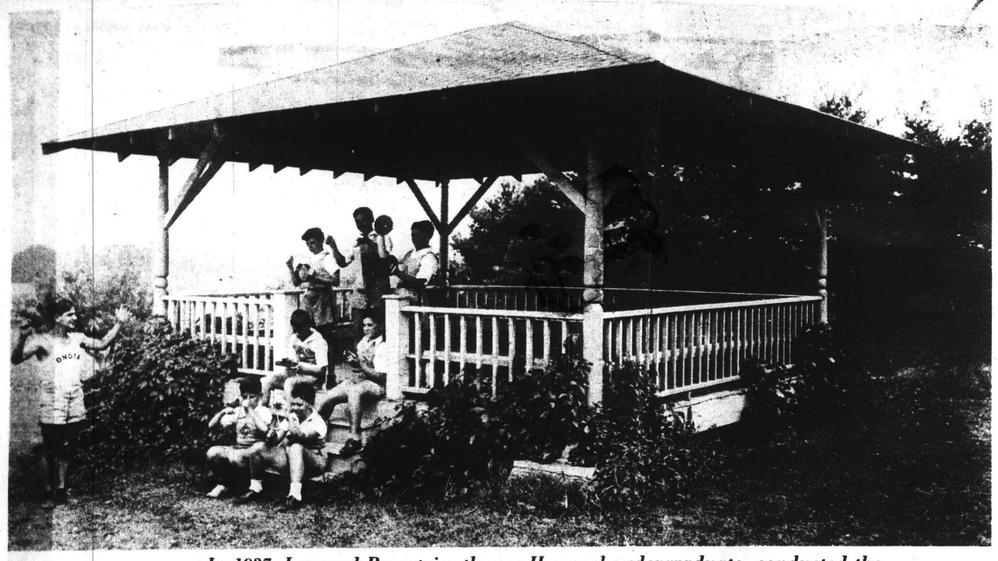
This year meant the loss to the concert world of a distinguished soprano still at the height of her career. She is Maria Stader, who decided irrevocably that she would quit performing and go into teaching. Her final appearance before the public was made on Dec. 7 in New York as soloist with the Camerata Singers.

Although there have been no signs of deterioration in her singing, Miss Stader says that she knows time will take its toll and she does not want to begin reading in the press that her voice was not what it used to be. Her career spanned 30 years, beginning when she won the Geneva competition in 1939. However, the outbreak of the war meant the cancellation of some 60 engagements that her prize would have assured her. She had to confine her singing to Switzerland, and it wasn't until the late 1940's that she began to be known internationally.

Miss Stader had the legendary kind of training that made her an outstanding Bach and Mozart interpreter. "For three years," she says, "I and two other girls lived in the home of our teacher. We had lessons every day, and we were required to retire at 8 in the evening. No going out for us." The result was a vocal technique that seemed indestructible. "I never had to warm up before a concert," she says. "When others were vocalizing, I could sleep."

Short in height but very handsome, Miss Stader lives in Zurich, where she grew up, has a husband and two grown sons. (Oddly enough, she is Hungarian by birth.) America has not seen the last of her, since she plans to teach here as well as in Europe (she has already taught one summer at Aspen, Colo.). "I love teaching," she says, "and I think I can help many of the young singers today, particularly Americans, develop a proper Bach and Mozart style."

What did she remember best about her career? Singing a wartime Christmas Eve program in a candlelit church in Switzerland; singing with Bruno Walter, who brought her to Salzburg for the first postwar festival; a 12-hour recording session (piano rehearsals, then orchestral rehearsals, then the actual recording) with Fischer-Dieskau and the conductor Ferenc Fricsay, which none of them found tiring.



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Return of the Native

By Jay C. Rosenfeld

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Bernstein has made a few giant steps since then and many of us with possessive pride have been trying to decide into which of his magnificent talents we should channel him: pianist, conductor or composer. He has done pretty well in spite of all the body English we have exerted by remote radar.

His birth certificate may say "born in Lawrence" but that is not relevant to the fact that it was in the Berkshires that he really dug in, first as a camp counselor on Lake Onota and then at Tanglewood. Harvard '39 and Curtis Institute were but way stations en route to the most fortunate, for all concerned, matriculation in what Koussevitzky liked to call his 'academy.' Subsequent steps led on to an international stature surpassed by no one on the artistic horizon today.

I have heard Stokowski referred to as Stoky and Serkin as Rudi but I know of no one else of such musical eminence who retained in the general public's esteem the fond diminutive by which his early intimates got to know him. Koussevitzky became known as Koussy for purely time- and space-saving as well as phonetic reasons but Lenny reveals a devotion quite beyond his musical majesty.

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Bernstein's background is impressive. His piano teachers were Helen Coates, Heinrich Gebhard and Isabella Vengerova; his composition teachers Edward Burlingame Hill, Walter Piston and Randall Thompson; conducting tutors Fritz Reiner, Koussevitzky and, after Tanglewood, during his term as assistant conductor at the Philharmonic, Rodzinski. Everyone knows the story of his miraculous launching when he stepped in to replace an indisposed guest conductor, Bruno Walter.

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New England Newsclip

Bernstein & Co.

Tanglewood draws professionals, students, novices to explore the arts together in idyllic setting

By Louis Snyder
Staff writer of The Christian Science Monitor

Lenox, Mass.

Near the end of the Boston Symphony Orchestra's (BSO) first open rehearsal this summer at Tanglewood, a hard-working Leonard Bernstein had clarified a few points with the orchestra, and raised his baton to begin the last movement of Mahler's Second.

From the back of the holiday-crowded Berkshire Festival Shed came the loud, insistent, not-to-be-assuaged cry of a baby. Mr. Bernstein lowered his arms, bowed his head, and hunched his shoulders.

The wailing continued fortissimo. The conductor executed a three-quarter turn toward the audience, and in louder tones than had been heard all morning, crescendoed "A-U-S-S!" to the rear rows. Applause. The strident protests faded away across the green lawns, and the music resumed.

Let it not be thought that this reaction indicates Mr. Bernstein's or the BSO's attitude toward the place of receptive youth at Tanglewood. Far from it. Only a week before, Mr. Bernstein, now adviser to the Berkshire Festival here, had stirring, hopeful words for young professionals "who have come here to work and live with music" at the Berkshire Music Center, where he himself had been a student 30 years ago in its first season, under Serge Koussevitzky. (The galaxy of noted musicians who also benefited from early training at the center is legendary.)

EDUCATION

And today's contenders, born into quite a different musical and social ambience, had the Bernstein pledge "to help you as much as we can" to attainment, "with your new atomic minds, your flaming angry hope, and your secret weapon of art."

Five years ago, new strata of artistic potential were explored with the establishment of the Boston University Tanglewood Institute. In addition to music on the junior-high school, college, and postgraduate levels, the institute offered programs in art, theater, and dance, closely allied with festival activities. This summer, for instance, under dean Edwin Stein and director Mac Morgan, the institute includes some 65 high-school musicians chosen by audition from all over the United States to spend the eight-week session playing as a full orchestra, and in chamber groups coached by members of the BSO. Thus is forming a pool of instrumentalists qualified to move on in a few years to the Berkshire Music Center.

On the preprofessional college level, the institute's Young Artists Program offers applied music instruction by university faculty and BSO members, as well as by such artists-in-residence as Met soprano Phyllis Curtin and pianist Byron Janis. An opera workshop has been added this year, and there are music education courses for present and future teachers.

In the theater division, Boston University's Professional Playwrights' Workshop has been performing and discussing two plays-in-progress by Maxine Klein and A. R. Gurney Jr. Dance workshops and seminars are conducted independently, and in conjunction with opera and theater requirements. Art studies in basic and advanced painting and drawing round out this artistic community which, like the music center, has access to Tanglewood's open rehearsals and concerts.

For the first time this year, the youthful student population has been increased each week by the arrival on Tuesdays, for a four-day stay, of eight successive groups of 30 children, aged 11 and 12, from Boston elementary schools. Thanks to a grant from the Frederick J. Kennedy Memorial Foundation, 2,500 or more fifth- and sixth-grade students from 16 Title I school districts attended free Youth Concerts at Symphony Hall last winter.

From this number, 240 were selected by their schools for a summer visit to Tanglewood, under the Kennedy grant, to participate in music, theater, dance, and outdoor living, as well as having (for the first time in most cases) actual contact with profes-

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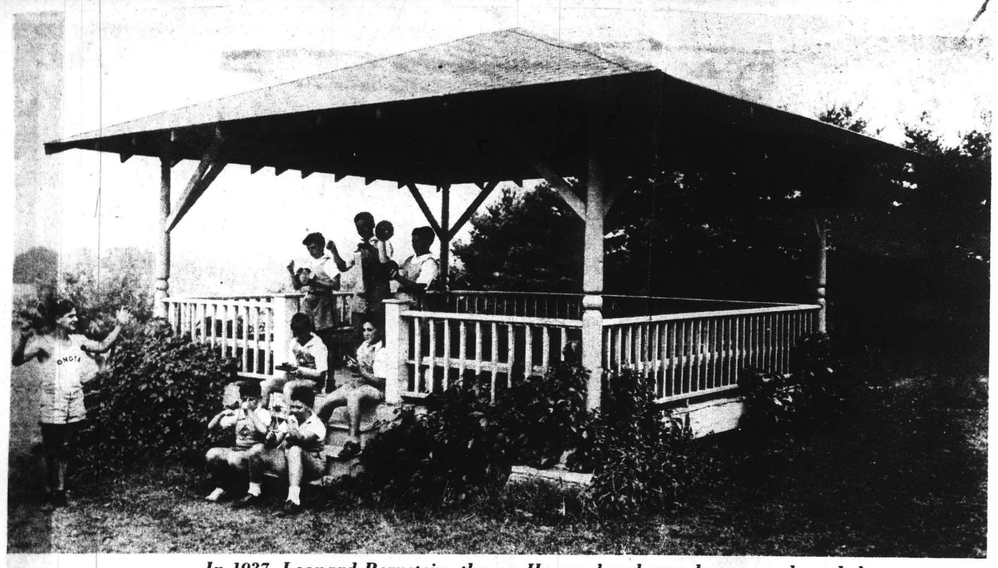
To a man who has climbed the loftiest peaks of several musical continents, is his return to the scene of his initial triumphs just an engagement in a busy schedule or will there be a special poignancy to the event for him? There would be little point in attempting to predict his reaction but what does seem certain is the temper of the audience which will welcome him. Ovations are no longer novelties to Bernstein but we wonder if any have included the quality of affection in which his original Berkshire friends hold him.

Bernstein, at a Tanglewood party in the early '40s, when he was a protegé of Serge Koussevitzky



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There have been musicians who have worn two or more hats. Richard Strauss and Mahler were conductors as well as composers; Schumann and Wagner expressed themselves in words as well as music; Rachmaninoff, Ysaye, Gabrilowitch were conductors as well as performers; Bernstein in addition to all his talents is one of the most articulate and enlightened educators in music today, or of any other day, for that matter. His television concerts for young people magnetize audiences of all ages and no one has the faculty of elucidation to surpass him in that field.

While still on the grounds at Tanglewood his talents as a composer were exhibited. The short operetta "Trouble in Tahiti" and the song cycle "I hate music" were first heard here. His ballets, musicals, symphonies, these last of Mahleresque dimensions, have made us wonder whether this would be the direction toward which he would be attracted. To be sure, swinging a baton before great audiences is a glamorous vocation and to one whose endowments are limited to that skill it is sufficient. But to a man of the unusual attributes of Bernstein, many options are open.

He has been an explorer among conductors, playing much new music and discovering things which had been allowed to gather dust on back shelves. He has been a champion of Mahler and Bruckner. Indeed, Claude Rostand in the Figaro Litteraire, declared, when Bernstein brought some rare (to Paris) Mahler that he was a "*Porte-Mahler*," a jeu de mots, if I do not offend by explaining, uttered with benign intention and not the unkind connotation which might obtain by '*porte-malheur*.'

So Berkshire welcomes the return of the native. For a week the students of the Center and, we suspect, some of the faculty, will share the boons of his presence, his experience, his comprehension, his perspicacity and his visions of the future. On Sunday, July 5th, he will make his sole appearance of the summer as conductor, playing the Mahler "Resurrection" symphony, a massive, draining work, but one admirably suited to the unlimited nobility of his attributes. Anything less demanding would be anticlimactic.

To a man who has climbed the loftiest peaks of several musical continents, is his return to the scene of his initial triumphs just an engagement in a busy schedule or will there be a special poignancy to the event for him? There would be little point in attempting to predict his reaction but what does seem certain is the temper of the audience which will welcome him. Ovations are no longer novelties to Bernstein but we wonder if any have included the quality of affection in which his original Berkshire friends hold him.

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Bernstein gains

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The wailing continued the theme of Mr. King's campaign is ... conductor executed a thr ... of poor blacks and whites. He says ... toward the audience, and in ly have many needs and grievances in ... had been heard all morninmon. Like other moderates and liberals, ... "A-U-S-S!" to the rear holds that for too long Southern politi- ... The strident protests fac ns have nurtured and exploited the ... the green lawns, and the judices of low-income whites.

Let it not be thought n the platform with other candidates, Mr. ... indicates Mr. Bernstein' g is the epitome of decorum and pa- ... titude toward the place ce. He ignores in dignified silence the ... at Tanglewood. Far fro ial slurs of extremist candidate J. B. ... before, Mr. Bernstein, ner. ... Berkshire Festival here When candidate King takes the podium, ... ful words for young pro preaches goodwill and the unity of blacks ... come here to work a d whites. But in such phrases as: "The ... at the Berkshire Mu itimate requirements of the vast ma- ... himself had been a ity of Georgians are sacrificed to ex- ... in its first season, under Serge ... ky. (The galaxy of noted musicians who ... also benefited from early training at the ... center is legendary.)

The Albany attorney first gained promi- ... nce in 1962, when he represented voting- ... ghts demonstrators in that southwest ... eorgia city in 1962. In 1964 he unsuccessful- ... ran for Congress. Since then he has ... presented blacks in a number of civil- ... ghts cases that have drawn statewide at- ... tion.

The (black) Georgia Voters League, a ... sponsored by the Southern Christian ... adership Conference, drafted him as its ... ernatorial candidate last November. ... Rev. Ralph D. Abernathy, SCLC presi- ... has endorsed Mr. King's candidacy. ... State Rep. Julian Bond (D) of Atlanta is ... ping the King campaign, mostly through ... appearances seeking much- ... ded campaign funds.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 25 1970 New England

Tanglewood Awards

Students Capture $3,900 in Prizes

Some 21 students were honored Saturday when they were announced the winners of $3,900 in prizes presented annually at Tanglewood to outstanding students of the Berkshire Music Center.

21 Winners

This year's winners were Mesru Mehmedov, $300 Eleanor R. Crane Memorial Award for a conductor; Maria Kyprie, $100 Gregor Piatorsky Prize to a cellist; Soparno Linda Phillips, $100 High Fidelity Magazine award; Virginia Blakeman, $100 Benjamin H. Delson Memorial Prize for violist; Chinary Ung, $300 Margaret Grant Memorial Composition; Tibor Pusztai and Kurt Carpenter, $250 Koussevitzky Tanglewood Composition Prizes; Robert Routch, $100 Henry B. Cabot Award for french horn; Eugene Drucker, $300 Albert Spalding Prize for Instrumentalist; clarinetist David Stern, Sam Levenson Prize; Sharon Wood, $100 Joseph Silverstein Award for violinist.

Winners of the C. D. Jackson awards for $250 were violinist Stephen Wilkes, flutist Robert Stallman, contrabass Richard Fletcher, pianists Yasuo Watanabe and Kenneth Ziegenfuss, and trumpeter John Taber.

Winners of the same award for $100 were violinist Pascal Tortelier oboeist Frank Charnley, clarinetist Richard Wasley, percussionist Paul Berns, and soprano Joan Heller.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 9 1970 New England Newsclip

Theater News and Views

Tanglewood Gets $75,000 Bequest

LENOX — Talcott M. Banks, president of the Boston Symphony Orchestra's Board of Trustees, announced that a bequest of $75,000 has been received by the orchestra from the estate of Mrs. Marian D. Granrud of Springfield.

Phyllis Curtin Chosen

Mrs. Granrud left the bequest "with the hope that it will be used at one time, or from time to time, for the Berkshire Music Center, the orchestra's summer academy, with financial and audience support."

Banks further announced that the trustees recently voted the bequest be used to establish 'The Marian D. Granrud Fund.' The Granrud Fund will bring an artist-in-residence or an instructor to the Berkshire Music Center for special seminars, workshops and master classes.

This summer, soprano Phyllis Curtin is the Granrud Artist-in-Residence and will give master classes 10 hours each week during the eight-week Tanglewood season.

All participants in the classes have the privilege of attending rehearsals and Berkshire Festival concerts of the Boston Symphony Orchestra and Berkshire Music Center programs.

Prospective participants in Miss Curtin's master classes may obtain further information by writing the Berkshire Music Center, Tanglewood, Lenox, Massachusetts, 02140.

TRIBUNE NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER
Sunday, August 30, 1970

$75,000 Left To Support Tanglewood

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Mrs. Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

The first artist in residence is soprano Phyllis Curtin who is giving master classes 10 hours a week this summer.

HERALD
MANCHESTER, CONN.
(E) 15,210

SEP 3 1970 New England News

Curtin Is First 'Granrud Artist'

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

The first artist in residence is soprano Phyllis Curtin, who will give master classes 10 hours a week during the eight-week season this summer.

SENTINEL
WATERVILLE, MAINE
(M) 21,324

MAY 12 1970 New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Music Federation Scholarship Info

Applications are now being made for summer music study opportunities offered by the National Federation of Music Clubs.

Among them is one at Kneisel Hall, Blue Hill, a $400 NFMC scholarship matched by the camp, to string students', ages 10 - 22, for eight weeks in July and August. Application should be made before the end of May by writing to Miss Marianne Kneisel, 190 Riverside Drive, New York, N.Y. 10024.

matched by camp for Berkshire matched by cap for Berkshire Music Center, Tanglewood, Mass., for instrumental, choral or opera study for ages 18 to 25 as of March 15. The course is seven weeks in July and August and is called the Ada Holder Miller Scholarship. Information may be obtained by writing Harry Kraut, Symphony Hall, Boston, Mass.

Six $150 scholarships are offered in each category for seven weeks study in piano, strings, organ, dance, voice at Chatauqua Music School. Contact is Joseph C. Clarke, director of education, Chautauqua Summer School, Chautauqua, N.Y. 14722.

UTICA PRESS
Friday, October 24, 1969

Scholarship Auditions Tomorrow

The young artists auditions for high school pupils will be conducted at 10 a.m. tomorrow in Munson-Williams-Proctor Institute.

The auditions are for the Young Artist High School scholarship for Tanglewood 1970. Music students from Binghamton, Syracuse, Rochester and the Utica-Rome area will compete.

The audition leads to nine weeks of study at the Bershire Music Center, summer home of the Boston Symphony, at Lenox, Mass. Those selected will participate in the 70-member symphony orchestra chosen from audition winners from all parts of the nation.

Students also will be given lessons and chamber music training from members of the Boston Symphony Orchestra.

Dr. Lee Chrisman, chairman of the Department of Music Education, Boston University, will hear the auditions.

Tanglewood Faculty Recital Sunday at 8.30

LENOX —The Berkshire Music Center will present a faculty recital Sunday at 8.30 in Tanglewood's theater-concert hall.

Artists will be Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Gilbert Kalish, pianist.

The program consists of Sonata in A major, Opus 162, by Schubert; Sonata in B flat major, K. 454, by Mozart.

COURANT
HARTFORD, CONN.
(E) 125,5 (M)

AUG 27 1970 New England Newsclip

Fund Provides Resident Artist

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

OKLAHOMA PRESS
PRESS CLIPPING BUREAU
Oklahoma City, Oklahoma

SUNDAY MORNING NEWS
ENID, OKLAHOMA
Circ. 24,596

CURTIN IS FIRST 'GRANRUD ARTIST'

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

The first artist in residence is soprano Phyllis Curtin, who will give master classes 10 hours a week during the eight-week season this summer.

RECORDER-GAZETTE
GREENFIELD, MASS.
(E) 13,822

AUG 26 1970 New England Newsclip

CURTIN IS FIRST 'GRANRUD ARTIST'

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

SEP 8 1970 New England Newsclip

Curtin if First 'Granrud Artist'

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Mrs. Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

The first artist in residence is soprano Phyllis Curtin, who will give master classes 10 hours a week during the eight-week season this summer.

NEWS
SPRINGFIELD, MASS.
(E) 35,055

JUL 7 1970 New England Newsclip

Tanglewood Bequeathed $75,000 Grant

TANGLEWOOD, Lenox — A bequest of $75,000 has been received by the Boston Symphony Orchestra from the estate of Mrs. Marian D. Granrud of Springfield, Talcott M. Banks, president of the orchestra's board of trustees, has announced.

Mrs. Granrud left the bequest "with the hope that it will be used at one time, or from time to time, for the Berkshire Music Center, the Orchestra's summer academy, with financial and audience support."

Banks also announced that the Trustees recently voted the bequest be used to establish "The Marian D. Granrud Fund." The Granrud Fund will bring an artist - in - residence or an instructor to the Berkshire Music Center for special seminars, workshops and master classes.

This summer, soprano Phyllis Curtin is the Granrud artist - in - residence and will give master classes 10 hours each week during the eight-week Tanglewood season.

All participants in the classes have the privilege of attending rehearsals and Berkshire Festival concerts of the Boston Symphony Orchestra and Berkshire Music Center programs.

Prospective participants in Miss Curtin's master classes may obtain further information by writing the Berkshire Music Center, Tanglewood, Lenox, Massachusetts, 02140.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

JUL 6 1970 New England Newsclip

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 6 1970 New England Newsclip

Tanglewood Has Soprano Instructor

LENOX, Mass. — Soprano Phyllis Curtin is the first Granrud artist-in-residence at the Berkshire Music Center.

A bequest of $75,000 has been received from the estate of the late Mrs. Marian D. Granrud of Springfield to be used to provide an instructor at the center for special seminars, workshops and master classes.

According to Talcott M. Banks, president of the Boston Symphony Orchestra's board of trustees, Miss Curtin will offer master classes 10 hours each week during the eight-week Tanglewood session. All class participants may attend rehearsals and Berkshire Festival concerts of the Boston Symphony and other Center programs.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 9 1970 New England Newsclip

Springfield Woman Left $75,000 For Academy At Tanglewood

Talcott M. Banks, president of the Boston Symphony Orchestra's board of trustees, announced that a bequest of $75,000 has been received by the orchestra from the estate of Mrs. Marian D. Granrud of Springfield. Mrs. Granrud left the bequest "with the hope that it will be used at one time, or from time to time, for the Berkshire Music Center, the orchestra's summer academy, with financial and audience support," at Tanglewood in Lenox.

Mr. Banks further announced that the trustees recently voted the bequest be used to establish 'The Marian D. Granrud Fund.' The Granrud Fund will bring an artist - in - residence or an instructor to the Berkshire Music Center for special seminars, workshops and master classes.

This summer, soprano Phyllis Curtin is the Granrud Artist - in - Residence and will give Master Classes 10 hours each week during the eight - week Tanglewood season. She also offered a special Fourth of July Weekend Session, three Master Classes on July 3, 4 and 5. All participants in the classes have the privilege of attending rehearsals and Berkshire Festival concerts of the Boston Symphony Orchestra and Berkshire Music Center programs.

Prospective participants in Miss Curtin's Master Classes may obtain further information by writing the Berkshire Music Center, Tanglewood, Lenox, Massachusetts 02140.

$75,000 Bequest To Tanglewood

A bequest of $75,000 has been received by the Boston Symphony Orchestra's Board of Trustees from the estate of Mrs. Marian D. Granrud of Springfield, according to Talcott M. Banks, president of the orchestra.

Banks announced the trustees have voted the bequest be used to establish 'The Marian D. Granrud Fund.' The fund will bring an artist-in-residence or an instructor to the Berkshire Music Center for special seminars, workshops and master classes.

Soprano Phyllis Curtin is the Granrud Artist - in - Residence this summer and will give master classes 10 hours each week during the eight-week Tanglewood season.

Prospective participants in Miss Curtin's master classes may obtain further information by writing the Berkshire Music Center, Tanglewood, Lenox, 02140.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 12 1970 New England Newsclip

$75,000 willed Berkshire Center

The Boston Symphony's Berkshire Music Center has received a $75,000 bequest from the estate of Mrs. Marian D. Granrud of Springfield and will use the money to establish, in the donor's name, an artist-in-residence program.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 8 1970 Ne Engl News

Berkshire Music Receives $75,000

The Berkshire Music Center has received a bequest of $75,000 from the estate of Mrs. Marian D. Granrud of Springfield. The money, according to Talcott M. Banks, president of the Boston Symphony Orchestra board of trustees, will be used to bring an artist-in-residence or an instructor to the Center for special seminars, workshops and master classes. Soprano Phyllis Curtin will be the artist-in-residence this summer.

124

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 19 1970 New England Newsclip

300 Boston Students to Tanglewood

Three hundred children from Boston's inner city will each spend four days at Tanglewood this summer in the first such program for Boston school children.

Costs are paid by part of a large grant from the Frederick Kennedy Foundation which will support the program for the next two years.

Children last week from the Emerson, Winthrop and Gibson schools, visited with Leonard Bernstein and other internationally known musicians and artists performing at the Berkshire summer home of the Boston Symphony.

Supervision for the youngsters is provided by the staff of the symphony and the music department of the public schools.

The program will run weekly through August 21.

TELEGRAM
WORCESTER, MASS.
(M) 52,785 (S) 105,...

JU... 1970 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 23 1970 New England Newsclip

300 Hub Students Visit Tanglewood

Nearly 300 students from 16 Boston schools have enjoyed a week's visit to Tanglewood in the Berkshires this summer.

The Tanglewood visits were made possible through a grant from the Frederick Kennedy Foundation which has enabled the Boston Symphony Orchestra to present concerts to Boston students throughout the school year.

At Tanglewood, the children visited members of the Boston Symphony Orchestra in addition to attending drama and dance workshops held in the Berkshire location annually.

Whitestone Photo

Making a start

Eight-year-old Habib Davis gets the feel of a master musician's violin under the watchful eye of its owner, Michel Sasson, of the Boston Symphony. Habib and friends visited Tanglewood, the orchestra's summer home, as part of a special youth program.

sional musicians. This BSO program, called "Days in the Arts," under development for several years by David Rockefeller Jr. and coordinated by Mary Jo Merseth, began in 1968 with one-day trips from Massachusetts cities to the festival. Kennedy Foundation sponsorship has made the expanded concept possible on a three-year basis.

Mrs. Merseth, whose assistants are themselves young professionals (singer Gwendolyn Lytle, actress Kathryn Haapala, and jazz musician Don Moors) emphasizes that bringing their young guests into active participation in the Tanglewood scene for such a short stay involves low-key exposure, rather than a dynamic cultural hard-sell. There is much to absorb: BSO rehearsals; theater games, and a Jacob's Pillow dance class, in which they take part; demonstrations by BSO musicians and woodwind or brass groups, with a chance for everyone to try the instruments and find out what makes them play; time to rap with friends; and perhaps a chance to perform at a talent show.

"Days in the Arts," watched with interest at Tanglewood and from greater distances, has already turned up enough observations to keep musical and social theoreticians busy for years.

A music center violinist, for instance, demonstrating for the group, was dumbfounded when a 10-year-old Boston boy, who had never touched a violin, immediately assumed hand positions with bow and fiddle that her own teacher had tried for years to explain.

And Mrs. Merseth, herself a flutist, had a similar surprise when a would-be player got the proper flute embouchure right the first time.

With several more contingents to arrive before the festival ends, she admits that it is problematical who is more inspired and enlightened by these visits—the youngsters or the musicians.

Editorials

A Few Pennies for the Arts

In the rush to get through the $1.7 billion state budget this week, the state Senate may give short shrift to dozens of small but important items.

One of these is money for the state Council on Arts and Humanities, which asked for $160,000 and was chopped back to $100,000 by the House.

To most people, the Council on Arts and Humanities may seem insignificant, but it is not. Among many other grants, it has made the following in the past two years:

— to the American Antiquarian Society, $2,300 for the restoration of priceless books, manuscripts, and oil portraits.

— to the Marlboro Historical Society, $125 for an architectural survey of the Peter Rice Homestead

— to the Grafton Historical Society, $225 for a similar study of the Willard Homestead.

— to the Petersham Historical Society, $267 for cataloguing and classification of its collection

—to the Worcester Art Museum, $6,526 toward the $10,000 raised for the "Arts Without Words" program

—to the Shakerton society in Harvard, $1,000 for an architectural survey of the Shaker buildings there for restoration purposes.

—to the Worcester Symphony Orchestra, $1,500 for a youth concert two years ago at Assumption Preparatory school

—to the Boston Symphony Orchestra for bus trips by children from all over the state to Tanglewood, to see rehearsals. Two hundred children from Worcester went.

—to the Hudson Public Library, $750 for a series of classical music concerts

—to the Northboro Historical Society, $615 for restoration of oil paintings dating from the early 19th Century.

Small bequests and projects, yes. But far from insignificant. In fact the Council for the Arts and Humanities is the only agency that does this sort of thing on the local level. Its grants on projects to restore and preserve old houses and manuscripts are literally invaluable.

The Senate should take the time to restore the council's budget to the original $160,000. This is one budget item where not a single penny will be wasted.

MONITOR
BOSTON, MASS.
(M) 210,850

SEP ... 1970 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70...
(S) 566,377

AUG 17 1970 New England Newsclip

Children at Pillow and Tanglewood

Lee, Mass.

A little-known activity of the Jacob's Pillow Dance Festival might be called "intake" rather than "outreach."

This season around 250 culturally deprived children of assorted sizes and colors, selected from the 5,200 who attended the winter Boston Symphony Youth Concerts, have been received at the Pillow Thursdays by executive director John Christian. They have visited the lovely wooded compound where the students of the University of the Dance are quartered. They have then gone to one of the big studios for a four-part lesson in dance: beginning technique, ballet, ethnic, and modern. They have been observed laughing aloud as they run, leap, and turn. They attend a matinee at the Ted Shawn Dance Theater, after which stars of the performance talk to them in the theater, answer questions, illustrate sequences, autograph programs.

Hopefully, the children have been made aware of the beauty and joy of movement. And they have seen dancers of different races and cultures living and working together in harmony and friendship.

This has been the beginning of a three-year project, "Days in the Arts," headed by David Rockefeller Jr. It is made possible by a grant to Boston Symphony Orchestra from the Frederick J. Kennedy Memorial Foundation. Its purpose is to expose the children to as many art forms as possible. Jacob's Pillow, which was chosen to present the art of dance, gives its services freely without support from the grant.

Each week also a new group has been taken to Tanglewood and housed at Windsor Mountain School. The children have attended a symphony concert, visited the Williamstown Theater, an art gallery, tried their hands at painting, viewed photographic art, and for recreation hiked and swum.

av., from the Joseph Hurley School, 70 Worcester st., and from the Philip Brooks School, 5 Perth st., Roxbury.

Tanglewood trips are made possible by a grant from the Frederick Kennedy Foundation, which has enabled the Boston Symphony Orchestra to give concerts for Boston students throughout the school year. At Tanglewood, the children visit with members of the or- performing at the Tanglewood concerts. Letters from the young visitors are said to indicate a high degree of enthusiasm for the program.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 19 1970 New England Newsclip

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Costs are paid by part of a large grant from the Frederick Kennedy Foundation which will support the program for the next two years.

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Supervision for the youngsters is provided by the staff of the symphony and the music department of the public schools.

The program will run weekly through August 21.

TELEGRAM
WORCESTER, MASS.
(M) 82,345 (S) 103,...

JUL 1970 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 23 1970 New England Newsclip

300 Hub Students Visit Tanglewood

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The Tanglewood visits were made possible through a grant from the Frederick Kennedy Foundation which has enabled the Boston Symphony Orchestra to present concerts to Boston students throughout the school year.

At Tanglewood, the children visited members of the Boston Symphony Orchestra in addition to attending drama and dance workshops held in the Berkshire location annually.

Whitestone Photo

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Making a start

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Mrs. Merseth, whose assistants are themselves young professionals (singer Gwendolyn Lytle, actress Kathryn Haapala, and jazz musician Don Moors) emphasizes that bringing their young guests into active participation in the Tanglewood scene for such a short stay involves low-key exposure, rather than a dynamic cultural hard-sell. There is much to absorb: BSO rehearsals; theater games, and a Jacob's Pillow dance class, in which they take part; demonstrations by BSO musicians and woodwind or brass groups, with a chance for everyone to try the instruments and find out what makes them play; time to rap with friends; and perhaps a chance to perform at a talent show.

"Days in the Arts," watched with interest at Tanglewood and from greater distances, has already turned up enough observations to keep musical and social theoreticians busy for years.

A music center violinist, for instance, demonstrating for the group, was dumbfounded when a 11-year-old Boston boy, who had never touched a violin, immediately assumed hand positions with bow and fiddle that her own teacher had tried for years to explain.

And Mrs. Merseth, herself a flutist, had a similar surprise when a would-be player got the proper flute embouchure right the first time.

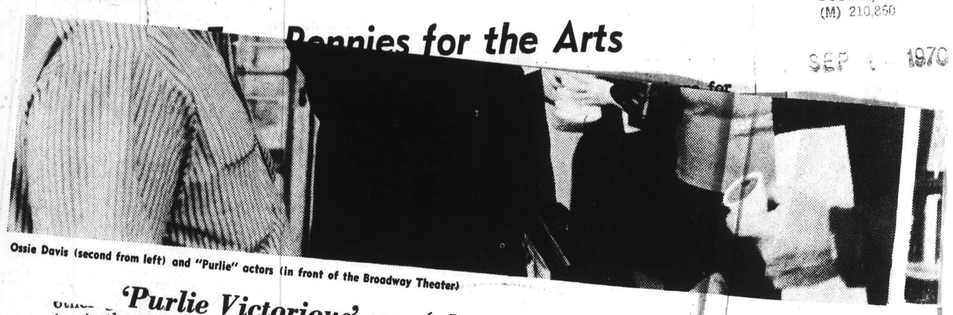
With several more contingents to arrive before the festival ends, she admits that it is problematical who is more inspired and enlightened by these visits—the youngsters or the musicians.

Editorials

Pennies for the Arts

MONITOR
BOSTON, MASS.
(M) 210,850

SEP 1 1970 New England Newsclip



Ossie Davis (second from left) and "Purlie" actors (in front of the Broadway Theater)

'Purlie Victorious' was 'almost a social experiment'

...ing in the past two ...

— to the American Antiquarian Society, $2,300 for the restoration of priceless books, manuscripts, and oil portraits.

— to the Marlboro Historical Society, $125 for an architectural survey of the Peter Rice Homestead

— to the Grafton Historical Society, $225 for a similar study of the Willard Homestead.

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The Senate should take the time ... restore the council's budget to the o... inal $160,000. This is one budget i... where not a single penny will ... wasted.

...nt thr...

...ose that was the first thing ...en that I saw staged.

"I guess the third big thing ...rst public appearance I e... ...roadway in a show called '... ...cquaintance with a young

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70...
(S) 566,377

AUG 17 1970 New England Newsclip

Student bus trips to Tanglewood ending

Tomorrow marks the end of a week of visits to Tanglewood in the Berkshires for nearly 300 pupils from 16 Boston schools.

The last buses will leave at 7:30 a.m. from the Mackey School, 90 Warren av., from the Joseph Hurley School, 70 Worcester st., and from the Philip Brooks School, 5 Perth st., Roxbury.

Tanglewood trips are made possible by a grant from the Frederick Kennedy Foundation, which has enabled the Boston Symphony Orchestra to give concerts for Boston students throughout the school year. At Tanglewood, the children visit with members of the orchestra, and also attend drama and dance workshops at various places nearby.

This summer, students met and talked with Leonard Bernstein and other musicians conducting or performing at the Tanglewood concerts. Letters from the young visitors are said to indicate a high degree of enthusiasm for the program.

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 13 1970 New England Newsclip

Notes on the festival scene

A seminar focusing on master classes and workshops in the performance of violin concertos will be conducted by violinist Roman Totenberg at the Boston University Tanglewood Institute, Lenox, Mass., July 27-Aug. 7.

Mr. Totenberg, chairman of the string department at Boston University, began his performing career at the age of eight in Poland. He graduated from the Warsaw Chopin Conservatory and later studied at the Berlin Academy and the Instrumental Academy in Berlin.

He has appeared with many leading symphonies, including the Berlin Philharmonic, the London Philharmonic, the Concertgebouw in Amsterdam, and the Boston and Cleveland Symphony Orchestras. He has also recorded on the Deutsche Grammophon, Telefunken, Vanguard, and Musical Heritage labels.

Boston University Tanglewood Institute, now in its fifth season, is a cooperative venture in the arts and education between the Berkshire Music Center, summer home of the Boston Symphony, and the School of Fine and Applied Arts at BU. In addition to the program in applied music and education, the institute offers workshops and seminars in playwriting, dance, painting, and drawing.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 6 1970 New England Newsclip

Stockbridge

Laurel Hill Day Speaker To Be Silvio Conte

STOCKBRIDGE — Congressman Silvio O. Conte will be the speaker on Laurel Hill Day, Saturday, at 3 p.m. His topic will be "The Environment."

A brass quintet, made up of students from the Boston University Tanglewood Institute, will perform the "Canzone per Sonare" by Giovanni Gabrielli, and Sonata No. 2 by Johann Pezel. These students, all of high school age, are chosen by audition from all over the United States to participate in BU's Young Artist Program. There are 22 states represented in the program at Tanglewood this summer.

The Laurel Hill Association was founded 117 years ago by Mary Hopkins who later became Mrs. John Z. Goodrich. She conceived the idea for village improvement on taking notice of the deplorable conditions of the village burying ground and roads. She tacked up notices inviting all townspeople to assemble on Laurel Hill on Aug. 24, 1853 to take measures for the regular improvement of the burying ground, the streets, the walks, the public grounds and Laurel Hill. Laurel Hill had been given to the town by the Sedgwick family in 1834 for a public park.

As the first village-improvement society in the United States, Laurel Hill set the pattern for similar organizations all over the country.

Mrs. David E. Braman and her committee are in charge of refreshments. The public has been invited.

In case of rain, the program will be held in the Plain School gym.

University at Tanglewood Events

The public is invited without charge to two presentations by the playwrights' workshop of the Boston University Tanglewood Institute next week in the Nina Jacobson theatre of Windsor Mountain School in Lenox.

"Scenes from American Life," by A. R. Gurney Jr. will be performed Wednesday and Thursday at 8:30 p.m., Friday at 7 p.m., and Saturday at 8:45. Maxine Klein's "The Americans" will be presented Thursday afternoon at 2:30, Friday at 9 p.m., and Saturday at 7 p.m.

The workshop was founded four summers ago at Tanglewood by Boston University in connection with the Berkshire Music Center to give promising playwrights an opportunity to have their work staged by professional actors and directors.

Dance Concert

Three dance concerts will also be presented by members of the institute on Thursday, Aug. 6, at 8:30 p.m. and Saturday, Aug. 8, at 3 and 8:30 p.m. in the Windsor Mountain theatre. Students of the Berkshire Music Center will provide music for the program that features two modern premieres, one by Clyde Morgan, faculty member, and the other by Carla Maxwell, artist-in-residence. Works by José Limon, Anna Sokolow and Daniel Nagrin will also be performed.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAR 26 1970 New England Newsclip

Boston U. Names Tanglewood Heads

BOSTON — Boston University Tanglewood Institute, a cooperative effort in arts and education between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, will begin its fifth year on June 28, 1970, in Lenox, Mass.

An opera workshop, with Adelaide Bishop as stage director and Felix Popper as musical director, has been added to Boston University's 1970 Tanglewood program, along with three specialized courses in music education.

Miss Bishop, stage director of the opera department at Boston University, is a former soprano with the New York City Opera and the NBC-TV Opera. In past summers she has been stage director of the Lake George Opera Festival. Mr. Popper is administrator and musical conductor of the New York City Opera.

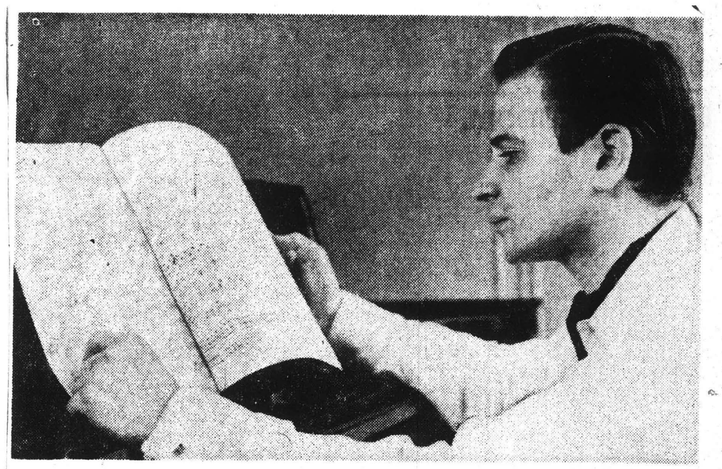
The six-week workshop in operatic techniques, running from July 6 to August 15, will also include instruction in movement for the stage by Joseph Gifford, head of the theater and dance program at Boston University Tanglewood Institute and associate professor of theater arts at Boston University.

The music education curriculum will feature a course in ethnological music, from June 29 to July 1, taught by David McAllester, a professor of anthropology at Wesleyan College and an internationally - known scholar in non-western music.

SPRINGFIELD, MASS., DAILY NEWS, THURSDAY, MARCH 26, 1970

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

APR 19 1970 New England Newsclip



Pianist Byron Janis, who will be at the Boston University Tanglewood Institute.

Dance festival lineup listed

By RAYMOND MORIN
Telegram Music Critic

Ted Shawn has again balanced dance forms to include ballet, modern, mime and ethnic for the 38th season of the Jacob's Pillow Dance Festival at Lee, June 25 through Aug. 29.

The opening week, June 25-27, will be shared by Edward Villella and North Carolina Dance Theater. Pauline Koner and the North Carolina company will appear for the second week, July 2-4.

Seven Performances

From the third week through the 10th there will be seven performances — evenings Tuesday, Wednesday, Friday, Saturday; matinees on Thursday, Friday and Saturday. Matinees are at 3 p.m., and evenings at 8:40 p.m.

Third week, July 7-11 will be divided between Ritha Devi and Hindu musicians and an attraction to be announced.

July 14-18, Lupe Serrano and Royes Fernandez and the American Mime Theater.

July 21-25, Pearl Lang Dance Company.

July 28-Aug. 1, Kay Mazzo and Frank Ohman, Lonny Joseph Gordon, Bhaskar and Company.

Aug. 4-8, First Chamber Dance Company, Luis Rivera and Company.

Aug. 11-15, Murray Louis Dance Company.

Aug. 18-22, Arthur Mitchell's Dance Theater of Harlem.

Aug. 25-29, Jacob's Pillow Dancers with guests, Ruth Page, choreographer, Jean Leon Destine and Company from Haiti.

Tickets for Tuesday through Friday are $4.50. Saturday seats are $5. There are special prices for season tickets of six or more weeks.

Further information may be obtained by writing to the Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

MUSIC

Raymond Merin

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Two familiar figures to the Worcester area concert scene will conduct workshops in applied music.

Pianist Byron Janis will have a piano seminar, July 27 to Aug. 21. Janis first appeared in Worcester on Becker Junior College concerts in 1949, when he was 21. The same year, he played on the Southbridge Community Concerts, and at the Worcester Festival in 1957.

From July 27 to Aug. 7, Roman Totenberg, chairman of the string departments at Boston University, will conduct a violin seminar for advanced performers and teachers.

Totenberg's small ensemble of strings and woodwinds played in Sturbridge in 1957, and the following season in Fitchburg. He also gave a solo violin recital on the Fitchburg Community Concerts series in 1964.

MORE THAN 10,000 STUDENTS from over 200 public and private schools throughout five New England states will be attending performances by the Metropolitan Opera during its one week engagement beginning tomorrow night in Hynes Civic Auditorium, Boston.

The Wednesday evening performance of Bellini's "Norma," with Joan Sutherland, is sold out.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUN 7 1970 New England Newsclip

Special Tanglewood courses Offered by Conservatory

By RAYMOND MORIN
Telegram Music Critic

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These are with tuition and not to be confused with the Berkshire Music Center's fellowship program.

The Conservatory's main subjects are in jazz, music education and contemporary composition.

Music education in the 1970s will be discussed in sessions of five days each by Ian Strasfogel, John Heiss, Barbara Hurley, Michael Steinberg, Robert Ceely and Robert Cogan.

The courses in contemporary composition will be under the direction of Herbert Alper, and a two-part seminar in jazz will be conducted by David Baker and George Russell.

MUSIC

Raymond Morin

Participants in any of these programs will be able to attend all performances and events of the Berkshire Music Festival at no additional cost. The festival features the Boston Symphony Orchestra.

THE LIBRARY of Congress is exhibiting currently a collection of manuscripts, printed music, photographs, and colored stage designs honoring Richard Rodgers.

Over the years Rodgers has presented most of his original manuscripts to the Library of Congress, many of which are displayed in the exhibit.

Also on view are his first commercially published song, "Any Old Place With You" (1929), the gold record representing over a million sold of the original cast album of "The Sound of Music," the Pulitzer Prize, and the Antoinette Perry Award bestowed by the American Theater Wing for the best musical of 1959-60, "Sound of Music."

WHAT MAY BE a record-breaking concert for length will be given at the Newport Jazz Festival at Festival Field in Rhode Island on Saturday, July 11. The festival, July 10-12.

Starting at noon on Saturday, July 11, will be six solid hours of jazz. It will begin with three unamplified workshops running simultaneously on small stages. They will be on drums, trumpet and violin.

From 3 p.m. to 6 p.m. will be a concert on the main stage with the Sadao Watanabe Quartet, Gary Burton Quartet with guest Keith Jarrett, Chico Hamilton Quintet, Tony Williams Lifetime and Elvin Jones Trio.

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INTERESTING DATA is contained in a "fact sheet"

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PITTSFIELD, MASS.
(E) 30,100
AUG 4 1970 New England Newsclip

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The program and conductor for each concert will be different. Conductors scheduled in the series include James Yannatos and Michael Tilson Thomas, 25-year-old associate conductor of the Boston Symphony.

Yannatos will conduct the July 15 concert, which features the Boston Artist Orchestra in a program of the Bartok concerto for orchestra, the fourth movement of the Berlioz "Symphonie Fantastique" and excerpts from Stravinsky's "Firebird Suite."

For tickets, send a stamped and self-addressed envelope to Miss Marilyn Wilt at Tanglewood, Lenox. The fee is under $1. Large groups are requested to call in advance, but tickets will be available at the Tanglewood information booth on the day of each concert.

NEWS
SPRINGFIELD, MASS.
(E) 85,055
JUL 14 1970 New England Newsclip

785

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Not given this year was the most prestige-laden prize usually awarded here, the Koussevitzky Conducting Prize.

There were 22 other recipients, however, each receiving a cash prize as well as the honor.

The program included an overture by Reznicek and one of impressionism's great classics, Debussy's La Mer conducted by Isaiah Jackson of New York, Copland's Concerto For Clarinet And String Orchestra, and Strauss' Till Eulenspiegel's Merry Pranks conducted by Mesru Mehmedov.

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UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 24 1970 New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,751
AUG 23 1970 New England Newsclip

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TELEGRAM
WORCESTER, MASS.
AM) 52,185 (S) 168,576
JUN 7 1970 New England Newsclip

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(E) 30,100
AUG 4 1970 New England Newsclip

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JUL 14 1970 New England Newsclip

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UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 24 1970 New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,761
AUG 23 1970 New England Newsclip

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J.Y. Times August 18, 1970

Music: Moderns' Orgy

George Crumb's Pulitzer Composition Heard at Tanglewood Fete

Special to The New York Times

LENOX, Mass., Aug. 17—Contemporary music, outside the academic cloisters to which it has been condemned by the culture industry in this country, is generally to be found, when at all, on its back and breathing heavily.

So the continued existence of an oxygen tent here at Tanglewood, in the form of the Berkshire Music Center's Festival of Contemporary Music, is one of the healthy signs discernible on the American horizon.

This summer's festival, a five-day orgy of modernity co-sponsored as usual by the Fromm Music Foundation, opened Sunday night with Gunther Schuller conducting four works, two quite recent and American, and two that gave one a look backwards at what was going on in Europe a decade or more ago, just for perspective.

The triumph of the evening came in a beautiful performance of George Crumb's 1968 Pulitzer Prize winner, "Echoes of Time and the River." A four-movement masterpiece first performed in 1967 by the Chicago Symphony and since then unheard, Mr. Crumb's work came to life here in its music-theater form, complete with mysterious processionals by solemn wind players of the music center orchestra, which performed the delicate score with apparent ease under Mr. Schuller's expert hand.

The ritualistic aspect had touches of vaudeville fun (at one moment, for instance, nine wind players march onstage, position themselves portentously, puff windily but tonelessly into their instruments, then march off).

So the professionals, which in the Chicago premiere were omitted, possibly because the orchestra could not enter into the spirit of the thing, did add a theatrical dimension to "Echoes." As in the earlier performances, however, one was caught and held in the grip of Mr. Crumb's fantasty by the art with which he exploited the orchestra's sound potential. This is "ear music." Understandably, the audience in the theater-concert hall gave the composer, who was present, an ovation of the prolonged sort that new music rarely provokes.

For an up-to-the-moment report on what's happening out there in academic America, there was Olly Wilson's "Voices," dated 1970, and commissioned by the Fromm Foundation. Mr. Wilson, who teaches at Oberlin Conservatory and joins the faculty of the University of California at Berkeley in the fall, swept technical devices of every contemporary kind into "Voices," and wove them together expertly.

Fingers drummed on fiddles, hands clapped, mouths whistled chords (as in Mr. Crumb's "Echoes"), and so on. The blocklike progressions of sound recalled Varése somewhat, jazz rhythms cropped up, and the ghost of "Petrushka" appeared now and then.

In the end, Mr. Wilson's work did not manage to sublimate all these elements into a fresh or individual eclecticism, though one could hear skill and talent in it all.

For his quick retrospective look at Europe's older trend-setters, Mr. Schuller (who at intermission received the Alice M. Ditson conducting award for 1970 from Columbia University), brought out Luigi Nono's 1956 Cantata, "Il Canto Sospeso" and Krzvsztof Penderecki's "Anakklasis," both United States premieres.

The nine-movement Nono came to life fitfully, particularly in Elsa Charlston's soprano solo, but elsewhere depended too much on its anti-Nazi sentiments for impact. Penderecki's "Anaklasis," a 1960 piece, was a 10-minute trip to the land of microtones, instrumental extremes, sliding tones and other techniques much used by Penderecki and fellow travelers such as Ligeti.

Mr. Penderecki's catalogue of effects seemed too often that, all surface sheen and not enough substance. Still, in its way, a good listenable piece from the usable past.

DONAL HENAHAN.

TIMES (M)
NEW YORK, N. Y.
CIRC.: 1,000,000

AUG 22 1970 New England Newsclip

Music: The 20th Century

Contemporary Festival at Tanglewood Offers Appealing Mix of Old and New

By DONAL HENAHAN

Special to The New York Times

LENOX, Mass., Aug. 21—Festivals of contemporary music are sometimes neither very contemporary nor very musical, and only festive in the loosest use of the word.

But the 1970 Tanglewood week allotted to Gunther Schuller and his Berkshire Music Center students has made an admirable show of balancing the required elements. In among premieres and other totally unfamiliar pieces, the festival sprinkled enough older music and works in older idioms to keep one's ears off balance and receptive to newer sounds.

Last night's concert roared to a finish with Michael Tilson Thomas leading a chamber orchestra through Edgard Varése's "Intégrales," one of the early trend-pointing works by Varèse that have exercised so pervasive an influence on composers of the last decade. Mr. Thomas, who conducts 20th-century music with great accuracy as well as laudable ebullience, paced the still-explosive 1924 score so that its peaks of excitement came soon and often. The performance tended to tail off near the end, but it was a powerful one, nonetheless, and an appropriate one to end a 1970 festival in spite of its age of 46 years.

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In the more recent category, last night's program offered Philip Bezanzon's "Five Miniatures for Clarinet and Cello" (1960), performed sensitively and deftly by Donald Green, cello, and Richard Wasley, clarinet. The Bezanson pieces, lucidly constructed and wonderfully strong in musical impulse, threw their germinal ideas back and forth between the instruments in fine imitative, contrapuntal style and let the cello draw long melodic bows.

Chou Wen-Chung's "Cursive" (1963), for piano and flute, made its peace with both Webern and Debussy and drew soft, delicate lines that the flute's quarter-tone trills embellished. The prepared piano contributed a harpsichordy jangle during a lovely middle section.

Electronic music, sparsely represented at this festival, drew itself up to full height with Charles Wuorinen's Pulitzer prize winner. "Time's Encomium," which was played at full half-hour length in a darkened hall with only speakers and tape technician on stage. This was an odd entry in the festival since it is known on records in its electronic version and took up time that lesser known pieces could have used. A really valuable idea would have been to present the Wuorinen piece in the orchestral version that he made out of his electronic prize-winner.

Time, no doubt, pressed in on the festival's planners, making such large-scale projects impossible. But they mounted 19 works in four concerts, including four first performances and five first United States performances, a staggering schedule to prepare adequately, let alone brilliantly.

Under the circumstances, the performances proved almost uniformly well polished, even when the problems were as complex as those raised by Richard Felciano's "Lamentations for Jani Christou," a 1970 piece in which electronic sound sedved as a unifying element while conventional instruments carried on raucous, angry-sounding dialogues. The work often succeeded in proving its composer's concern for small details while loverlooking large effects, but ended in quiet dratma with the orchestra whispering "Jani Christou," the name of a Greek composer who was killed in an auto accident last year.

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Wednesday's program bowed to Aaron Copland with his 10-year-old "Nonet for Strings," a serial piece with early Schoenberg overtones that did not quite cohere at times but still cried out that a genuine composer was at the controls. Jürg Wyttenbach's "Paraphrase" (1968) mixed interesting sonorities out of flute, bass flute and piccolo in tandem with piano and electric organ. But its all-stops-out climax fizzled—the two performers were instructed to play to the point of "exhaustion" and in an "uncontrolled" manner; their frenzy proved mild and pointless.

Aribert Reimann's "Reflexionen" (1966), an expertly made piece for seven instruments, got extraordinarily involved rhythmically and was full of striking instants, which however, did not add up to much beyond frustration. Les Thimmig's "Seven Profiles" for string quartet (1967) put together seven brief movements into a pleasant suite that did not go much beyond conventional post Webern wisdom, but used its idiom wisely and well.

It would be impossible to list all the student performers who brought the 1970 festival to life and kept it there since dozens of young artists were involved. Fortunately for American music, we now take such excellence for granted.

NEW YORK TIMES 8-19-70

Music: Moderns' Hearing

Young Leaders and Virtuoso Playing Enhance New Works at Lenox

By DONAL HENAHAN

Special to The New York Times

LENOX, Mass., Aug. 18—In the last half dozen years there has been no more significant development in music than the appearance of imposing numbers of young performers who are both willing and able to play new works whose difficulties would have been beyond the reach of renowned virtuosos a generation ago.

Last night's concert at the Berkshire music center, the second of the current Festival of Contemporary Music, might have been planned as an exhibit to dramatize the present happy state of affairs.

Gunther Schuller, director with Seiji Ozawa of Tanglewood, shared the night's conducting duties with two gifted youngsters, Isaiah Jackson and George Monseur, and the six pieces on the program brought a seemingly endless flow of talent.

Great composers need great audiences, of course—though they will settle for less when necessary—but more pressingly today, composers need great performers. There is nothing more cheering than the indications that they are being brought together here and elsewhere

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Last night's program was extraordinary in many ways, but particularly in that the two world premieres turned out to be as good as the best older music presented. Mario Davidovsky's "Synchronisms No 6" for Piano and Electronic Sound (1970), with Robert Miller at the piano playing a trio with two loudspeakers, struck these ears as the finest piece yet heard in this mixed medium.

Mr. Davidovsky's taped sounds did not burble along aimlessly, but transformed the piano's ideas, commented on them, echoed them, and otherwise kept the ear and mind involved in his music's progress. The other first performance, Barbara Kolb's "Trobar Clus" (1970), was commissioned by the center and the Fromm Music Foundation, co-sponsors of this festival within a festival.

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"Trobar Clus" was a Provencal poetic form developed by the troubadours in the 11th and 12th centuries. Miss Kolb turns its circular structure to musical purposes, much as Ernst Krenek did more austerely some years ago in his "Sestina." "Trobar Clus" aims at "a rather positive staticism," in the composer's words, and achieves that seemingly contradictory state. Staticism implies something neutral and gray, but this piece for 13 instruments, spaced about the stage in four groups, mixed colors in ways that emphasized the separateness of each mini-orchestra and yet let them merge in long, slowly changing lines and textures. A sensitively imagined, quite elegant piece.

John Heiss's "Movements for Three Flutes" (1969) was a bit older, but similarly absorbing piece in which Nadine Asin, Nora Shulman and Robert Stallman manned the flutes—if such a verb can be used. Every traditional and avant-garde technique known to flutists came into play, but Mr. Heiss used devices such as overblowing, percussive tapping on the keys and the like to more organic purpose than is customary. Donald Lybbert's "Lines for the Fallen" (1968) required a soprano who could sing quarter tones and sound comfortable around E above High C, and it had her in Joan Heller.

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Two pianos tuned to produce microtones (the notes that hide in the cracks of the piano keys, between the traditional half steps) provided appropriate wailing commentary as Miss Heller sang a text by Blake into which lines from the Requiem Mass were woven as a kind of interlinear. The quartet-tone effect often made striking sense, as when it gave a particular chill to the final word in a line such as "and the night is cold."

"Concatenations," a 1967 piece by George Wilson made much capital of an electrified accordion and a guitar, alongside traditional orchestral instruments, and reflected the composer's work with electronic instruments and how they let one shape a sound. It was quite easy to like, in spite of the intimidating foreknowledge that much of the piece was composed in mirror-like style, with reversible musical ideas. The night's only blank cartridge to these ears, was fired by Jean-Etienne Marie, whose "Obediens Usque ad Mortem" (1968) seemed clotted and pointless, and far less interesting than similar mathematical works by Xenakis. It may be retrograde thinking to believe, but one suspects that stochastic probabilities still cannot compose as good a piece as a composer can.

Modern Composers Seek Out An Identity

By BORIS NELSON
Blade Music Critic

"This music's least virtue is its length, of which there should be none!" came the whispered comment behind me. I recognized it as a garbled version of what the late Olin Downes of the New York Times had once written about a new Stravinsky work. I couldn't resist turning around to see who had offered the new dictum and lo and behold! — I admit it hesitatingly —I recognized a former student of mine.

The occasion was one of the four concerts in the Contemporary Music Festival at Tanglewood (August 16-20), under the direction of composer-conductor Gunther Schuller. It is a festival within the annual summer festival at the Berkshire Music Center, initiated in 1963, sponsored by both the Koussevitzky Music Foundation and the Fromm Music Foundation, headed by its president-founder, Paul Fromm of Chicago.

My former student, incidentally, was quite wrong in his comment, for most of the music heard was comparatively brief and to the point, except possibly Charles Wuorinen's "Time's Encomium I & II" (1969). Wuorinen's work was realized at the Columbia-Princeton Electronic Music Center in New York, using the RCA Synthesizer which is "prejudiced by its design towards 12-tone equal temperament," later interlarded with analog-studio transformations.

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You are still not alone, although this sort of sound experimentation has been around for some time. But don't fall into the trap of not liking the music, not listening to it because it doesn't use the traditional language.

This particular piece, besides its structural problems and solutions, has little else to offer during 30 minutes of organ and bagpipe-like sounds surging from two loudspeakers, double stops, fluttering, panning of the sound, the echo-effects, and all that is actually already old hat.

In fact, many pieces, while using traditional instruments, were out to prove that untraditional sounds could be produced in a series of frankly mechanistic studies that tax the players.

For example, there were compositons for the flute, such as John Heiss' "Movements for Three Flutes" and Juerg Wyttenbach's "Paraphrase" — the least successful in this category — and the completely realized "Cursive," written in 1763 by Chou Wen-Chung who moved from civil engineering via architecture into music, using the new language of calligraphic curves and loops.

All these works made use of glissandos, microtonal trills, overblowing tapping of the keys, double stops, fluttering, and just about every avant-garde technique known. But to me at least, none seemed to make as much sense as did Chou Wen-Chung's piece despite its bird-calls aflight and fragmented lines.

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She achieved what she was after, "a rather positive staticism" she calls it, however contradictory this term may sound at first in application to the temporal art of music, by grouping 12 traditional instruments (violin, viola, cello, contrabass, flute, trumpet, trombones, guitar, harpsichord, and various percussion) in four ensembles which work independently yet manage to merge their colors in extended, sensitively mixed textures and lines.

Here is an elegant piece, suggestive, imaginative, and quite beautiful. Immediately accessible, it demonstrated as perhaps no other work in the entire week that the new language can reach out in traditional terms, it can speak directly to the sensibilities of the listener. No wonder it was greeted with thunderous applause.

Another commissioned work was Richard Felciano's "Lamentations for Jani Christou," a very emphatic composition for 12 instruments and electronics, with the composer at the tape console. This is an elegy for a young Greek composer who was killed before his creative promise could be fulfilled. It is a lucid and meaningful mixture of non-pitched elements with some huge climaxes, achieved by maximal sound densities. There permeates an electronic wail as befits a lament, accessed by instrumental accents — some harmonics and avant-garde bits seemed needless — and quite programmatic.

One must mention the amazing proficiency of the young professionals, all students at the Berkshire Music Center, who as soloists or in ensembles played this music under student conductors with as few as two to four rehearsals, with amazing elan, know-how, and empathy. It would be quite unfair to single out any one, although there were differences, of course, particularly among the conductors, none of whom impressed me in a very special way. But these youngsters — and they seem to be getting younger every year — are amazing in that they can handle anything a composer puts before them, right down to the aleatory demands almost every composer makes on them as well.

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There were other compositions, making up the four programs of around two hours each, and it would take miles of words to describe, annotate, explain them all.

One disappointment to me was the opening work, "Anaklasis" (1960), by Krzysztof Panderecki, which, despite its orientalism and bell sounds, seemed opaque.

George Crumb's Pulitzer-award winning "Echoes of Time and the River" (1967), on the other hand, proved rewardingly vaporous with its gimmickry, especially as it was splendidly performed.

GUNTHER SCHULLER
Arranged the programs

On the other hand, the concluding work of the week was Edgard Varese's "Integrales," composed in the comparative antiquity of 1925. With its 11 wind and 17 percussion instruments divided among 4 players, the piece remains a monstrosity — and a perfectly marvelous monstrosity at that. It is still avant-garde, 45 years later, in that it completely breaks with the past. This exploration in sonorities, "organized sound" he termed it, remains of immense impact. It may even set your teeth on edge, but showed what can be done with traditional instruments in a completely new way.

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Gunther Schuller, who shared artistic responsibilities with Seiji Ozawa this summer, midwifed the entire proceedings with his usual musical insights and astounding energy. It was most appropriate that Schuller should receive during these concerts the previously announced Columbia University's Alice M. Ditson Conductor's Award for 1970 for noteworthy attention to the music of 20th-century American composers.

It would be presumptuous for me to claim that I understood it all with equal ease and comfort. I did not, but I was fascinated more perhaps than in past seasons with the various attempts by composers to go ahead, to experiment, to explore, to pay in the realm of sound.

What is the new language? There isn't any one language, but multiples, individualized personal, tentative, seeking, testing, perhaps even a bit insecure as old traditions and values disappear and new, valid ones have not yet emerged in their place.

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Two old-timers in the world of composition also appeared on the programs and with reason. There was Aaron Copland's Nonet for Strings, one of his first pieces with a 12-tone series, written in 1960. It proved that Copland knows his craft, as if there ever was any doubt about it, but also that whatever system he selects, it remains Copland — post-romantic and delightful, but hardly avant-garde.

But it is a serious endeavor, with very little put-on or put-down, and where else but in Tanglewood and on this occasion can we find such a high-minded and successful festival that throws the spotlight on what's happening now in music? Not that all of it can be successful — it never is, but it is challenging, often surprising, at times very rewarding.

One learns a new language only by using it.

THE BLADE
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New England Newsclip

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Gunther Schuller, "Third Stream Music" composer, and successor to Aaron Copeland as professor of composition at the Berkshire Music Center, Tanglewood, Mass., gave the first address in a lecture series being made possible by a fund set up as a memorial to the late Atty. Atlee F. Zellers.

As for rock, he said, 85 per cent of it is bad, but, he added, the message is the important thing. And 85 per cent of all the music ever composed has been, or is, bad. Today, rock composers are becoming "creative and interesting," and what is good will remain. Rock today, he said, is where jazz was in 1917.

Schuller traced the history of 20th Century music, stating that "contemporary" began in 1910, before which melody was the most important element, and harmony and rhythm were second. At this time, he said, the new freedom began, and composers began to choose their own forms — without designated key, and with changing rhythms throughout a composition.

The break with tradition, Gunther said, has now become "radical," with music more complex for both audiences and musicians. He spoke of electronic music, the development of new instruments and "new sound," He included among the derivations of jazz, soul music, gospel, rock, folk music and "phoney commercial folk."

The composer gave illustrations of the development of modern music, beginning with a recording of a Schoenberg composition of 1908. He described himself musically as "hybrid," as he played recordings of some of his own compositions, indicating that he represented a middle position in contemporary music, halfway between the 12-tone technique of Schoenberg and the neo-classicism of Stravinsky.

Schuller, who is artistic director of Tanglewood, is the founder of the Jazz and Classical Music Association, in which he hoped to bring together both performers and composers of jazz and classic music in a "Third Stream." He plays the French horn, and has performed with the Cincinnati Symphony and the New York Metropolitan Opera Company, and has been a guest conductor of a number of symphony orchestras in the United States.

Last Week at Tanglewood

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — From Week at Tanglewood in the Berkshires began auspiciously last night when the festival's artistic director Gunther Schuller led the Music Center Orchestra and Chorus through one world and two U.S. premiere performances of contemporary music.

Coming during the last week in Tanglewood's season, Fromm Week accents music which is being performed today, and always with interesting results. Critics and music patrons, generally inundated by a plethora of Beethoven (six solid concerts this festival alone) took advantage of the pace change to sample a less familiar kind of music.

As a stimulus to new music, the Berkshire Music Center and Fromm Music Foundation commissioned works by young composers who are on the brink o establishing themselves. Because of the importance of the commission, Schuller and his

First Nighter

directors must choose wisely. They did so Sunday night.

Tonight Tanglewood audiences will hear a world premiere of a work commissioned from Barbara Kolb, Hartford born composer.

Highlighting Sunday night's program was a world premiere "Voices" by Olly Wilson. The piece is basically an exercise of diverse timbral combinations which open with simple statements and become more complex, rising to a final tutti climax. The piece generated great tension, never relaxing — in this sense lacking variety, unless, however, this was the composer's intention.

"Il Canto Sospeso" by Luigi Nono, which is a contata on letters written by European resistance fighters condemned to death, had a U.S. premiere only slightly marred by pitch and metric difficulties in the chorus. The work is an especially difficult one; in fact, very renowned for its challenging choral writing. Soloists Elsa Charleston and Pamela Gore provided the finest performances in the piece.

Also on the program were "Anaklasis" by Penderecki, a U.S. premiere, and "Echoes Of Time and The River" by George Crumb.

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New England Newsclip

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New England Newsclip

Kolb Work Modern, Yet Lyrical

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — Critics who scorn contemporary music for its apparent lack of stylized unity, lyricism and emotional content should have heard Monday's program performed by the Berkshire Music Center students at Tanglewood.

Of the six pieces played two were world premieres, the rest were written after 1967, and all incompassed the variety of instruments in unorthodox groupings that are becoming familiar to today's atonal music.

They were "contemporary," with the exception of the opening piece, Jean-Etienne Marie's "Obediens useque ad morten," which presented brass and percussion choirs in mathematically contrived and seemingly constipated objection to each other, all possessed hallmarks of beauty.

Hartford-born composer Barbara Kolb's "Trobar Clus" emerged from recent (and considerable) re-working by her to become the most lyrical piece played. The gentle sounds rose from groups of strings, percussion, electronic harpsichord and brass, passing from one to another with a natural fluidity interrupted occasionally by jazz statements and solo speeches by the instruments. Soft guitar arpeggios over a rising flute and vibraharp reminded one of Caribbean nights. Sensuous entwinings of brass and strings absorbed the gentler tones then pushed for a forte climax and warm reception from the audience.

Mario Davidovsky wrote "Synchronisms no. 6 for piano and electronic sound" for Robert Miller, a member of the BMC faculty this summer, and pianist Monday night. One-word description of the new work is "romantic," an adjective infrequently applied to this decade's music. Mr. Miller's pianist and concentration are commendable, especially when the other "musician" in Synchronisms was amplified tape.

Briefly, also performed with excellence by the students were John Heiss' "Movements for three flutes," Donald Lybbert's "Lines for the Fallen" (soprano Joan Heller's perfect pitch had her successfully sustaining quarter tones against two pianos, one tuned a quarter tone sharp), and George Wilson's "Concatenations."

The week of contemporary music continues with nightly concerts through Thursday.

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Last Week at Tanglewood

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — From Week at Tanglewood in the Berkshires began auspiciously last night when the festival's artistic director Gunther Schuller led the Music Center Orchestra and Chorus through one world and two U.S. premiere performances of contemporary music.

Coming during the last week in Tanglewood's season, Fromm Week accents music which is being performed today, and always with interesting results. Critics and music patrons, generally inundated by a plethora of Beethoven (six solid concerts this festival alone) took advantage of the pace change to sample a less familiar kind of music.

As a stimulus to new music, the Berkshire Music Center and Fromm Music Foundation commissioned works by young composers who are on the brink o establishing themselves. Because of the importance of the commission, Schuller and his

First Nighter

directors must choose wisely. They did so Sunday night.

Tonight Tanglewood audiences will hear a world premiere of a work commissioned from Barbara Kolb, Hartford born composer.

Highlighting Sunday night's program was a world premiere "Voices" by Olly Wilson. The piece is basically an exercise of diverse timbral combinations which open with simple statements and become more complex, rising to a final tutti climax. The piece generated great tension, never relaxing — in this sense lacking variety, unless, however, this was the composer's intention.

"Il Canto Sospeso" by Luigi Nono, which is a contata on letters written by European resistance fighters condemned to death, had a U.S. premiere only slightly marred by pitch and metric difficulties in the chorus. The work is an especially difficult one; in fact, very renowned for its challenging choral writing. Soloists Elsa Charleston and Pamela Gore provided the finest performances in the piece.

Also on the program were "Anaklasis" by Penderecki, a U.S. premiere, and "Echoes Of Time and The River" by George Crumb.

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Kolb Work Modern, Yet Lyrical

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — Critics who scorn contemporary music for its apparent lack of stylized unity, lyricism and emotional content should have heard Monday's program performed by the Berkshire Music Center students at Tanglewood.

Of the six pieces played two were world premieres, the rest were written after 1967, and all incompassed the variety of instruments in unorthodox groupings that are becoming familiar to today's atonal music.

They were "contemporary," with the exception of the opening piece, Jean-Etienne Marie's "Obediens useque ad morten," which presented brass and percussion choirs in mathematically contrived and seemingly constipated objection to each other, all possessed hallmarks of beauty.

Hartford-born composer Barbara Kolb's "Trobar Clus" emerged from recent (and considerable) re-working by her to become the most lyrical piece played. The gentle sounds rose from groups of strings, percussion, electronic harpsichord and brass, passing from one to another with a natural fluidity interrupted occasionally by jazz statements and solo speeches by the instruments. Soft guitar arpeggios over a rising flute and vibraharp reminded one of Caribbean nights. Sensuous entwinings of brass and strings absorbed the gentler tones then pushed for a forte climax and warm reception from the audience.

Mario Davidovsky wrote "Synchronisms no. 6 for piano and electronic sound" for Robert Miller, a member of the BMC faculty this summer, and pianist Monday night. One-word description of the new work is "romantic," an adjective infrequently applied to this decade's music. Mr. Miller's pianist and concentration are commendable, especially when the other "musician" in Synchronisms was amplified tape.

Briefly, also performed with excellence by the students were John Heiss' "Movements for three flutes," Donald Lybbert's "Lines for the Fallen" (soprano Joan Heller's perfect pitch had her successfully sustaining quarter tones against two pianos, one tuned a quarter tone sharp), and George Wilson's "Concatenations."

The week of contemporary music continues with nightly concerts through Thursday.

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AUG 18 1970 New England Newsclip

Schoenberg's Music at Tanglewood

By HARRY NEVILLE
HT Music Critic

LENOX,—Arnold Schoenberg once remarked that the trouble with his music was not that it was difficult but that it was badly performed. His statement was not entirely a joke and its truth is borne out, in a very positive sense, by Tanglewood's Festival of Contemporary Music, which opened Sunday night and concludes this Thursday.

THERE IS NO getting away from the fact that some of the music performed at the festival is exceedingly difficult—difficult for the performers who are sometimes asked too deal with staggering problems of coordination, and for the listener, who is sometimes given very little in the way of traditional or easily recognized organizational patterns.

What distinguishes the festival is a vibrancy and commitment one seldom encounters in the performance of contemporary music. How accurately the music is played this listener cannot say, but it would seem reasonable to assume that the level of execution is quite high, by relative standards at least.

THE MUSIC RECEIVES weeks of loving preparation—not ordinarily feasible or even possible with professional orchestras—and it is played by a group of impressively talented young people—fellowship members of the Berkshire Music Center—who have not yet acquired the cynical attitide of their elders toward new music.

The net result is that one hears the music in the kind of fresh, vital context that make its difficulties a thing worth coping with.

Sunday night's opening concert was a program of orchestral music conducted by Gunther Schuller, which included two U.S. first performances and one world premiere. For this listener the most impressive work of the eveing was Luigi Nono's "Il Canto Sospeso" ("The Suspended Song"), for vocal soloists, chorus and orchestra, to a text based on the final letters of condemned World War II resistance fighters.

IN NINE MOVEMENTS, the work makes use of chora/ polyphonic techniques in whic works, or even syllables, reac their conclusion only after passing successively through several sections of the chorus. With this kind of treatment the text itself tends to become unintelligible, and the listener is forced to rely on its visual reproduction.

Musically, the sense of the words is projected most forcefully by means of Nono's extraordinarily sensitive and dramatic orchestral commentary, rather than by soloists and chorus, who, though given the most heartrending utterances, sing as though disembodied, ethereal beings. The effect is strangely disquieting and moving, as though one were hearing a message from the dead, which was in fact the case with the recipients of the letters.

KRZYSZTOF PENDERECKI'S "Anaklasis," a work for strings and percussion, dates from 1960 and is one of this composer's first mature works involving the extensive use of exotic string effects which has come to be regarded as a hallmark of his style.

The program notes referred to "Anaklasis" as presenting "one aspect of contemporary avant-garde thinking in its original and pristine form," which stands as an accurate summary—especially for those to who Penderecki's later work seems repetitious and, to an extent, factitious.

Of the program's two remaining works—Olly Wilson's "Voices" and George Crumb's "Echoes of Time and the River"—there is a great deal to be said, which space does not permit in the present article. This writer would like to pay tribute here to the consummate craftsmanship of the orchestral writing in both works.

The delicacy and imaginativeness of the scoring invested the music with an immediacy and appeal that is too often lacking in works of comparable intellectual content.

TELEGRAM
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Fromm festival

Firsts at Tanglewood

By Louis Snyder

Lenox, Mass.

On Sunday evening at Tanglewood, Beethoven gave way to music none of which was composed more than 14 years ago. The crowds that had filled the Shed and covered the lawns in the afternoon were replaced by a smaller group, interested in the "now" music, which nevertheless occupied most of the Theater-Concert Hall. This was the beginning of the annual Festival of Contemporary Music, begun in 1963, and sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

Four works, of which two were United States premieres (Krzysztof Penderecki's "Anaklasis," and Luigi Nono's "Il Canto Sospeso"), one a first performance anywhere of a piece commissioned for the festival (Olly Wilson's "Voices"), and George Crumb's Pulitzer-Prize-winning "Echoes of Time and the River," made up the opening program, conducted by Gunther Schuller. During an intermission, he, in turn, was presented on behalf of the trustees of Columbia University, with the Alice M. Ditson Conductor's Award for 1970 — a citation for service to American music, and a check for $1,000.

With the exception of the Crumb style which is becoming familiar, one must rely on first impressions of what essentially seems to be a restricted scope of musical means, prodigally used, in the new works. There are the slithering strings, whispered and breathy sounds, percussion in multiple aspects, the voice as an instrument, solo or en masse, and a somewhat labored effort to include everything within reach (i.e. hand claps, knocks on wood, etc.) to fill out the sonic spectrum. No harm in enlarging it, of course, but preoccupation with the means, as intriguing as it may be for craftsmen, frequently leads composition and audience nowhere.

Exhibit A was the Penderecki "Anaklasis," composed in 1960 and already something of a much-imitated and expanded museum piece, where effects are concerned. Handsomely played by the Berkshire Music Center Orchestra (as indeed all of the program was), "Anaklasis" filled its stated refractive function, if little else.

In "Voices," Mr. Wilson has written a strong, rhythmically bracing blockbuster, employing many of the ingredients now in favor, but with a difference that indicates an individual style and a discerning taste. There are excesses, and a few surprises (were those the anvils of Nibelheim?), but "Voices" is rewarding as a recognizable entity, with some rattling good percussion passages to boot.

Nono's "Il Canto Sospeso," settings for vocal soloists and chorus of letters of condemned World War II resistance fighters, interspersed with orchestral interludes, was composed in 1956. As befits its subject matter, it is sparse and bleak and extenuated with an almost tensile thread of lyricism to bind the horror and pathos of the words to the underlying orchestral texture. The text, in Italian, has not been made easily comprehensible by the composer, although Sunday's soloists—soprano Elsa Charlston, contralto Pamela Gore, tenor Manuel Melendez, and the Tanglewood Festival Chorus—did what they could, admirably, to convey meaning. However, high purpose would seem to have been defeated by mechanics of composition.

Mr. Crumb's "Echoes of Time and the River," an extension of his earlier "Eleven Echoes of Autumn 1965," a simpler and more effective piece in the same idiom, achieves its ends with a great deal of use of the stage-managerial trappings of the "now" music — parading musicians (if slightly sheepishly), thumping on instruments, winds played into pianos' innards, chanting, whispering, shouting, and whistling (Crumb asks for 40 orchestral musicians to intone perfect fourths). These "Echoes," albeit oxerextended, still bear the marks of compositional originality and audience availability, despite the parade of chic effects, but if ever a piece ought to be played in-the-round, instead of on a concert platform, this is it.

ARTS
ENTERTAINMENT

Modern Music Given at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — This is the eighth consecutive summer in which the Berkshire Music Center at Tanglewood and Fromm Music Foundation of Chicago have sponsored a festival of contemporary music.

The festivals have provided a forum for new ideas, helped to nurture the creative mind, and kept the life stream of music alive.

Music Review

Since success is not commensurate, apparently, with quality, the above goals have been met in four concerts during the past week. The programs were given in the Theater-Concert Hall. The Boston Symphony holds forth "across the campus" in the music shed.

No shed audience, no matter how huge, could surpass the comparative tiny group of contemporary music devotess for rapt attention and blunt judgement.

In most cases the contemporary composers were on hand to take the credit or the blame.

Charles Wuorinen was not present Thursday night for his tape recorded "Time's Encomium I and II." It was a full half-hour of nightmarish sounds ranging from piercing squeals to cavernous blasts.

The whole mess was dished out in semidarkness. A few persons left. The rest were determined to weather it. There was a light sprinkling of applause. It made you wonder whether the applause was for performers — all of it immensely deserved — or if it was an expression of relief over the merciful end.

WEDNESDAY NIGHT

Nonet for Strings	Copeland
Reflexionen	Reimann
Paraphrase	Wyttenbach
Seven Profiles for String Quartet	Thimmig
Lamentations for Jani Christou	Feliciano

THURSDAY NIGHT

Five Miniatures for Clarinet and Cello	Bezanson
Time's Encomium I and II	Wuorinen
Cursive	Wen-Chung
Integrales	Varese

Work Stands Out

Most of the music played on Wednesday and Thursday nights was shocking, gross, virulent and offensive to the conventional ear.

Because the objective was to achieve new spectrums of sound, one can only conclude that the composers were ingenious, imaginative, courageous, sincere — and successful.

One of the most credible was Philip Bezanson's "Five Miniatures for Clarinet and Cello." The 54-year-old composer from Athol combined independent melodies that merged and made sense in communion. There was emotion, freshness and locomotion to this music.

Richard Feliciano's "Lamentations for Jani Christou" (a young Greek composer killed in an automobile accident) was commissioned by the sponsors and world-premiered.

It permitted no boredom. Strings, winds and percussion (12 in all) hurled out fascinating sounds — clangor, siestas of quiet, recurring blasts, with the composer running a tape recorder to spice the mixtures.

Much too long for its own good was Aaron Copland's "Nonet for Strings." Early in the piece Copland established an emotional mood (in spite of perpetually present alien tones), and kept the thing alive with approaches and recessions of tension. But soon the embers of good ideas just went on smoldering.

Aribert Reimann's "Reflexionen" would engage the interest of a sound technician. Beyond that, nothing.

It's a historical fact that about ninety percent of new music eventually winds up in the dustbin. The past week's festival indicates that the percentage of fade-outs is on the increase.

Of course, it will take time to prove it.

Music at Tanglewood

Festival of Contemporary

By HARRY NEVILLE

LENOX — Writing about last year's Festival of Contemporary Music at Tanglewood, thi swriter noted at the time the extraordinarily attracive quality of the opening night orchestral program. On the festival's three succeeding evenings, a total of between 15 and 20 chamber works was performed and yet, with the exception of a masterful piece of Claudio Spies, not one of those works seemed to achieve the distinguished level of ethe initial evening.

only the first two concerts of this year's festival, but the story is pretty much the same as with last year: brilliantly crafted and vividly conceived orchestral works followed by chamber works which, by and large, conveyed not a great deal more than the composers' rather glum determination, to structure a certain amount of time.

Of the chamber works played last Monday night only two, it seemed to this listener, displayed the workings of keen musical imaginations. Mario Davidovsky's "Synchromisms No. 6 for Piano and Electronic Sound" is an absorbing exploration of the sonic possibilities of conventional and electronic sounds, while "Movements for Three Flutes," by John Heiss, is a work of great charm and delicacy that would seem to exhaust the dimbral possibilities of those instruments.

As for the rest of the works, the best that can be said is tha some displayed at least th ecomposer's knowledge of instrumental resources. Others showed a lack even of that elementary expertise.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

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New England Newsclip

Music Review

Contemporary Music Festival

THE SEVENTH FESTIVAL of Contemporary Music at Tanglewood sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation started last night in the Theatre-Concert Hall with Gunther Schuller, artistic director of Tanglewood, directing the Berkshire Music Center orchestra.

The program consisted of four compositions dating from 1956 to this year. The oldest was Luigi Nono's "Il Canto Sospeso" (The Interrupted Song). This was the composer's transcription into music of a series of letters written by European Resistance fighters condemned to death, many being the last communications to dear ones permitted by the prison officials.

Nono uses an orchestra and a chorus in various sonority combinations and is successful to a degree in his purpose. His choice of texture is ingenious and, at times, effective. The greatest indictment that may be made is one of unemployment. The strings are not called upon for long stretches and are only asked to pluck an ineffective note at the top of their fingerboard or slide a finger along a string, touching it but weakly.

On the credit side are some groups of brass simultaneously playing half-steps in an ascending idiom, which conveyed to some of us, at least, the sense of anguish the composer obviously wished to express. Mr. Schuller worked very hard to get the chorus to maintain an undeviating sustained note in unison, which could well have been wails of lamentation.

* * *

KRZYSZTOF Penderecki's "Anaklasis" dates from 1960 and had not been played in this country previously. The term refers to a deflection of accoustical sounds. It employs quarter tones, and each string player has an individual assignment. There is amusement watching the various methods of disturbing the air waves.

Having failed to make notes on the spot and retaining imperfect attributions, there is confusion as to who did what and where. However, either in the Penderecki, or George Crumb's "Echoes of Time and the River" (1967) or in Olly Wilson's "Voices" (1970), this last a commission by the Center and the Fromm Foundation, air without sound was blown through a dozen wind instruments, viols were tapped delicately on the back and front, and the players instructed to whisper strongly, in one case shout, clap hands and resort to many devices to avoid using the skills for which their training had prepared them.

* * *

IT BECOMES a moot point to ask by what criteria these serious efforts should be evaluated. Nono's chorus may be an artistic descendant of "Wozzeck" and there are other points of departure audible, but it is difficult to measure any fresh thinking and novel inspiration against the traditions of the past. Paul Fromm's foundation has made it possible for many composers to write and be heard. Many otherwise would be neglected and ignored.

There are possibly two benchmarks by which avant-garde music may be measured, expressiveness and methods. If the composer is merely making explorations in sound, then the technique of writing deserves careful attention. If there is a message of a literary background, there is another kind of reception necessary. A large audience remained throughout the long evening and had the opportunity of conveying their enthusiastic approval to two of the composers present in person, Mr. Wilson and Mr. Crumb.

* * *

AFTER THE intermission, Otto Luening of the Columbia University School of Music stepped to the stage, representing Andrew Cordier, president of the college, to present to Mr. Schuller the 1970 Alice M. Ditson conductor's award. Luening read the deservedly flattering citation and also handed to Mr. Schuller the $1,000 check which accompanies the award.—J.C.R.

BERKSHIRE EAGLE
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AUG 20 1970

New England Newsclip

Music Fest Review

Copland's 'Nonet' Under the Baton

By JAY C. ROSENFELD

THE THIRD PROGRAM of contemporary music being presented at Tanglewood by the Berkshire Music Center and the Fromm Music Foundation started last night with Aaron Copland's "Nonet for Strings." Copland, born in 1900, is the oldest composer — with the exception of Varese, who will be played tonight — whose music is being heard in this miniature festival. However, the "Nonet" was written only in 1960, and thus postdates some of the music of younger men on the program.

Copland wrote his "Nonet" for three each of violins, violas and cellos. The sonority is rich and lavish. One might say this is his "Verklaerte Nacht." Furthermore, Copland's talent to write for instruments stood out against all the other exhibits during the evening. The others seemed to be seeking to extend the limits of the potential of the respective instruments, not an unfavorable goal to be sure, but in so doing, they avoided their normal capacities.

For instance, in Jurg Wyttenbach's "Paraphrase" for flute and piano, the composer distinctly makes the flute sound "Pfui." In this latter duet, the flutist doubles on bass flute, and the pianist on electric organ. In the final section, it becomes "increasingly aleatoric, hectic and chaotic, with the flutist reaching a climax of physical exhaustion and the pianist's activities uncontrolled."

* * *

COPLAND'S "Nonet" was well conducted by Paul Zukofsky.

Aribert Reimann's "Reflexionen" is for seven instruments, strings, reeds and harpsichord and was conducted by Tibor Pusztai. However, the work is so impoverished that it is not evident why it should be conducted at all. The violinist from her chair could easily indicate the various semaphoric signs. Regardless of the message Reimann may have had in mind, he just did not employ the instruments with adequate insight.

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"SEVEN PROFILES" for string quartet by Leslie Thimmig are miniatures, no one exceeding a minute in duration. Obviously patterned on the Webern "Five Pieces," their difficulty of execution defeats them to start. To achieve coordination was in itself a victory.

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RICHARD FELCIANO'S "Lamentations for Jani Christou" uses a dozen instruments in an elegy for a young Greek composer, who died before the promise of his imaginative mind and sensitive spirit could be fulfilled. The composer resorted to excesses in his purpose of expressivity. Kotaro Sato's baton technic was the most professional of the evening. However, the monotonous and invariable use of harmonics in the piece — plucked strings and "col legno," striking the strings and even the tail-piece with the wood of the bow — needs clarification, whether it is for sound effect or an expressive medium.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
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New England Newsclip

Music Fest Review

Variations on Chamber Music

By JAY C. ROSENFELD

THE SECOND program of the Festival of Contemporary Music being presented in the Theatre-Concert Hall by the Berkshire Music Center of Tanglewood in cooperation with the Fromm Music Foundation, consisted of chamber music. In this instance the term ranged from a remarkable performance of a "Synchronism" by Mario Davidovsky for piano, played brilliantly by Robert Miller, and electronic sound, to three compositions for various groupings of 12 instruments.

There was rewarding novelty during the evening but also some pointless efforts at change for change's sake. The "Obediens usque and mortem" of Jean-Etienne Marie for 12 brass instruments informed a stochastic method of composition. The program notes described this as "music based on mathematical formulae"; the dictionary, as something "arrived at by conjecture, random or aim." This is an example of music getting involved more in words than in sounds. Yet, it was unique even if not "very unique." As the program denoted, "a mathematical rigor of composition and an acoustical treatment of traditional instrumental ensemble."

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"TROBAR CLUS," described by its composer, Barbara Kolb, as a "Provencal poetic form developed by the Troubadors" in the 11th and 12th century, was much more kind to one's ears and seeks appreciation by grace rather than by the preceding overpowering assault. Miss Kolb allows moments of aleatoric (catch-as-catch-can) improvisation, to the dozen musicians. She requires strings, wind, percussion, guitar and harpsichord, a process in which the talented performers could doodle musically in a pleasing and instructive style. This was enjoyable without rhetorical problems.

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"MOVEMENTS FOR THREE FLUTES" by John Heiss was pretentious. It purports to present novel sounds by the instruments. They were not always patent unless what sounded like three persons pitting drupes may be so considered. "Lines for the Fallen" by Donald Lybbert for two pianos "with the micro-tones fixed by the tuning" and with a singer "able to make quarter-tone differentiations" asks for a receptive apparatus of which these ears were not capable. Yet there was a coherence, even if the poem taken from the "Mass for the Dead" by William Blake was not clearly enunciated.

George Wilson's "Concatenations" was an attempt to present a theme by 12 instruments in many conceivable distortions, but this is not exactly an exploration into virgin musical territory. Music has been written for centuries with the subject repeated in reverse, retrograde, mirrored, cancrizans, but it is not justifiable per se unless it is interesting on grounds other than as an exercise. One might question the advisability of opposing a muted string against a full-blown trumpet or clarinet. These examples of midnight oil which smell of the laboratory are not convincing. However, the evening provided adequate amends to atone for some of the drier spells.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
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AUG 21 1970

New England Newsclip

Music Fest Review

Pioneers in Sound

By JAY C. ROSENFELD

THE FINAL CONCERT of the Contemporary Music Festival sponsored by the Fromm Music Foundation was played last night in the Theatre-Concert Hall at Tanglewood. For the concluding work of the evening, musical archaeologists went way back to 1926 to revive "Integrales" of Edgard Varese (1883-1965), one of the pioneers in sound of his day and a man whose prophetic vision foresaw the direction that music of decades later would take. This does not preclude opposition nor prove that his vision was veridical.

Eleven wind instruments are required for the piece and 17 percussion instruments played by four executants. Repetitions are varied by the use of unequal metrical units, and the thematic material is scattered like shrapnel.

Varese lived the last 50 of his 82 years in the United States and was always the darling of an inner circle from which he has made little progress in escaping. The performance was necessarily intensely crude, and the conducting, by Michael Thomas, extremely vehement.

"CURSIVE" by Chou Wen-Chung is for flute and piano. "Cursive," in this instance, is explained as "a type of script in which the joined strokes and rounded angles result in expressive and contrasting curves and loops." It was not easy to discern such qualifications in the performance. Indeed, the flute made long but sure leaps like a chamois. The pianist spent some of his time away from the keyboard groping within the entrails of the instrument so that any coherence seemed more digressive than valid.

My "Emily Post" does not suggest proper behavior at a performance of music by other than human means. Not only were the lights in the house lowered, but also those on the stage for the purely electronic "Time's Enconium I and II", Charles Wuorinen. Common courtesy, of course, imposes consideration of one's neighbors at home or in a theatre. Yet must one sit in attitudes of respect, or may he doze, sleep, walk around the aisles? Must he give his total attention to the speaker-boxes as though they were live performers? Should one applaud an empty stage? Should a person moderately secure mentally be able to sit quietly under such circumstances for 30 minutes?

* * *

THE FOUR CONCERTS the Fromm Foundation provided are but one facet of its continuing encouragement and support of our best talented and trained musical minds. The cooperation proffered by the Berkshire Music Center, of which the president, Gunther Schuller, makes such a major contribution to this project, is an ideal and forward-looking effort. The audiences, consistently large, have been obviously appreciative and sympathetic to the trends shown in the concerts, and all concerned have a right to feel deeply justified in the labor and trials and achievements of the week.

CHICAGO TRIBUNE, SUNDAY, AUGUST 30, 1970

Music

A Cross-Country Week of Music—Then, What Do You Play Again?

By Thomas Willis

● LENOX, Mass. — The longer I stay in the music reviewing business, the more important becomes the question "Do I want to hear it again?" That pronoun "it" can have various antecedents, sonic or print-based, individual or collective, personal or abstract. The material involved may be as historic as a Renaissance puzzle canon or as immediate as a chancey contemporary experiment. It may pique my intellect, tickle my inner ear, or excite my easily Freudened psyche. It can affront me or bore me, crinkle my sense of fitness, or shake up my comfortable mental cushions. But the admittedly personal and highly egocentric question persists.

A long week of new music has just finished for me. Beginning with the Berio "Opera" premiere in Santa Fe, N. M., it took a jet-age stride to New England and the 1970 Festival of Contemporary Music presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation. Here at Tanglewood, still shaded by the Koussevitzky memory, the students and faculty have performed 19 contemporary works including four first performances and five American premieres. As this is being written, the festival has been over for four days. Free from a daily deadline, I am luxuriating on the veranda of Stephanie Barber's Wheatleigh, formerly the summer estate of a countess and a perfect off-season retreat for sybaritic reviewers. There is a cool breeze, a warm sun, and, from the parlor, the relaxed rambling noodling of a would-be pianist. . . .

Oh, yes. What would I like to hear again? Well, let's see. The Berio opera, certainly, altho it is most doubtful that any major company will ever repeat it. It is imaginative and conceptually interesting, but the reality is only occasionally absorbing. With costs as they are in opera houses and managers traditionally conservative, the chances of repeating a failure are few.

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Of the new works at Tanglewood, Barbara Kolb's "Trobar Clos" was the strongest magnet. The premiere took place last Monday on an impressive program which included the most effective music of the series. Miss Kolb's piece borrows its title from Provencal poetry, but there is little old fashioned or derivative in her music. It is a wordless poem, cyclic in construction and with six possible starting points.

During the initial performance, one only gradually became conscious of the work's skillful sense of balance. At times, the chamber ensemble seemed to be improvising, but the structure never sprawled. Now and then, the first-time listener became aware of organizational subtleties. But these never intruded.

A subsequent look at the score confirmed the initial impression. Miss Kolb is an exceptionally cunning manipulator of musical texture, as able to negotiate the intricacies of a palindromic tone as to find idiomatic timbers for her carefully selected group of strings, brass, percussion, and electric piano. But the importance of this work lies not in its construction but in its effect. On the basis of this one, hardly perfect performance, I would be willing to hear not only a repetition, but all six performance possibilities. The Chicago premiere already has been scheduled next season at the University of Chicago's annual Fromm concert.

There were several other works which belong on a "Deserved Repeated Hearing" list. Mario Davidovsky has been combining conventional instruments and tape syntheses for some time now, with varying degrees of success. His newest, "Synchronisms No. 6," teams the electronic generator with a live pianist. The interplay between the two sound sources is just short of adhesive. At times, the electronic sound seems to grow directly from the piano string. In other segments, the loudspeakers are polyphonic relatives of the live instrumentalist, engaging him in serial stereophonic composition. The composer does not overpower the soloist with high-volume levels and changing registration as so many of his colleagues have. With a soloist as capable as Robert Miller, the total experience becomes an exciting double display of virtuosity.

The favorite virtuoso instrument this year was not the piano, but the flute. To some extent, this fact mirrors the situation as it exists today. There are many fine, adventurous flutists around, and composers seem to enjoy working with a pure sound devoid of prominent overtones. But of the three works heard, only Chou Wen-Chung's 1963 "Cursive" resisted the temptation to exploit an overblown gimmickry. Mr. Chou builds his piece around a calligraphic brush stroke of sound which tapers off to a microtonal point. The total statement is at once severe and compelling.

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After such a series as this it is always tempting to pontificate or prophesy. Getting one's music together with a series of convenient labels is a popular pastime for reviewers as well as composers. "Post serialism is dead," one might say, or, "Happenings have at last had it." Generalizing from Nono's—who could resist the pun—to Copland's equally no-no Nonet, one might conclude that young composers know better than their elders how to turn away from musical dead ends. But that sort of statement tells more about the critic than about the music. What is important, now as always, are the recognizable new friends in the aging musical crowd.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 150,616 SUN. C. 77,059

AUG 30 1970

Conductor Erich Leinsdorf, right, talks with Paul Fromm, president of Fromm Foundation, which sponsored program on music criticism at Tanglewood, Mass.

Music Notes

Clarifying Critics' Role

By ELLIOTT W. GALKIN

E. M. Forster once said that criticism's central job seems to be education through precision." And Roger Sessions wrote that the music critic "is essentially the composer's collaborator."

The implications of both observations were certainly recognized during the recent Fromm Foundation Fellowship Program in Music Criticism which concluded last Sunday at Tanglewood, the summer home of the Boston Symphony Orchestra.

Under the program, six critics, young in years and experience, were invited to Tanglewood. Their expenses were paid by the Fromm Foundation. Selected from a national group of candidates who were screened for writing ability and musical knowledge, the fellows in music criticism were subjected to a regimen of attendance at rehearsals and concerts of contemporary music, conferences with composers and performers and examination of their scores.

They were also assigned to write reviews of the performances, which were then analyzed and criticized in roundtable discussions among themselves as well as with five senior critics—Harold Schonberg, of the New York *Times;* Boris Nelson, of the Toledo *Blade;* Irving Lowens, of the Washington Evening *Star;* Thomas Willis, of the Chicago *Tribune* and this writer.

Amateur Sponsor

The program was made possible by the Fromm Foundation, whose president, Paul Fromm, a Chicago wine importer, also subsidizes the Fromm Festival of Contemporary Music which takes place at Tanglewood each year.

During the Fromm Festival, about three dozen young performers and composers whose activities during the summer are supported by the foundation, present concerts of contemporary music. Much of it is being played for the first time and was commissioned for performance at Tanglewood.

Paul Fromm, born and educated in Germany, is a musical amateur of discernment and sophistication whose dedication to the cause of contemporary music is intense and whose commitment to its creation and performance is fervent. 'He has written, "I have a profound longing to live in a community where the significance of music is recognized as an integral part of cultural and intellectual life, where the sustenance and development of the music is a deeply-felt responsibility." To help achieve such objectives, and because he believes that the music critic's obligation to his readers is "to inform and educate," he created the summer program, the only one of its kind in the world.

Quickly, the sense of Fromm's responsibilities to the cause to today's music was reflected in the fellowship program's seminars and discussions. Quickly, too, it became apparent that the senior critics were concerned with the same fundamental considerations; each began, more or less, with the same basic questions.

Basic Question

"What is the nature and function of music criticism in the press? For whom is the critic writing? What is the relationship of the critic to the work of art? How can the critic find objective criteria for evaluation? Is it possible to reconcile loyalty to the cause of contemporary music, sympathy for its composers and performer and ruthless personal commitment to prejonceived standards of excellence?"

The discussions were uninhibited, animated and soul-searching. There was no doubt that each of the critics, young and old, deeply felt an obligation to the musical community of which he is part.

For the young composers and performers, the frank talks with the critics provided stimulating insights into the responsibilities of the music critic as a creative member of the musical community and, as a result, three developed a welcome sense of enthusiastic mutual appreciation.

For the young critics, the sessions were particularly self-revelatory. Some learned that they were incapable of reading the new, complicated scores with their novel notational systems; some were unable to understand or analyze the complex sounds which they heard. How could they describe or explain them let alone evaluate them for their readers?

For all participants, this was a program filled with opportunity for self examination and self renewal. It emphasized that the act of criticism is also one of creation a gesture of imagination, sympathy and skill, in which, as Paul Claudel has observed, the essence and implications of art may be restored in the form of intelligible words.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,021 SUN. 1,131,752

AUG 30 1970

Music

A Cross-Country Week of Music—Then, What Do You Play Again?

By Thomas Willis

● LENOX, Mass. — The longer I stay in the music reviewing business, the more important becomes the question "Do I want to hear it again?" That pronoun "it" can have various antecedents, sonic or print-based, individual or collective, personal or abstract. The material involved may be as historic as a Renaissance puzzle canon or as immediate as a chancey contemporary experiment. It may pique my intellect, tickle my inner ear, or excite my easily Freudened psyche. It can affront me or bore me, crinkle my sense of fitness, or shake up my comfortable mental cushions. But the admittedly personal and highly egocentric question persists.

A long week of new music has just finished for me. Beginning with the Berio "Opera" premiere in Santa Fe, N. M., it took a jet-age stride to New England and the 1970 Festival of Contemporary Music presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation. Here at Tanglewood, still shaded by the Koussevitzky memory, the students and faculty have performed 19 contemporary works including four first performances and five American premieres. As this is being written, the festival has been over for four days. Free from a daily deadline, I am luxuriating on the veranda of Stephanie Barber's Wheatleigh, formerly the summer estate of a countess and a perfect off-season retreat for sybaritic reviewers. There is a cool breeze, a warm sun, and, from the parlor, the relaxed rambling noodling of a would-be pianist. . . .

Oh, yes. What would I like to hear again? Well, let's see. The Berio opera, certainly, altho it is most doubtful that any major company will ever repeat it. It is imaginative and conceptually interesting, but the reality is only occasionally absorbing. With costs as they are in opera houses and managers traditionally conservative, the chances of repeating a failure are few.

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Of the new works at Tanglewood, Barbara Kolb's "Trobar Clos" was the strongest magnet. The premiere took place last Monday on an impressive program which included the most effective music of the series. Miss Kolb's piece borrows its title from Provencal poetry, but there is little old fashioned or derivative in her music. It is a wordless poem, cyclic in construction and with six possible starting points.

During the initial performance, one only gradually became conscious of the work's skillful sense of balance. At times, the chamber ensemble seemed to be improvising, but the structure never sprawled. Now and then, the first-time listener became aware of organizational subtleties. But these never intruded.

A subsequent look at the score confirmed the initial impression. Miss Kolb is an exceptionally cunning manipulator of musical texture, as able to negotiate the intricacies of a palindromic tone as to find idiomatic timbers for her carefully selected group of strings, brass, percussion, and electric piano. But the importance of this work lies not in its construction but in its effect. On the basis of this one, hardly perfect performance, I would be willing to hear not only a repetition, but all six performance possibilities. The Chicago premiere already has been scheduled next season at the University of Chicago's annual Fromm concert.

There were several other works which belong on a "Deserved Repeated Hearing" list. Mario Davidovsky has been combining conventional instruments and tape syntheses for some time now, with varying degrees of success. His newest, "Synchronisms No. 6," teams the electronic generator with a live pianist. The interplay between the two sound sources is just short of adhesive. At times, the electronic sound seems to grow directly from the piano string. In other segments, the loudspeakers are polyphonic relatives of the live instrumentalist, engaging him in serial stereophonic composition. The composer does not overpower the soloist with high-volume levels and changing registration as so many of his colleagues have. With a soloist as capable as Robert Miller, the total experience becomes an exciting double display of virtuosity.

The favorite virtuoso instrument this year was not the piano, but the flute. To some extent, this fact mirrors the situation as it exists today. There are many fine, adventurous flutists around, and composers seem to enjoy working with a pure sound devoid of prominent overtones. But of the three works heard, only Chou Wen-Chung's 1963 "Cursive" resisted the temptation to exploit an overblown gimmickry. Mr. Chou builds his piece around a calligraphic brush stroke of sound which tapers off to a microtonal point. The total statement is at once severe and compelling.

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Elsa Charlston

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Mostly Music

BY KENNETH ROBERTS
Associate Professor of Music, Williams College

I have Gunther Schuller to thank for most of the music heard this past week; as organizer of the Fromm-backed Festival of Contemporary Music at the Berkshire Music Center and as conductor of the Boston Symphony in an unusually excellent and interesting regular concert in the Shed at Tanglewood. For several seasons now, in mid-August, the BMC has hosted a week-long series of concerts, the most-prestigious of showcases for composers in this country. It doesn't make any difference who or how many are there to hear (though a significant portion of the small but devoted audiences are related professionally to the world of music). The fact remains that nowhere else in America have we such a showcase for young composers, unknown works of master composers of the century, and for performances of such items which are of unfailing high quality (sometimes the quality of performance far outshadowing the base quality of the music, itself!). It is for us, a kind of Darmstadt, Donaueschingen, and Glock's Dartington, all put on by student musicians, and for several seasons now, guided by Mr. Schuller. The financial help (mainly for scholarships for the students, fees for performance licenses, etc.) comes from the wise and patient Paul Fromm, whose wine business makes it possible. His hobby is new music, and may we all drink on.

This year, Schuller decided to let us hear several recent winners of the Pulitzer Prize for musical composition. . .notably George Crumb (1968) and Charles Wuorinen (1970) whose winning pieces were programmed. Crumb's theatrical piece - large orchestra, small ensembles (marching about the stage), and extensive percussion - including speech and song by the orchestra itself, proved a hit, and an interesting addition to the repertoire. Its subject is Time - in several phases - and if it does not fully convince in the matter of its programmatically titled sections, at least it holds attention, with its happenings. Wuorinen's all-electronic work - rather too long (30 minutes) for its medium - suffers from the RCA-Synthesizer adherance to the semitone. . .one longs for additional sounds, in an all-electronic composition, also dealing with Time. . .its passing (Encomium), rather than phases as in the Crumb.

There were the usual pretentious works (Reimann, Wyttenbach) and some that didn't come off, though the score holds promise (Copland's Nonet for Strings 1960, Luigi Nano's 'Canto sospeso', with its anti-fascist texts, written before executions), but the stealer was on the final, and fourth program: a high-powered performance of Edgard Varese's Integrales, for brass, woodwind and percussion ensemble. After some forty-odd years, it is still bracing. . .and what a good performance it got under Michael Tilson Thomas' direction. Four programs, a dozen and a half compositions: a decent survey, a chance to measure, and thanks to Fromm and Schuller and those wonderful Tanglewood student musicians, a chance at more education as well as amusement. Schuller wrote succinct program notes, and if he favors certain kinds of music at the expense of other streams in the 20th-century, it's his festival.

Friday last, he led the full Boston Symphony in a regular concert, not part of the Fromm festival, but a fascinating program including 3 works of this century: the Szymanowski 1st Violin Concerto (World War I era), the Scriabin Poem of Ecstasy (1907), and Schuller's own 'Spectra', a tone-poem for multi-orchestras written for the New York Philharmonic in 1958. One always wonders why a composer-conductor plays certain works. . .even when he begins a program with the Wagner Rienzi Overture (the earlier-programmed Weber Freischutz I could explain due to his French-horn background). Perhaps the one thread uniting all works was an interest in texture. . .the Wagner was a spacious, well-proportioned (in tempo and timbre) reading; the unknown Polish concerto a melange of various textures common at the beginning of the century - Paul Zukofsky making his BSO soloist debut as violinist here; Schuller's own piece of interest for the varied groupings of instruments (and stage positions) and their combinations; and the Scriabin, well, suffice it to say that it was emblazoned upon our ears, hearts, minds, and bodies. Each composer (in this program) had his own bag of tricks. . . sequences, favored instrumental combinations, additive construction methods, and in each work, we listened for the same, controlled items. . .but each within a different style period and vocabulary. It was a good program, and included some of the very best playing I have ever heard from the Boston Symphony.

Next week, a summation and question: where do we go from here in America's musical life?

NEWS
SPRINGFIELD, MASS.
(E) 85,055
AUG 12 1970
New England Newscl

Contempory Music Festival Scheduled

TANGLEWOOD, Lenox — The Festival of Contemporary Music, sponsored annually by the Berkshire Music Center in co-operation with the Fromm Music Foundation of Chicago takes place Monday through August 20.

The intensive presentation of new works during the five-day festival turns Tanglewood into the contemporary music capitol of the world.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 8 1970
New England Newsclip

Schuller To Review Premiere Work

Gunther Schuller, artistic director at Tanglewood, will give a lecture demonstration on Luigi Nono's "Il Canto Sospeso," Thursday evening at 8:30 in the Tanglewood Theatre-Concert Hall,

The work, described by Schuller as "one of the most important works of its time," will be given its American premiere Aug. 16 as part of the Tanglewood Festival of Contemporary Music. The lecture will be illustrated by slides and performances by musicians.

MUSIC

(Continued from page 7)

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
AUG 12 1970
New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 15 1970
New Eng New

20 Music Works To Be Presented At Tanglewood

Bos Symphony

The Berkshire Music Center and the Fromm Music Foundation will present the seventh annual Festival of Contemporary Music at Tanglewood, with concerts Aug. 16, 17, 19 and 20 at 8:30 p.m. Of more than 20 electronic, orchestral and chamber music works to be presented, five are U.S. premieres, three have been commissioned especially for the festival, and one, Davidovsky's Synchronisms No. 6, is a world premiere.

The opening concert will be devoted to orchestral music of Penderecki, Wilson, Crumb and Nono. The remaining concerts, all chamber music, will include first performances of works by Marie, Davidovsky, Kolb, Reimann, Felciano and Wyttenbach. All programs are performed by members of the Berkshire Music Center Fellowship program and are under the direction of Gunther Schuller.

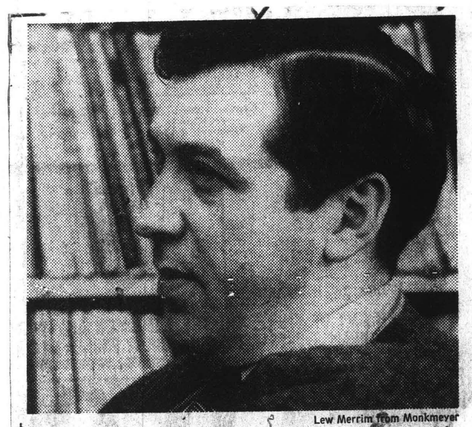
CITIZEN
BELMONT, MASS.
WEEKLY 4,200
AUG 13 1970
New England Newsclip

Tanglewood

Bos Symph

The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented from August 16 through August 20.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
AUG 16 1970



Lew Merrim from Monkmeyer

Gunther Schuller, director of the Berkshire Music Center's Festival of Contemporary Music at Tanglewood, will lead a series of programs that include five American premieres. Tonight, tomorrow, Wednesday, Friday at Lenox, Mass.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
MAY 29 1970

Felciano Honored

5454

Princeton, New Jersey

Bay Area composer Richard Felciano will be honored as a Fellow of Westminster Choir College at commencement exercises today at Princeton University Chapel, New Jersey.

Felciano, associate professor of music at the University of California, Berkeley, and co-director of the university's Electronic Music Studio, is currently in New York City on a Guggenheim Fellowship.

The composer's "Lamentations" for 12 players and electronic tape, commissioned by the Fromm Foundation, will be premiered in August at the Berkshire Music Festival, Tanglewood, Massachusetts.

TIMES
HOLBROOK, MASS.
WEEKLY 1,800
AUG 13 1970
New England Newsclip

Electronic Music, Too

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 6 1970
New England Newsclip

Festival of contemporary music set at Tanglewood

The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented from Aug. 16 through 20. Electronic, orchestral and chamber music will be included on the programs. Of the more than twenty works presented, five are American premieres, three have been commissioned by the Berkshire Music Center in cooperation with Fromm Music Foundation for the Festival; and one, Davidovsky's Synchronisms no. 6, receives its world premiere.

'The Festival within a Festival' opens Sunday evening, Aug. 16 at 8.30 p.m. in the theatre-concert Hall with Gunther Schuller, artistic director of Tanglewood, conducting the Berkshire Music Center Orchestra. The program includes: Krzysztof Penderecki's "Anaklasis" (American Premier), Olly Wilson's "Voices" (one of three works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), George Crumb's "Echoes of Time and the River," and the United States premiere of Luigi Nono's "Il Canto Sospeso."

On Mmonday at 8.30 p.m. in the Theatre-Concert Hall, the second program of the Festival presents chamber music. The program includes Jean-Etienne Marie's "Obediens usque ad mortem" (U.S. Premiere), the world premiere of Mario Davidovsky's "Synchronisms no. 6 for piano and electronic sound," Barbara Kolb's "Trobar Clus," (the second of the works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," and Edgard Varese's "Integrales."

Aaron Copland's "Nonet for Strings" opens the third concert of the Festival Wednesday evening at 8.30 p.m. in the Theatre-Concert Hall. The remainder of the program includes: Chou Wen-Chung's "Cursive," Aribert Reimann's "Reflexionen," John Heiss' "Movements for three flutes", and Richard Feliciano's "Lamentations for Jani Christou," the third work commissioned for the festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

The final concert of the 1970 Festival of Contemporary Music, Thursday at 8.30 p.m. in the Theatre-Concert Hall, includes Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations" and Jurg Wyttenbach's "Paraphrase" (U.S. Premiere).

All programs are performed by members of the Berkshire Music Center Fellowship program and are under the direction of Mr. Schuller.

Theatre Movies TV Art

Tanglewood Annual

Music Fest Has Varied Program

The 1970 festival of contemporary music, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will open at Tanglewood, Aug. 16. The four-day program includes electronic, orchestra and chamber music, three specially commissioned works, five American premieres and one world premiere. All of the works will be performed by members of the Berkshire Music Center Fellowship program, and will be directed by Gunther Schuller, artistic director of Tanglewood.

The program for the festival is as follows:

Sunday, Aug. 16, Krzysztot Penderecki's "Anaklasis" and Luigi Nono's "Il Canto Sospeso" (both American premieres), Olly Wilson's "Voices" (new work) and George Crumb's "Echoes of Time and the River."

Aug. 17, chamber music, Jean-Etienne Marie's "Obediens Usque ad Mortem" (American premiere), Mario Davidovsky's "Synchronisms No. 6 for piano and electronic sound (world premiere), Barbara Kolb's "Trobar Clus" (new work), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," Edgard Varese's "Integrales."

Wednesday, Aug. 19, chamber music, Copland's "Nonet for Strings," Chow Wen-Chung's "Cursive," Aribert Reimann's "Reflexionen" (American premiere), John Heiss' "Movements for three flutes," Richard Felciano's "Lamentations for Jani Christou (new work).

Aug. 20, chamber music, Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations," and Jurg Wyttenbach's "Paraphrase" (American premiere).

All programs begin at 8:30 p.m. in the Tanglewood Theatre-Concert Hall.

Mostly Music

BY KENNETH ROBERTS
Associate Professor of Music, Williams College

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Schuller To Review Premiere Work

Gunther Schuller, artistic director at Tanglewood, will give a lecture demonstration on Luigi Nono's "Il Canto Sospeso," Thursday evening at 8:30 in the Tanglewood Theatre-Concert Hall.

The work, described by Schuller as "one of the most important works of its time," will be given its American premiere Aug. 16 as part of the Tanglewood Festival of Contemporary Music. The lecture will be illustrated by slides and performances by musicians.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
AUG 1 1970
New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 218,305 (S) 298,557
AUG 16 1970
N. Eng New

20 Music Works To Be Presented At Tanglewood

The Berkshire Music Center and the Fromm Music Foundation will present the seventh annual Festival of Contemporary Music at Tanglewood, with concerts Aug. 16, 17, 19 and 20 at 8:30 p.m. Of more than 20 electronic, orchestral and chamber music works to be presented, five are U.S. premieres, three have been commissioned especially for the festival, and one, Davidovsky's Synchronisms No. 6, is a world premiere.

The opening concert will be devoted to orchestral music of Penderecki, Wilson, Crumb and Nono. The remaining concerts, all chamber music, will include first performances of works by Marie, Davidovsky, Kolb, Reimann, Felciano and Wyttenbach. All programs are performed by members of the Berkshire Music Center Fellowship program and are under the direction of Gunther Schuller.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
MAY 29 1970

Tanglewood

The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented from August 16 through August 20.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,415,507
AUG 16 1970

Lew Merrim from Monkmeyer

Gunther Schuller, director of the Berkshire Music Center's Festival of Contemporary Music at Tanglewood, will lead a series of programs that include five American premieres. Tonight, tomorrow, Wednesday, Friday at Lenox, Mass.

Festival of contemporary music set at Tanglewood

The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented from Aug. 16 through 20. Electronic, orchestral and chamber music will be included on the programs. Of the more than twenty works presented, five are American premieres, three have been commissioned by the Berkshire Music Center in cooperation with Fromm Music Foundation for the Festival; and one, Davidovsky's Synchronisms no. 6, receives its world premiere.

'The Festival within a Festival' opens Sunday evening, Aug. 16 at 8.30 p.m. in the theatre-concert Hall with Gunther Schuller, artistic director of Tanglewood, conducting the Berkshire Music Center Orchestra. The program includes: Krzysztof Penderecki's "Anaklasis" (American Premier), Olly Wilson's "Voices" (one of three works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), George Crumb's "Echoes of Time and the River," and the United States premiere of Luigi Nono's "Il Canto Sospeso."

On Mmonday at 8.30 p.m. in the Theatre-Concert Hall, the second program of the Festival presents chamber music. The program includes Jean-Etienne Marie's "Obediens usque ad mortem" (U.S. Premiere), the world premiere of Mario Davidovsky's "Synchronisms no. 6 for piano and electronic sound," Barbara Kolb's "Trobar Clus," (the second of the works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," and Edgard Varese's "Integrales."

Aaron Copland's "Nonet for Strings" opens the third concert of the Festival Wednesday evening at 8.30 p.m. in the Theatre-Concert Hall. The remainder of the program includes: Chou Wen-Chung's "Cursive," Aribert Reimann's "Reflexionen," John Heiss' "Movements for three flutes", and Richard Feliciano's "Lamentations for Jani Christou," the third work commissioned for the festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

The final concert of the 1970 Festival of Contemporary Music, Thursday at 8.30 p.m. in the Theatre-Concert Hall, includes Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations" and Jurg Wyttenbach's "Paraphrase" (U.S. Premiere).

All programs are performed by members of the Berkshire Music Center Fellowship program and are under the direction of Mr. Schuller.

Felciano Honored

Princeton, New Jersey

Bay Area composer Richard Felciano will be honored as a Fellow of Westminster Choir College at commencement exercises today at Princeton University Chapel, New Jersey.

Felciano, associate professor of music at the University of California, Berkeley, and co-director of the university's Electronic Music Studio, is currently in New York City on a Guggenheim Fellowship.

The composer's "Lamentations" for 12 players and electronic tape, commissioned by the Fromm Foundation, will be premiered in August at the Berkshire Music Festival, Tanglewood, Massachusetts.

TIMES
HOLBROOK, MASS.
WEEKLY 1,800
AUG 13 1970
New England Newsclip

Electronic Music, Too

TANGLEWOOD, Lenox, Mass. —The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in co-operation with the Fromm Music Foundation, will be presented from August 16 through August 20.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 6 1970
New England Newsclip

Theatre Movies TV Art

Tanglewood Annual

Music Fest Has Varied Program

The 1970 festival of contemporary music, sponsored for the seventh year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will open at Tanglewood, Aug. 16. The four-day program includes electronic, orchestra and chamber music, three specially commissioned works, five American premieres and one world premiere. All of the works will be performed by members of the Berkshire Music Center Fellowship program, and will be directed by Gunther Schuller, artistic director of Tanglewood.

The program for the festival is as follows:

Sunday, Aug. 16, Krzysztot Penderecki's "Anaklasis" and Luigi Nono's "Il Canto Sospeso" (both American premieres), Olly Wilson's "Voices" (new work) and George Crumb's "Echoes of Time and the River."

Aug. 17, chamber music, Jean-Etienne Marie's "Obediens Usque ad Mortem" (American premiere), Mario Davidovsky's "Synchronisms No. 6 for piano and electronic sound (world premiere), Barbara Kolb's "Trobar Clus" (new work), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," Edgard Varese's "Integrales."

Wednesday, Aug. 19, chamber music, Copland's "Nonet for Strings," Chow Wen-Chung's "Cursive," Aribert Reimann's "Reflexionen" (American premiere), John Heiss' "Movements for three flutes," Richard Felciano's "Lamentations for Jani Christou (new work).

Aug. 20, chamber music, Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations," and Jurg Wyttenbach's "Paraphrase" (American premiere).

All programs begin at 8:30 p.m. in the Tanglewood Theatre-Concert Hall.

BERKSHIRE EAGLE
PITTSFIELD, MASS.

REPUBLICAN
SPRINGFIELD, MASS.

New England Newsclip

AT TANGLEWOOD

Festival of Contemporary Music

TANGLEWOOD, Lenox — The 1970 Festival of Contemporary Music at Tanglewood, sponsored for the seventh year by the Berkshire Music Center in co - operation with the Fromm Music Foundation, will be presented today through Thursday. Electronic, orchestral and chamber music will be included on the programs.

American Premieres

Of the more than 20 works presented, five are American premieres, three have been commissioned by the Berkshire Music Center in cooperation with Fromm Music Foundation for the Festival; and one, Davidovsky's Synchronisms No. 6, receives its world premiere.

"The Festival within a Festival" opens this evening at 8.30 in the Theater - Concert Hall with Gunther Schuller, artistic director of Tanglewood, conducting the Berkshire Music Center Orchestra. The program includes: Krzysztof Penderecki's "Anaklasis" (American Premiere), Olly Wilson's "Voices" (one of three works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), George Crumb's "Echoes of Time and the River," and the United States premiere of Luigi Nono's "Il Canto Sospeso."

On Monday at 8.30 p.m. in the Theater - Concert Hall, the second program of the festival presents chamber music. The program includes Jean - Etienne Marie's "Obediens usque ad mortem" (U.S. Premiere), the world premiere of Mario Davidovsky's "Synchronisms No. 6 for Piano and Electronic Sound," Barbara Kolb's "Trobar Clus," (the second of the works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," and Edgard Varese's "Integrales."

Third Concert

Aaron Copland's "Nonet for Strings" opens the third concert of the Festival Wednesday at 8.30 p.m. in the Theater - Concert Hall. The remainder of the program includes: Chou Wen-Chung's "Cursive," Aribert Reimann's "Reflexionen," John Heiss' "Movements for three flutes," and Richard Feliciano's "Lamentations for Jani Christou," the third work commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

The final concert of the 1970 Festival of Contemporary Music, Thursday at 8.30 p.m. in the Theater - Concert Hall, includes Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations" and Jurg Wyttenbach's "Paraphrase" (U.S. Premiere).

All programs are performed by members of the Berkshire Music Center Fellowship program and are under the direction of Gunther Schuller, artistic director of Tanglewood.

GUNTHER SCHULLER

ALEXIS WEISSENBERG

PAUL ZUKOFSKY

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,636 SUN. 347,939

AUG 14 1970

Music Critic

Fromm Foundation Program Appoints Director

Elliott W. Galkin, music critic of the *The Sun*, has been appointed director of the second Fromm Foundation fellowship program in music criticism which will take place during the final two weeks of the Tanglewood Music Festival, the summer home of the Boston Symphony Orchestra, it has been announced by Dr. Boris Nelson, president of the Music Critics Association.

Dr. Galkin was also the director of the first fellowship program, which took place at Tanglewood last year.

Under the terms of the program, which is a project of the Music Critics Association and is subsidized by the Fromm Foundation, six young critics will be invited to be in residence at the Contemporary Music Festival at Tanglewood for a period of 10 days, when Tanglewood's Modern Music Festival will take place. Each fellow in the program will receive a stipend covering room, board and incidental expenses.

In co-operation with the Berkshire Music School and under the guidance of the five senior music critics who will serve as a faculty in music criticism during this period, the fellows in music criticism will attend rehearsals of the Tanglewood Orchestra, the Boston Symphony Orchestra and the various programs in the annual festival, which takes place under the direction of Gunther Schuller every year at the end of the Tanglewood season.

Roster Of Critics

The roster of senior critics includes Irving Lowens of the Washington *Evening Star*, Dr. Nelson of the Toledo *Blade* Harold Schonberg of the New York *Times*, Tom Willis of the Chicago *Tribune* and Dr. Galkin.

"The object," explained Dr. Nelson, who is also director of fine arts at the University of Toledo, "is to create a dynamic forum where young critics can be provided with opportunities to hear the most contemporary kinds of music under ideal conditions. From their discussions among themselves, and with the different performers and composers who will be present at Tanglewood, and from analysis of articles they will write which will be examined by the senior critics, they will be able to gain authoritative insights—and new sympathies—for the development of contemporary music in America."

One Baltimorean is among the six fellows in music criticism who have been selected. He is the Rev. James Burns, writer for various religious publications, among them *The Voice*, and *Catholic Choirmaster*. The other recipients are James E. Harvey, of the *Flint Journal* (Michigan) and formerly editor-in-chief of the Kalamazoo College newspaper; Peggy Ann McKay, record reviewer and writer for the *Flint Journal;* Linda Winer Pitcher of the Chicago *Tribune;* Susan Gay Raccoli, a student in the Rockefeller Foundation project for the training of music critics, at the University of Southern California, and writer for *Contempo;* and Carol Wesley Steiner, of the Buffalo *Evening News*, and a contributor to *Current Musicology*.

Tanglewood

Festival of Contemporary Music

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On Monday, August 17 at 8:30 p.m. in the Theatre-Concert Hall, the second program of the Festival presents chamber music. The program includes Jean-Etienne Marie's "Obediens usque ad mortem" (U.S. premiere), the world premiere of Mario Davidovsky's "Synchronisms No. 6 for piano and electronic sound," Barbara Kolb's "Trobar Clus" (the second of the works commissioned for the Festival by the Berkshire Music Center in cooperation with the Fromm Music Foundation), Donald Lybbert's "Lines for the Fallen," Leslie Thimmig's "Seven profiles for string quartet," and Edgard Varese's "Integrales."

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The final concert of the 1970 Festival of Contemporary Music, Thursday, August 20 at 8:30 p.m. in the Theatre-Concert Hall, includes Philip Bezanson's "Five miniatures for clarinet and cello," Charles Wuorinen's "Time's Encomium I and II," George Wilson's "Concatenations" and Jürg Wyttenbach's "Paraphrase" (U.S. premiere).

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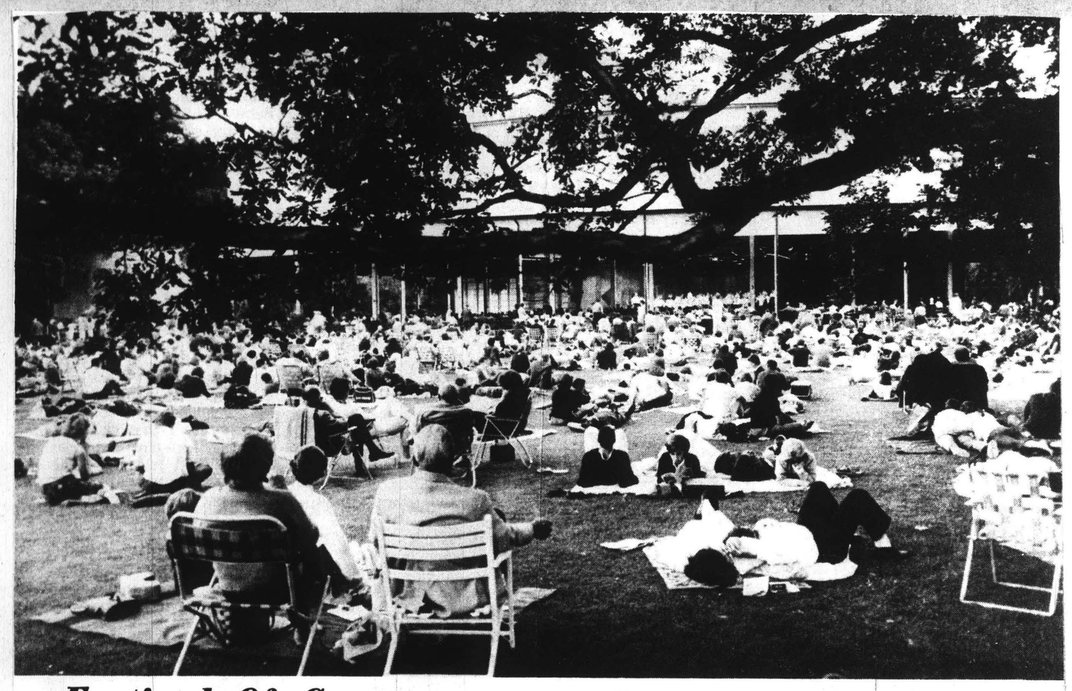
JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 13 1970

New England Newsclip



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Schuller To Receive $1,000 Award

B E 8/11

Gunther Schuller, artistic director of Tanglewood, will receive the 1970 Alice M. Ditson Conductor's Award of $1,000 during the opening concert of the Festival of Contemporary Music this Sunday evening at 8:30 in the Berkshire Music Center.

Composer Otto Luening will make the presentation that is sponsored by Columbia University and includes a citation by Columbia President Andrew W. Cordier.

26th Recipient

The 44-year-old Schuller is the 26th recipient of the award. It is given to an American conductor who has particularly promoted music by 20th century American composers both here and abroad.

Schuller is well-known as conductor and composer. He is director of the Berkshire Music Center, president of the New England Conservatory of Music, and author of "Early Jazz." He will conduct the Sunday concert which features the world premiere of "Voices" by Olly Wilson.

The citation praises Schuller for his career as a musician and for instructing others to follow in his path.

Bos Sym Orch

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 15 1970

New England

Composer Premieres Work

785

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — For Barbara Kolb, a Hartford-born composer, the world of music has definitely taken a turn for the better. It changed in 1969, when she was named simultaneously for the Guggenheim Award and the coveted Prix de Rome, or "Rome Prize". Both prizes, awarded after a general review of a composer's work, presented a delightful dilemma — which to pick?

"I picked the Rome Prize, which is given annually to only two composers," Miss Kolb explained. "Right after word got out about that prize I received a special delivery letter from Tanglewood. At first I though they were asking for repayment on a scholarship I once had. It was a pleasant surprise to find the Fromm Commission wanted to commission a work from me, instead."

The Fromm Music Foundation annually commissions works of 10 to 15-minute duration from contemporary composers for presentation during a week-long festival of modern music held at Tanglewood. Miss Glob's Rome Prize was a two-year grant which enables a composer to work in an atmosphere of some financial security.

That commission developed into "Trobar Clus," a ten-minute piece featuring conventional string instruments plus flutes, guitar, brass and an electric harpsichord. The form is along the lines of the troubador (trobar is troubador in Italian) song of the 11th and 12th centuries.

More important, "Tobar Clus" will be performed Monday night in a world premiere concert at Tanglewood. The exhuberant young composer is understandably excited, and She recently arrived from Rome to oversee rehearsals and the performance.

"'Clus is the most important piece I've written to date, and I'm a little anxious about it," Barbara admitted as we left one of the rehearsal halls for lunch.

The composer had reason to be anxious; it's tricky writing the "new music", as contemporary music is called, and through the years one problem facing composers has remained constant — you never can really be sure of what you've done until it's played and heard.

"After one rehearsal I realized that the piece didn't work in a few spots. Fortunately, I've been able to change it statisfactorily and it will be in good shape for the concert. And the players are good. But you never can be sure until the last moment," she added cautiously.

Like much of the music being written today by composers under 30, "Trobar" is described in Barbara's program notes as being in an "uncrystallized" rondo form allowing great flexibility, yet contained within a strict frame. The instruments are physically grouped into four sections surrounding the conductor, and the music flows from one to the other in individual statements that sometimes overlap.

"It's a constant cycling that I'm striving for," she explained carefully. "And I've written these special notes to help the audience, give them a guide so they can follow the music better."

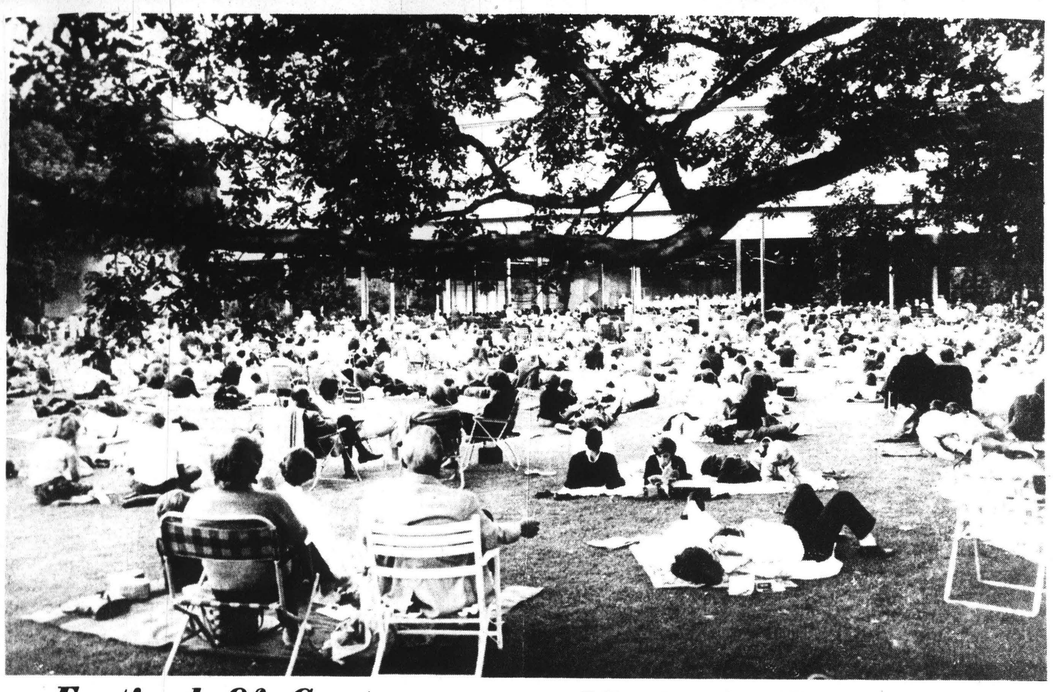
Miss Kolb is acutely aware of difficulties experienced when people bring their 19th century conditioning into a hall where 20th century music is being played. However, loss of understanding or supposed "emotional response" to music is a temporary but unavoidable casualty of changing styles.

"I sympathize with the listener. Music these days is incoherent. Obviously that's because there's no longer a rigid basic form to follow — no logical container. Everybody's piece is different, yet alike in its differences. It's very complicated and paradoxical."

"Without the old style comparative examples, it's a momentary loss for the audience, but not for the composer who enjoys the new freedom," she continued.

Barbara admits much of her early instincts towards composing came from her father, Hal Kolb, who for years was staff pianist and organist for WTIC ("he could improvise anything!"). Her mother still lives in Hartford.

For Barbara, her presence at Tanglewood is a kind of homecoming. She was there in 1960 as a clarinetist and in 1964 and 1968 as a composer, studying under noted musicians Gunther Schuller and Lucas Foss.



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Berkshire Eagle
TIMES
PITTSFIELD, COURIER
AUG 15 1970

Composer Premieres Work

785

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Berkshire Center Holds Tanglewood on Parade

By RAYMOND MORIN
Telegram Music Critic

Music Reviews

LENOX — The big news of Tanglewood on Parade that started at 1:50 p.m. on Tuesday and ended at 10:45 p.m. was made on the side of the campus known as the Berkshire Music Center.

Climax was a gala 30th anniversary concert in celebration of the 70th year of American composer Aaron Copland who headed the composition department at the center for many years.

Combined Orchestras

Copland conducted the Boston Symphony of 133 players in the overture to "Candide" by Bernstein. He led the 120 members of the Berkshire Center Orchestra in Paul Hindemith's "Symphonic Metamorphosis on Themes of Carl Maria von Weber."

Huge as the Music Shed stage is, it must have been a miserably uncomfortable confinement for the combined orchestras which played Copland's suite from "The Tender Land" and Tchaikovsky's "Romeo and Juliet" Overture-Fantasie.

The humidity was oppressive, plus rain, lightning and thunder that started with the main event and continued throughout the entire program.

Lukas Foss performed as soloist and conductor of the Boston Symphny in Bach's Piano Concerto in D minor.

All of which was very glamorous.

But the really important events at Tanglewood on Tuesday took place before 8:30 p.m. They were in the theater concert hall, chamber music hall, steps of the center's main building and in the formal gardens.

Musicians of the Future

Here was a demonstration of music and musicians of the future given by 350 talented young people, 140 on fellowship.

Copland put his finger on the crux of the center's reason for being in a brief talk after intermission of the main concert.

He lauded the center's founder, the late Serge Koussevitzky, praising his "full sense of responsibility in being a musician, especially to young people."

During its 30 years, dozens of those now celebrities have gone from "student" status at the center to stars (conductors, instrumentalists and singers) of the Boston Symphony at Berkshire Music Festival concerts.

This year, "demonstrations" were space so that one could attend most of the five-ring circus. In past years, as many as three concerts were in progress at once and only a track star could have looked in on a little bit of each.

The Berkshire Music Center Chamber Orchestra was led by five young men from this country and England. Any one of them could conceivably be a Bernstein or Ozawa of the future, both of whom were once "students" at the center.

Astute Performance

Isaiah Jackson certainly has no impediments to reach the top. He conducted a sensitive and astute performance of the slow movement from Schumann's Fourth Symphony. Mesru Mehmedov did as well by Haydn's Symphony No. 82, "The Bear." In fact, the latter became so engrossed that there was difficulty interrupting him so that the time allotment schedule could be met.

If soprano Linda Phillips doesn't reach the top, it will be because singers go out of style. She sang Wagner's Mathilde Wesendonk songs in a sumptuous voice and commensurate intelligence.

As usual, the "Composers Forum" has its highs and abysmal lows. Knusen's "Vocalise With Songs of 'Winnie-the-Pooh'" may be remembered as a nonsense elegy with interred humor requiring soprano Elsa Charlston to shriek above a lamenting instrumental background. It might have helped if the words were understood.

Kurt Carpenter's "Night Spell" had some ingenious sounds culminating in a blast that must have moved the chamber music hall off its foundation.

The gala concert also had its ups and downs.

Copland devoted practical energy to get every ounce of zing out of the Bernstein Overture and Hindemith's "Metamorphosis." Both were played with bursting enthuaisam by their respective orchestras.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUL 30 1970
New England Newsclip

NEWS
SPRINGFIELD, MASS.
(E) 85,053
JUL 29 1970
New England Newsclip

Berkshire Anniversary Concert One of Finest Musical Evenings

By RICHARD CONWAY

Inspired! That's the only word that can even begin to describe the 30th anniversary concert of the Berkshire Music Festival last night. It was one of the finest evenings with music that this reviewer has ever spent.

The evening began with Aaron Copland's "Fanfare for the Common Man", played by a brass ensemble in front of the music shed before the concert proper began. The marvelously sonorous chords of this short work were a fitting beginning for the evening's festivities. Conducted by Roger Vodsin, of the Boston Symphony, the ensemble played with great clarity, strength and precision.

It was fitting, too, that the opening fanfare should be by Aaron Copland, for it was his anniversary night also. The great American composer is celebrating his 70th birthday year.

And how he celebraed it last night! With stunning energy and incisiveness he led the Boston Symphony and the Berkshire Music Center Orchestra through four of the five scheduled works. While certainly not a great conductor, he established a sure rapport. The result was almost incredible.

Leonard Bernstein's "Overture to Candide" opened the program. The alternately spritely rhythms and flowing melody set the tone for what followed.

What followed was a masterful performance of the Bach Piano Concerto in D minor S. 1052. Lukas Foss was pianist and conductor for this work, with a Baroque size string ensemble accompanying. In terms of figurations in the first and last movements were models of clarity and precision. The beautiful second movement, Adagio, was exquisitely done Foss' playing of the driving pure music, this was the highlight of the night.

by solo piano and solo violin, viola, cello, and bass. It was Bach being played as Bach was meant to be played.

Copland then led the Berkshire Music Center Orchestra through Paul Hindemith's Symphonic metamorphosis of themes by Weber. These young people gave the Boston Symphony a good run for the money. They played with rich tone, great cleanness, and rhythmic precision. Especially well done were the second movement "Scherzo" and the third movement "Andantino". The latter featured an excellently played flute solo by Bonnie Boyd.

After the intermission came three pieces from Copland's own opera "The Tender Land." This is the Copland of the Americana period, when he wrote with such rich understanding of this nation, its history, and most of all its people. It is filled with the composer's beautiful folk like melodies and foot - tapping square - dance rhythms.

The final movement is stirring, with its broad, expansive melody that sings of "the promise of living". It is a deeply moving work, and the orchestra played it with great sensitivity.

The program ended with the Overture to Romeo and Juliet by Tchaikovsky. Copland dedicated the performance to the memory of Serge Koussevitsky, who founded the Berkshire Music Festival, 30 years ago. Under Copland's baton, the combined orchestras gave it a strong and appropriately Romantic performance.

A standing ovation greeted the end of the concert. It was richly deserved.

Whitestone

PRECONCERT PICNICS, a Tanglewood-on-Parade tradition, ran into rain trouble last night, but some groups gave it a go, among them, from left, Mr. and Mrs. Benjamin M. England of Pittsfield, author William L. Shirer, Mrs. Martha Pelton and daughter Cathy, of Lenox, and Mr. and Mrs. Richard E. Ross of Richmond.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 29 1970
New England Newsclip

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 29 1970

New England Newsclip

Young Musicians Have Eight-Hour Tanglewood Spree

By R. C. HAMMERICH

LENOX — There were seven concerts by 450 muscians at Tanglewood Tuesday. It was the annual dislay of young talent called Tanglewood-on-Parade, including the Boston Symphony Orchestra.

Student Exhibition

Involved were 140 advanced students attending the Berkshire Music Center on Fellowships and about 200 younger students in the programs of the Boston University Tanglewood Institute.

The Boston Symphony Orchestra has a few more than 100 members, and it joined the orchestra of the Berkshire Music Center (about 75 members) for the gala 30th anniversary concert at 8.30 conducted by Aaron Copland and Lukas Foss.

Aaron Copland, America's Best-known composer, was administrator and member of the faculty of the center from its inception in 1940. This year's parade is in celebration of his 70th birthday as well as the 30th birthday of the center.

Young Conductors

The concerts began at 2 in the Tanglewood Theater with the Center Chamber Orchestra (about 35 members) playing five pieces conducted by five student conductors. There were a couple of hundred listeners, the vanguard of an audience of several thousand that was arriving all afternoon and early evening.

The other concerts were in the chamber-music hall, the shed and on the lawn south of the main house overlooking the Stockbridge Bowl and Lake Mahkeenac.

The music covered the proverbial gamut from traditional to avant garde, small to large, short to long, happy to sad, soft to loud, bad to good. . . or, to put it more accurately, uncomfortable to satisfying.

Play by Play

Here is a quick rundown of the events: second concert, institute orchestra, four pieces, 60 members, in the shed; third concert (3.15), composers forum, four brand new pieces for small ensembles (one for unaccompanied oboe).

Fourth concert (4 p.m.) institute recital in theater, four pieces in 90 minutes played by a wind quintet, brass quintet, vocal quartet, string quartet by Piston, Mozart, Verdi and Parris.

Fifth concert, three soloists, contralto, bass and soprano, in chamber music hall; sixth concert, three peices for wind groups by Fine., Schuller and Mozart at 6 for picknickers siting on the lawn hear the main house.

Interspersed among the concerts were occasional brass fanfares intended to call attention to another program beginning. They were among the happiest moments of the afternoon being more like short, bright band pieces than the ra-ta-ta sound one expects from the word fanfare.

Also interspersed among the buildings, trees, lawns and gravel paths of Tanglewood were hundreds of people strolling from concert to concert or just sitting on the grass in the mellow air.

Dual Finale

The final concert of the evening in the great shed included five works, two conductors and two orchestras; Aaron Copland conducted the Boston Symphony Orchestra in a performance of Bernstein's overture to "Candide"; Lukas Foss, at the piano, conducted the Boston Symphony Orchestra in a performance of Bach's Piano Concerto in D Minor; Copland conducted the Berkshire Music Center Orchestra in a performance of Hindesmith's "Symphonic Metamorthosis of Themes by Carl Maria Von Weber"; that was before intermission.

After intermission Copland conducted the combined Boston Symphony and Berkshire Music Center Orchestras (about 19[illegible] musicians) in performance of his own suite from "th[illegible] Tender Land'' an[illegible] Tchaikovsky's Overture "Romeo and Juliet."

(Foss is part of the 30 [illegible] anniversary. He was protege of the Center's founder, Serge Koussevitzky, was a student at Tanglewood in the first three years of the Center, and is now music director and conductor of the Buffalo Philharmonic Orchestra.)

Long Island Press
JAMAICA, N. Y.
D. 471,961 SUN. 423,730

JUL 30 1970

CRITIC AT LARGE by Byron Belt

Tanglewood Anniversary

LENOX, Mass.—Class and quality have been the special glories of the Boston Symphony Orchestra through the years, and they are what makes the summer Tanglewood Festival particularly enjoyable.

This week Tanglewood took time out to celebrate the 30th anniversary of the founding of the Berkshire Music Center by the late and legendary conductor of the Boston Symphony, Serge Koussevitsky. The summer educational activities through the years have produced many of today's major musical leaders, including Leonard Bernstein, who is serving as advisor to the artistic leadership of Seiji Ozawa and Gunther Schuler.

In addition to enjoying it's own birthday party, it was decided that this year's annual "Tanglewood on Parade" would honor the upcoming 70th birthday of composer Aaron Copland, who, among his endless activities is chairman of the Faculty Emeritus of the Berkshire Center which he has headed for many years.

* * *

"TANGLEWOOD ON PARADE" offered a marvelous musical smorgasboard of delicacies and things not so fragile. It managed to play not only the caliber of the aristocratic Bostonians, but the exciting accomplishments of several hundred young composers, conductors and performers of all times.

Among the distinguished summer faculty, it was particularly enlightening to watch Leon Barzun shepherd five young conductors through rehearsal sessions with the center's chamber orchestra. It was also a special treat to see soprano Phyllis Curtin modulate from tense concern to hue-and-cry release and pride as several other student singers demonstrated the sort of progress which can be accomplished in the atmosphere of total concentration and dedication possible only in such a place.

Hovering over all, of course, was the director of the educational program, and one of America's top composers and conductors, Gunther Schuler. A program of works for chamber ensemble by various of the summer's young composers was particularly enjoyable, although as a creator sensitive to the difficulties young composers face, Schuler might insist that future programs offer at least the full names of each composer.

* * *

ONE COMPOSER whose name we discovered because he was also one of the young conductors (and performers always have their names and credentials given in fullest detail at Tanglewood!), was Oliver Knussen, and it is probably a name to remember. British to the core is "Vocalise with Songs of 'Winnie the Pooh'," which was a delightful musical evocation, sung enduringly and with vocal aplomb by soprano Elsa Charleston.

There were fanfares and serenades everywhere, and the exquisite Berkshire setting was hampered only by a day of incredible mugginess and threatening storm.

The storms materialized during the gala concluding concert, with thunder, lightning and rain, in dramatic sequence that managed to replace the scheduled fireworks with a heavenly spectacular that mere musicians could hardly challenge.

Challenge was offered aplenty during the evening's program which featured both Boston Symphony and the Berkshire Music Center Orchestra which performed gloriously both separately and together under the day's hero, Aaron Copland. Since we have always found Copland to be a singularly effective conductor (often under-appreciated by my colleagues, but never by the admiring musicians who perform under him), the evening proved a special delight.

The Tanglewood season runs through August and there are all-Beethoven programs galore, the Berlioz Requiem and enough new music to stimulate any music lover.

SAN BERNARDINO, CALIF.
SUN-TELEGRAM
SUN. 79,500 D.

AUG 9 1970

Robert Cole On Berkshire Center Podium

Robert Cole, Los Angeles conductor, directed the Berkshire Music Center Orchestra as part of the annual "Tanglewood on Parade" program at the famed Tanglewood Music Festival sponsored by Boston Symphony Orchestra.

Cole is a member of a small group of conductors chosen from throughout the world to study conducting at Tanglewood with Leonard Bernstein and Leon Barzin for eight weeks.

Cole will return to Los Angeles about Sept. 1, at which time he will resume his duties as musical director of the West End Symphony, Ontario, Tulare County Symphony, Immaculate Heart College Orchestra, Riverside Opera Association and Los Angeles Ballet Society.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 29 1970

New England Newsclip

Music Review

Copland's Parade

By JAY ROSENFELD

TANGLEWOOD - ON - PARADE yesterday was a veritable horn of plenty from 2 to 11 p.m. One might have called it a cornucoplandia, for the main and final event of the day was a massive concert in which the Boston Symphony and the Berkshire Music Center orchestras combined to play under the baton of Aaron Copland, who is soon to celebrate his 70th birthday. The program was chosen to honor him for the 25 years he devoted to the Center's organization and development.

The attendance was 5,608.

* * *

A SURVEY of the total events is necessary to discern the significance of the activities at Tanglewood. There were student fanfares by the brass instrument choirs to start both the afternoon and the evening sessions.

There were short programs by the BMC chamber orchestra in which five student conductors took turns; a program by the Boston University Tanglewood Institute Young Artists Symphony Orchestra with James Yannatos, conductor; a composers' forum prepared under the supervision of Gunther Schuller; the BU Institute presentation of a recital program of works for brass quintet and string and vocal quartets; a concert by the Center vocal department; an outdoor concert of music for winds; and then, to climax the day, the gala 30th anniversary concert.

It is always good for an argument to bring up the subject of whether an artist with a mail-order fiddle can make as good a sound as a moderately able violinist with a Stradivari. The same conditions hold for the variety of means used yesterday in the various programs. Young Mr. Yannatos made his orchestra of high-school age performers, who played competitive selections from the standard repertory, sound in very respectable comparison with the performances of the more mature Music Center and the professional orchestras.

* * *

COPLAND opened his program with the overture to Bernstein's "Candide." Lukas Foss played the solo and, conducting from the keyboard, directed the Bach D Minor piano concerto, a performance he has done five previous times on the Tanglewood grounds.

This is always a questionable procedure. For instance, after the initial orchestral tutti, Foss was so engrossed in his orchestra that he failed to articulate the supremely effective ascending five-step idiom which emerges from the orchestral introduction. He got into the piano soon later and gave a splendid rendition. However, one wonders whether the reduced Boston forces required all that arm-waving in the adagio.

* * *

BERKSHIRE MUSIC Center Orchestra took over the stage entirely and played the Hindemith Symphonic Variations on themes of Carl Maria von Weber for Copland.

After intermission, the two orchestras combined and played Copland's own suite from his opera "The Tender Land," three deeply inspired movements. The introduction and poignant love music; the party scene, a boisterously infectious hoe-down; and the very moving "The Promise of Living."

* * *

A STORM had been brewing most of the evening with faint rumbles of thunder audible from time to time. The greatest clap of the evening came as the combined forces launched into Tchaikovsky's overture to "Romeo and Juliet," just as Romeo started to breathe hard.

Before starting the second half of the evening, Copland stepped to the microphone and, in a few terse words, paid a tribute to the memory of the founder of the Berkshire Music Center, Serge Koussevitzky. He stated that the performance of the Tchaikovsky overture would be dedicated to his memory.

July 28 Tanglewood Goes 'On Parade'

BOSTON, Mass. — The annual day- long Tanglewood-on-Parade program at Tanglewood, the Boston Symphony Orchestra's summer home on July 28, is to be a double celebration this year. It celebrates the 30th anniversary of the Berkshire Music Center, the orchestra's summer school for advanced music study, and it honors composer Aaron Copland, long associated with the center, as he approaches his 70th birthday.

The Berkshire Music Center was founded in 1940 by the Boston Symphony's then music director, Serge Koussevitzky, as the fulfillment of a long-cherished dream. Talented young musicians from this country and abroad gather for an intensive eight-week session of study and performance. Aaron Copland recognized as one of America's great composers, headed the composition department for 25 years from the time of the Berkshire Music Center's founding. Pianist-conductor, Lukas Foss, also renowned as a composer, was a member of the center's first class in 1940, as was Leonard Bernstein, now advisor to Tanglewood. Seiji Ozawa, an artistic director for Tanglewood, came to study at the Berkshire Music Center in 1960 at the invitation of Charles Munch, Serge Koussevitzky's successor as music director of the Boston Symphony. While there as a student, Ozawa won the Koussevitzky prize, given annually to the year's outstanding young conductor at Tanglewood.

NEWS
BANGOR, MAINE
(M) 78,940

JUN 8 1970

New England Newsclip

Rose Walsh — Tanglewood Turns 30

By ROSE WALSH

Tuesday, July 28, will be a big celebration day at Tanglewood, the summer home of the Boston Symphony Orchestra at Lenox.

Featuring the annual day-long Tanglewood-on-Parade program of music, the event will celebrate the 30th anniversary of Berkshire Center, founded in 1940 by BSO's then music director, Serge Koussevitsky.

It will also honor Aaron Copland as he approaches his 70th birthday. He is widely recognized as one of America's best contemporary composers and long associated with the Center (summer school for advanced music study).

Each year Tanglewood-on-Parade begins at 2 p. m. with demonstrations of the work of the Berkshire Music Center's students.

It culminates at 8:30 in the evening with a Gala Concert in the Music Shed and fireworks over the Stockbridge Bowl.

This year Copland conducts the Boston Symphony and Berkshire Music Center Orchestras and Lukas Foss (a member of the Center's first class in 1940), widely known as a composer, is pianist-conductor with the BSO.

Another renowned 1940 alumnus, Leonard Bernstein, now adviser to Tanglewood, will have his Candide overture played by the BSO and conducted by Copland to open the program.

Copland will conduct his Suite from The Tender Land and Tchaikovsky's Romeo and Juliet, a work closely associated with Koussevitsky.

Tickets for Tanglewood-on-Parade are priced at $3, $4.50, $5 and $6 with box seats $6.50. They are available by mail or in person at the box office, Tanglewood, Mass. 012401.

Rabbi Harold I. Saperstein, president of the New York Board of Rabbis, officiated at the nuptial ceremony of his son, Marc E. Saperstein, and Miss Roberta Shapiro, both graduate students at the Hebrew University in Jerusalem, which took place last Wednesday at Temple Israel, Boston.

Rabbi Roland S. Gittelsohn of Temple Israel and president of the Central Conference of American Rabbis; Rabbi Sanford Saperstein, uncle of the bridegroom, and Rabbi Benzion Gold, director of the B'nai B'rith Hillel Foundation at Harvard University, assisted.

The bride, daughter of Dr. Robert Shapiro, an orthopedic surgeon, and Mrs. Shapiro of Brookline, is a graduate of the University of Chicago.

Her husband, a summa cum laude graduate of Harvard, is a rabbinical student on leave from the Hebrew Union College - Jewish Institute of Religion in New York.

A November wedding is in the planning for Mt. Ida College alumna Miss Shawna Mary Donovan and Robert Arthur Lavigne, as announced by the parents of the future bride, Mr. and Mrs. Charles L. Donovan, Jr., of Larchmont, N. Y. The prospective bridegroom is the son of Mr. and Mrs. Omer D. Lavigne of Leominster.

Miss Donovan is a provisional member of the Junior League of Larchmont. Her fiance, a student at Babson Institute of Business Administration, Wellesley, was graduated from Notre Dame High School, Fitchburg. He was staff sergeant with the First Infantry Division in Vietnam.

More to Come Mon A. M.

Band.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 23 1970

New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, June 8, 1970

Kaleidoscope

By R. E. Krieger

THE TANGLEWOOD-on-Parade concert at Tangelwood this year will be on July 28 with usual demonstration of work by the students at the Berkshire Music Center beginning at 2 p.m. the day-long celebration will culminate in the Gala Concert in the Music Shed beginning at 8:30 p.m.

Aaron Copland will conduct the Boston Symphony in the overture to "Candide" by Bernstein, the Berkshire Music Center orchestra in Hindemith's "Metamorphosis on Themes of Weber," and the combined Berkshire Center and Boston Symphony Orchestras in his own suite from "The Tender Land" and the Tchaikovsky "Romeo and Juliet."

Lukas Foss will also be on hand to conduct the Boston Symphony in Bach's "Piano Concerto in D Minor" in which he will also be piano soloist.

The concert is a double celebration . . . for the 30th anniversary of the Music Center and in honor of Copland as he nears his 70th birthday.

TANGLEWOOD-ON-PARADE
a day-long celebration culminating with the . . .
GALA CONCERT
JULY 28/SHED/8:30 P.M.
in honor of
AARON COPLAND'S
70th Birthday
The BOSTON SYMPHONY ORCHESTRA
Bernstein: 'Candide' overture
AARON COPLAND conductor
Bach: Piano concerto in D minor
LUKAS FOSS conductor/pianist
The BERKSHIRE MUSIC CENTER ORCHESTRA
Hindemith: Metamorphosis on Themes of Weber
AARON COPLAND conductor
The Combined BOSTON SYMPHONY and BERKSHIRE MUSIC CENTER ORCHESTRAS
Copland: 'The Tender Land' Suite
Tchaikovsky: Romeo and Juliet
Fireworks over Stockbridge Bowl following the concert.
Tickets: $3, $4.50, $5, $6, $6.50
TANGLEWOOD
LENOX, MASS. 01240
(413) 637-1600

B. E. 7/28/70

BOSTON
BOSTON, MASS.
MONTHLY 11,500

JUL — 1970

New England Newsclip

Fireworks and musical festivities culminate **Tanglewood-on-Parade,** a day-long demonstration of the activities of the Berkshire Music Center, which begins at 2:00 p.m. on Tuesday, July 28. The evening concert is performed by the Boston Symphony with the Music Center Orchestra (8:30 p.m.): Bernstein's Candide Overture, conducted by Aaron Copland; Bach's Piano Concerto in D minor conducted and played by Lukas Foss; Metamorphosis on Themes of Weber by Hindemith; Copland's Suite from The Tender Land; and Tchaikovsky's Romeo and Juliet. Tickets ($4.50-$6.50) from the Berkshire Festival, Tanglewood, Lenox, Mass. 02140. Unreserved tickets, $3.00, available at the gate. 413-637-1600.

BEST BETS

THE TANGLEWOOD - SARATOGA LAKE GEORGE area is in full cultural bloom during August, and the attractions are many, varied and of highest quality.

Tuesday is the annual Tanglewood-On-Parade salute to the Berkshire Music Center, with events starting at 2 p.m. The festivities this year are the inniversary of the center itself.

In the evening, Copland will conduct a concert featuring both the Boston Symphony and the Berkshire Music Center Orchestra. In addition the suite from his own opera "The Tender Land," Copland will conduct music of Bernstain, Hindemith and Tchaikovsky, and with Lukas Foss as soloist, the Bach D minor piano concerto.

The Friday, Saturday and Sunday concerts will feature Beethoven, with conductors William Stainberg and Antal Dorati, and pianists Claude Frank, Andre Watts and Vladimir Ashkenazy.

Long Island Press
JAMAICA, N. Y.
D. 4*1,961 SUN. 423,790

JUL 26 1970

Potpourri

Nothing Worthy Departs

By Celine Slator

A big celebration is planned at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra and Berkshire Music Center on July 28. The event marks the 30th anniversary of the Berkshire Center which was founded on 1940 by the late Dr. Serge Koussevitzky, then music director of the BSO.

Also honored will be Aaron Copland as he approaches his 70th birthday. He is widely recognized as one of America's best contemporary composers and has long been associated with the Center which is a summer school for advanced music study.

The celebration takes the form of the annual day-long Tanglewood-on-Parade program of music which starts at 2 p.m. with demonstrations of the work of the Berkshire Music Center students. It culminates at 8:30 p.m. with a Gala Concert in the Music Shed followed by fireworks over the Stockbridge Bowl.

Copland will conduct along with Lukas Foss, member of the 1940 class and a noted composer, pianist and conductor, himself. Another well known alumnus, Leonard Bernstein, an adviser to Tanglewood, will have his Candide Overture played by the BSO. Copland's Suite from The Tender Land will be heard along with Tchaikovsky's Romeo and Juliet, a work closely associated with Koussevitzky.

For at least three of us in Middlebury the 30th anniversary will be meaningful for we were a part of the Berkshire Music Center in 1940. All of us had the same interests but somewhat different immediate concerns. One thing we did share in common was the Berkshire Music Center chorus and it was this group that gave the Randall Thompson "Alleluia" chorus its first reading as the center officially opened and later appeared in the magnificent Bach Mass in B Minor toward the end of the summer.

It was a privilege to be at Tanglewood in 1940 for it marked the culmination of a dream of Dr. Serge Koussevitzky to have a center of this kind where serious students could come to work with masters in various fields of music and the beginning of the dream burning reality. By later standards the group was not very large, about 400 of us. When we returned the next summer of 1941 that enrollment was larger and it increased even as we returned as a critic for a large daily before World War II forced the closing of the Center for the Duration.

Lukas Foss was certainly there that summer as was Leonard Bernstein. So, too, were Richard Horner Bales, long the distinguished conductor of the National Gallery Sinfonieta, Richard Korn, conductor of several major symphonies and guest conductor of many; Thor Johnson, then the conductor of the Michigan; Ariana Bronstein, daughter of the famous violin teacher in New York, who later became known as Ariana Bronne, a fine violinist; one of our rommates, Eunice Albert, who has gone on to be a top-notch contralto and oratorio luminary. And literally a host of others.

One of our courses was with the late Olin Downes, for years the famous music critic of The New York Times; This took the form of six lectures and discussions on the over-all topic of "Integrity and Music." These had to do with the composer, the interpreter, the listener, the critic, the culmination of a great epoch of music in Europe and visions and problems of American music today—or today of 1940.

We had several lectures by Aaron Copland, one having to do with American Music and another on Music and the Movies. Another was an in-depth study of Till Eulenspiegel of Strauss and another was on Contemporary Music. Randall Thompson also gave several lectures having to do with musical knowledge, general knowledge and spiritual knowledge, and Roy Harris spoke on neo-classicism and modern classicism and his own Third Symphony.

Abram Chasins was also at Tanglewood that summer and gave us an excellent talk on the Bach B Minor Mass which even then we were rehearsing. Stanley Chappell, with whom we studied conducting, also appeared in formal lecture classes several times, each time analyzing various scores.

We also had a course with Howard Abell in music for the schools which ran all six weeks of the summer session, a course shared by Malcolm Holmes who was then on the Harvard faculty. But a high point, and one of our toughest courses, was one on composing with the giant of his day, Paul Hindemith.

That first year we lived somewhat of a dormitory life in that the Lenox School for Boys was turned over to the girls. But after breakfast we would head out the mile or so to Tanglewood and spend the day there. Lunch came out in a truck and from it we were served cafeteria style. However, a few cars were available, and some of us soon found out that there was a great restaurant in Lenox. In time that restaurant became a common gathering place for faculty, BSO members and students alike.

We went all day long, either in classes, discussions or rehearsals. Most evenings there was some kind of concert or rehearsal or even lecture to attend. In other words, we slept, ate and bathed in music right up to and including the annual Festival, itself, when for three weeks concerts drawing several thousand people would be held about three times a week.

Towering over the whole Center was Koussevitzky. His stamp was everywhere. His figure was formal or informal as befitted the occasion. We can remember sitting under a tree talking with him very personally one day. We can remember sitting in awe of him as he swept out of his car with a cape flowing in the breeze headed for the podium in the Music Shed and the BSO rehearsal.

Late in the summer we were all invited to his beautiful home for afternoon tea, the grounds sweeping down the hills which fell to the waters of the lake in Lee. Koussevitzky was the most warm and genial of hosts, giving no clue of the stern perfectionist he was at work.

How many memories come swarming back over the years. Great moments and little moments. We recall a birthday party given by one of our dormitory friends. She came from a wealthy family and her father had told her to have a party for herself at the nicest place she could find. Well, she found a sort of beer parlor in Lenox which was big enough for a sizable crowd. And she invited students and faculty alike. And, unwittingly, she provided entertainment. Gregor Piatagorsky at the 'cello and Lennie Bernstein at the piano, playing the "pop" music of the day.

Copland also got into the act and gave us some of the tunes from his movie scores. Even Hindemith sat down and walloped out some Strauss waltzes. And we danced and sang while tanks rumbled across the African desert and war clouds slowly formed over the reaches of the Pacific.

Some of us were marked for greatness that night, and some of us for mediocrity in music. Some of us could never know what random options would face us and what ultimate road we would travel. One thing we all did share, however, was the richness of Koussevitzky's gift in bringing tyros and masters together in this beautiful period of sharing.

The recipe of Mrs. O. D. Anzalone of Whiting which placed in the recent Delmarva cooking contest, of which we wrote last week, follows.

ADDISON CO.
INDEPENDENT
MIDDLEBURY, VT.
WEEKLY 5,660

JUL 2 1970

New England Newsclip

July 28 Tanglewood Goes 'On Parade'

BOSTON, Mass. — The annual day- long Tanglewood-on-Parade program at Tanglewood, the Boston Symphony Orchestra's summer home on July 28, is to be a double celebration this year. It celebrates the 30th anniversary of the Berkshire Music Center, the orchestra's summer school for advanced music study, and it honors composer Aaron Copland, long associated with the center, as he approaches his 70th birthday.

The Berkshire Music Center was founded in 1940 by the Boston Symphony's then music director, Serge Koussevitzky, as the fulfillment of a long-cherished dream. Talented young musicians from this country and abroad gather for an intensive eight-week session of study and performance. Aaron Copland recognized as one of America's great composers, headed the composition department for 25 years from the time of the Berkshire Music Center's founding. Pianist-conductor, Lukas Foss, also renowned as a composer, was a member of the center's first class in 1940, as was Leonard Bernstein, now advisor to Tanglewood. Seiji Ozawa, an artistic director for Tanglewood, came to study at the Berkshire Music Center in 1960 at the invitation of Charles Munch, Serge Koussevitzky's successor as music director of the Boston Symphony. While there as a student, Ozawa won the Koussevitzky prize, given annually to the year's outstanding young conductor at Tanglewood.

NEWS
BANGOR, MAINE
(M) 28,940
JUN 8 1970
New England Newsclip

Rose Walsh – Tanglewood Turns 30

By ROSE WALSH

Tuesday, July 28, will be a big celebration day at Tanglewood, the summer home of the Boston Symphony Orchestra at Lenox.

Featuring the annual day-long Tanglewood-on-Parade program of music, the event will celebrate the 30th anniversary of Berkshire Center, founded in 1940 by BSO's then music director, Serge Koussevitsky.

It will also honor Aaron Copland as he approaches his 70th birthday. He is widely recognized as one of America's best contemporary composers and long associated with the Center (summer school for advanced music study).

Each year Tanglewood-on-Parade begins at 2 p. m. with demonstrations of the work of the Berkshire Music Center's students.

It culminates at 8:30 in the evening with a Gala Concert in the Music Shed and fireworks over the Stockbridge Bowl.

This year Copland conducts the Boston Symphony and Berkshire Music Center Orchestras and Lukas Foss (a member of the Center's first class in 1940), widely known as a composer, is pianist/conductor with the BSO.

Another renowned 1940 alumnus, Leonard Bernstein, now adviser to Tanglewood, will have his Candide overture played by the BSO and conducted by Copland to open the program.

Copland will conduct his Suite from The Tender Land and Tchaikovsky's Romeo and Juliet, a work closely associated with Koussevitsky.

Tickets for Tanglewood-on-Parade are priced at $3, $4.50, $5 and $6 with box seats $6.50. They are available by mail or in person at the box office, Tanglewood, Mass. 012401.

Rabbi Harold I. Saperstein, president of the New York Board of Rabbis, officiated at the nuptial ceremony of his son, Marc E. Saperstein, and Miss Roberta Shapiro, both graduate students at the Hebrew University in Jerusalem, which took place last Wednesday at Temple Israel, Boston.

Rabbi Roland S. Gittelsohn of Temple Israel and president of the Central Conference of American Rabbis; Rabbi Sanford Saperstein, uncle of the bridegroom, and Rabbi Benzion Gold, director of the B'nai B'rith Hillel Foundation at Harvard University, assisted.

The bride, daughter of Dr. Robert Shapiro, an orthopedic surgeon, and Mrs. Shapiro of Brookline, is a graduate of the University of Chicago.

Her husband, a summa cum laude graduate of Harvard, is a rabbinical student on leave from the Hebrew Union College - Jewish Institute of Religion in New York.

A November wedding is in the planning for Mt. Ida College alumna Miss Shawna Mary Donovan and Robert Arthur Lavigne, as announced by the parents of the future bride, Mr. and Mrs. Charles L. Donovan, Jr., of Larchmont, N. Y. The prospective bridegroom is the son of Mr. and Mrs. Omer D. Lavigne of Leominister.

Miss Donovan is a provisional member of the Junior League of Larchmont. Her fiance, a student at Babson Institute of Business Administration, Wellesley, was graduated from Notre Dame High School, Fitchburg. He was staff sergeant with the First Infantry Division in Vietnam.

More to Come Mon A. M. . . .

Band.

RECORD-AMERICAN
BOSTON, MASS.
M-S 438,300
New England Newsclip

CAPITAL CITY NEWS FIRE
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, June 8, 1970

Kaleidoscope

By R. E. Krieger

THE TANGLEWOOD-on-Parade concert at Tangelwood this year will be on July 28 with usual demonstration of work by the students at the Berkshire Music Center beginning at 2 p.m. the day-long celebration will culminate in the Gala Concert in the Music Shed beginning at 8:30 p.m.

Aaron Copland will conduct the Boston Symphony in the overture to "Candide" by Bernstein, the Berkshire Music Center orchestra in Hindemith's "Metamorphosis on Themes of Weber," and the combined Berkshire Center and Boston Symphony Orchestras in his own suite from "The Tender Land" and the Tchaikovsky "Romeo and Juliet."

Lukas Foss will also be on hand to conduct the Boston Symphony in Bach's "Piano Concerto in D Minor" in which he will also be piano soloist.

The concert is a double celebration . . . for the 30th anniversary of the Music Center and in honor of Copland as he nears his 70th birthday.

TANGLEWOOD-ON-PARADE
a day-long celebration culminating with the . . .
GALA CONCERT
JULY 28/SHED/8:30 P.M.
in honor of
AARON COPLAND'S
70th Birthday
The BOSTON SYMPHONY ORCHESTRA
Bernstein: 'Candide' overture
AARON COPLAND conductor
Bach: Piano concerto in D minor
LUKAS FOSS conductor/pianist
The BERKSHIRE MUSIC CENTER ORCHESTRA
Hindemith: Metamorphosis on Themes of Weber
AARON COPLAND conductor
The Combined BOSTON SYMPHONY and BERKSHIRE MUSIC CENTER ORCHESTRAS
Copland: 'The Tender Land' Suite
Tchaikovsky: Romeo and Juliet
Fireworks over Stockbridge Bowl following the concert.
Tickets: $3, $4.50, $5, $6, $6.50
TANGLEWOOD
LENOX, MASS. 01240
(413) 637-1600

BOSTON
BOSTON, MASS.
MONTHLY 11,500
JUL - 1970
New England Newsclip

Fireworks and musical festivities culminate **Tanglewood-on-Parade,** a day-long demonstration of the activities of the Berkshire Music Center, which begins at 2:00 p.m. on Tuesday, July 28. The evening concert is performed by the Boston Symphony with the Music Center Orchestra (8:30 p.m.): Bernstein's Candide Overture, conducted by Aaron Copland; Bach's Piano Concerto in D minor conducted and played by Lukas Foss; Metamorphosis on Themes of Weber by Hindemith; Copland's Suite from The Tender Land; and Tchaikovsky's Romeo and Juliet. Tickets ($4.50-$6.50) from the Berkshire Festival, Tanglewood, Lenox, Mass. 02140. Unreserved tickets, $3.00, available at the gate. 413-637-1600.

BEST BETS

THE TANGLEWOOD - SARATOGA LAKE GEORGE area is in full cultural bloom during August, and the attractions are many, varied and of highest quality.

Tuesday is the annual Tanglewood-On-Parade salute to the Berkshire Music Center, with events starting at 2 p.m. The festivities this year are the inniversary of the center itself.

In the evening, Copland will conduct a concert featuring both the Boston Symphony and the Berkshire Music Center Orchestra. In addition the suite from his own opera "The Tender Land," Copland will conduct music of Bernstain, Hindemith and Tchaikovsky, and with Lukas Foss as soloist, the Bach D minor piano concerto.

The Friday, Saturday and Sunday concerts will feature Beethoven, with conductors William Stainberg and Antal Dorati, and pianists Claude Frank, Andre Watts and Vladimir Ashkenazy.

Long Island Press
JAMAICA, N. Y.
D. 41,961 SUN. 423,790
JUL 26 1970

Potpourri

Nothing Worthy Departs

By Celine Slator

A big celebration is planned at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra and Berkshire Music Center on July 28. The event marks the 30th anniversary of the Berkshire Center which was founded on 1940 by the late Dr. Serge Koussevitzky, then music director of the BSO.

Also honored will be Aaron Copland as he approaches his 70th birthday. He is widely recognized as one of America's best contemporary composers and has long been associated with the Center which is a summer school for advanced music study.

The celebration takes the form of the annual day-long Tanglewood-on-Parade program of music which starts at 2 p.m. with demonstrations of the work of the Berkshire Music Center students. It culminates at 8:30 p.m. with a Gala Concert in the Music Shed followed by fireworks over the Stockbridge Bowl.

Copland will conduct along with Lukas Foss, member of the 1940 class and a noted composer, pianist and conductor, himself. Another well known alumnus, Leonard Bernstein, an adviser to Tanglewood, will have his Candide Overture played by the BSO. Copland's Suite from The Tender Land will be heard along with Tchaikovsky's Romeo and Juliet, a work closely associated with Koussevitzky.

For at least three of us in Middlebury the 30th anniversary will be meaningful for we were a part of the Berkshire Music Center in 1940. All of us had the same interests but somewhat different immediate concerns. One thing we did share in common was the Berkshire Music Center chorus and it was this group that gave the Randall Thompson "Alleluia" chorus its first reading as the center officially opened and later appeared in the magnificent Bach Mass in B Minor toward the end of the summer.

It was a privilege to be at Tanglewood in 1940 for it marked the culmination of a dream of Dr. Serge Koussevitzky to have a center of this kind where serious students could come to work with masters in various fields of music and the beginning of the dream turning reality. By later standards the group was not very large, about 400 of us. When we returned the next summer of 1941 that enrollment was larger and it increased even as we returned as a critic for a large daily before World War II forced the closing of the Center for the Duration.

Lukas Foss was certainly there that summer as was Leonard Bernstein. So, too, were Richard Horner Bales, long the distinguished conductor of the National Gallery Sinfonieta, Richard Korn, conductor of several major symphonies and guest conductor of many; Thor Johnson, then the conductor of the Michigan; Ariana Bronstein, daughter of the famous violin teacher in New York, who later became known as Ariana Bronne, a fine violinist; one of our rommates, Eunice Albert, who has gone on to be a top-notch contralto and oratorio luminary. And literally a host of others.

One of our courses was with the late Olin Downes, for years the famous music critic of The New York Times, This took the form of six lectures and discussions on the over-all topic of "Integrity and Music." These had to do with the composer, the interpreter, the listener, the critic, the culmination of a great epoch of music in Europe and visions and problems of American music today—or today of 1940.

We had several lectures by Aaron Copland, one having to do with American Music and another on Music and the Movies. Another was an in-depth study of Till Eulenspiegel of Strauss and another was on Contemporary Music. Randall Thompson also gave several lectures having to do with musical knowledge, general knowledge and spiritual knowledge, and Roy Harris spoke on neo-classicism and modern classicism and his own Third Symphony.

Abram Chasins was also at Tanglewood that summer and gave us an excellent talk on the Bach B Minor Mass which even then we were rehearsing. Stanley Chappell, with whom we studied conducting, also appeared in formal lecture classes several times, each time analyzing various scores.

We also had a course with Howard Abell in music for the schools which ran all six weeks of the summer session, a course shared by Malcolm Holmes who was then on the Harvard faculty. But a high point, and one of our toughest courses, was one on composing with the giant of his day, Paul Hindemith.

That first year we lived somewhat of a dormitory life in that the Lenox School for Boys was turned over to the girls. But after breakfast we would head out the mile or so to Tanglewood and spend the day there. Lunch came out in a truck and from it we were served cafeteria style. However, a few cars were available, and some of us soon found out that there was a great restaurant in Lenox. In time that restaurant became a common gathering place for faculty, BSO members and students alike.

We went all day long, either in classes, discussions or rehearsals. Most evenings there was some kind of concert or rehearsal or even lecture to attend. In other words, we slept, ate and bathed in music right up to and including the annual Festival, itself, when for three weeks concerts drawing several thousand people would be held about three times a week.

Towering over the whole Center was Koussevitzky. His stamp was everywhere. His figure was formal or informal as befitted the occasion. We can remember sitting under a tree talking with him very personally one day. We can remember sitting in awe of him as he swept out of his car with a cape flowing in the breeze headed for the podium in the Music Shed and the BSO rehearsal.

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ADDISON CO.
INDEPENDENT
MIDDLEBURY, VT.
WEEKLY 5,660
JUL 2 1970
New England Newsclip

140

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 13 1970 New England Newsclip

Tanglewood To Celebrate 2 Birthdays

Tanglewood-on-Parade will be a double celebration this season. The annual daylong affair, which begins at 2 p.m. on July 28, will mark the 30th anniversary of the Berkshire Music Center and will also honor composer Aaron Copland, who is approaching his 70th birthday. Copland headed the music department for 25 years after the Center was founded in 1940.

The program will begin with recitals by students at the Center, who spend eight weeks in summer training, and will conclude with a gala concert at 8:30 p.m. The concert will feature music associated with Tanglewood and Berkshire Music Center alumni. Copland will direct the Boston Symphony in performing Leonard Bernstein's "Candide," and Lukas Foss will both play and direct the symphony's presentation of Bach's Piano Concerto in D Minor. Both Bernstein and Foss were members of the Center's first graduating class.

Copland will also direct the Berkshire Music Center in Hindemith's "Metamorphosis on Themes of Weber," and will conduct the combined Boston Symphony and Berkshire Music Center orchestras in his own suite from "The Tender Land," and Tchaikovsky's "Romeo and Juliet." Paul Hindemith taught at Tanglewood in 1940 and '41. The Tchaikovsky work is closely associated with Serge Koussevitzky, who founded the Berkshire Music Center.

Fireworks will follow the concert. Tickets for the event will be available after June 15, from the Tanglewood box office in Lenox.

TELEGRAM
WORCESTER, MASS
(M) 62,455 (S) 1[illegible]

JUN 21 1970 New England Newsclip

Jacob's Pillow festival to offer varied fare

By RAYMOND MORIN
Telegram Music Critic

The yearly pilgrimage to North America's mecca of the dance world is underway as dancers, choreographers, teachers, students and buffs are converging on Jacob's Pillow Dance Festival and School near Lee, Mass.

Founded 38 years ago by Ted Shawn, the festival is generally conceded to be the world's most comprehensive all-dance summer event.

The ten-week 1970 season of 65 performances runs from June 25 through Aug. 29.

Variety and scope of the program announced by Shawn and executive director John Christian should appeal to every taste. Internationally known dancers and new groups — from as far away as India and as near as New York's Harlem — will bring traditional and contemporary forms of ballet, modern and ethnic dance of the Ted Shawn Theater.

Principal Honors

Patricia McBride and Edward Villella, principals of the New York City Ballet will share first week honors with the North Carolina Dance Theater, directed by Robert Lindgren.

This versatile young professional company is an outgrowth of the North Carolina School of the Arts in Winston-Salem.

Opening gala matinee on Thursday, June 25 at 3 p.m. will be followed by repeat performances June 26 at 8:40 p.m.; also matinee and evening of June 27.

For tickets and information, write to Jacob's Pillow Dance Festival, Inc., Box 287, Lee, Mass. 01238, or phone (413) 24-0745.

MUSIC SCHOLARSHOPS and competition awards, adding up to thousands of dollars, are available annually in the Worcester area. For example, Young Artists Awards is giving $6,000 to 16 recipients for study during the 1970-1971 college year.

No scholarship is more heart-warming than the $200 given to a graduating senior by the mixed chorus of Doherty Memorial High School.

This is the chorus' own money given to one of its own on the basis of auditions and decided by a vote of the entire membership.

Miss Deborah Irvine is this year's recipient. She is a flutist and will major in music education at Boston University. This year, Miss Irvine was also co-winner of the first annual competition sponsored by the South Worcester Kiwanis. She is among the Young Artists Awards winners for the coming year.

THIS is a special year for anniversaries. First, it marks the 200th anniversary of Beethoven's birth in Bonn, Germany.

The first week in August, a gala will be held in Saratoga Springs, N.Y. to mark the 70th birthdays of the Philadelphia Orchestra and conductor Eugene Ormandy.

On July 28, Tanglewood-on-Parade will celebrate the 30th anniversary of the Berkshire Misic Center and 70th birthday of composer Aaron Copland.

Tanglewood-on-Parade begins each year at 2 p.m. with demonstrations of the work of students at the Center, summer educational department of the Boston Symphony Orchestra.

It culminates at 8:30 p.m. with a gala concert in the huge Tanglewood music shed. This year, Copland conducts the Boston Symphony and Center orchestras in Bernstein's "Candide" Overture, Hindemith's Metamorphosis on Themes of Weber, his own suite from "Tender Land," and Tchaikovsky's "Romeo and Juliet" Overture.

Lukas Foss will be soloist while conducting the Boston Symphony in Bach's Piano Concerto in D minor.

BITTER PROTESTS are being heard from George Wein, producer of the Newport Jazz Festival.

"For over five years they have been burying jazz," says Wein. "By they, I mean music critics, Madison Avenue, and the communications media that are quick to promote whatever is the 'now' thing."

"The New York Times, for example, treats jazz as if it were an unwanted child, clamoring to be heard in the midst of louder and more popular musical brothers. The Times has its occasional reviews and articles on jazz, but it is obvious that its major concern is rock or pop, the music that celebrates the youth culture."

"Slowly but surely jazz is creeping back into the picture as topical music. Jazz does not need popularity to exist. All it needs is musicians to play it."

The 1970 Newport Jazz Festival is from July 10 to July 12.

MUSIC

Raymond Morin

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 26 1970 New England Newsclip

Musical parade at Lenox

This week's events at the Berkshire Festival get under way Tuesday at 2 p.m. with Tanglewood-on-Parade, the annual daylong demonstration of work by the Berkshire Music Center, which concludes with a gala concert at 8:30 p.m. in the Shed. Aaron Copland conducts and Lukas Foss appears as piano soloist in works of Bernstein, Bach, Hindemith, Copland and Tchaikovsky. A fireworks display over Stockbridge Bowl follows the program.

A weekend of all-Beethoven concerts begins Friday at 7 p.m. with a chamber music program by violinist Joseph Silverstein, cellist Jules Eskin and pianist Richard Goode. William Steinberg conducts the orchestral concerts which begin Friday at 9 p.m. with Claude Frank as soloist in the Second Piano Concerto, and Saturday at 8:30 p.m. with Andre Watts as soloist in the Fourth Piano Concerto. Antal Dorati conducts the 2:30 p.m. concert next Sunday afternoon which features Vladimir Ashkenazy as soloist in Beethoven's Third Piano Concerto.

The fourth Contemporary Trends Concert at Tanglewood takes place tomorrow at 8:30 p.m. Artists to be presented are Jeanne Lee and the University of Illinois Jazz Band.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 26 1970 New England Newsclip

Tanglewood Guide

LENOX, Mass. — Weekend concerts saluting Beethoven's bicentennial and festive Tanglewood-on-Parade program with a combined concert by the Boston Symphony and Music Center Orchestras highlight this week's performances at Tanglewood.

SUNDAY — Shed, 2:30 p.m. Kenneth Schermerhorn conducting; Haydn's Sym. 83; Mozart's Piano concerto A. P. 414, Christoph Eschenbach, soloist; Stravinsky's Concerto in D for orchestra; and Tchaikovsky's Suite No. 4 "Mozartiana."

TUESAY — Shed, gala concert at :30 p.m. A day-long demonstration of activities of the music center begin at 2 p.m. The concert program under the baton of Aaron Copland is as follows: Bernstein's "Candide" overture; Bach's Piano Concerto in D minor, Lukas Foss, soloist; Hindemith's Mathis der Mahler; Tchiakovk. y's Romeo and Juliet; and Copland's Suite from the Tender Land. Celebrates Copland's 70th birthday.

FRIDAY — Shed. Weekend prelude at 7 p.m., Joseph Silverstein, Jules Eskin, Richard Goods; concert at 9 p.m., William Steinberg conducting; All Beethoven pro-3; Piano Concerto No. 2, Claude Frank, soloist; King Stephen Overture; and Sym. No. 8.

SATURDAY—Shed. Open rehearsal, 10 a.m. Concert, 8:30 p.m., William Steinberg, conducting. All Beethoven program: Coriolan overture; Piano Concerto No. 4, Andre Watts, soloist; Sym. No. 4.

Phone (413) 637-1600 for reservations or tickets.

Tanglewood Parade Day Set Tuesday

The annual Tanglewood-on-Parade activities wiill start Tuesday afternoon at 2. This year's festivities mark the 30th anniversary of the Berkshire Music Center as well as the 70th birthday of composer Aaron Copland. Copland was chairman of the faculty at the Center for 25 years.

The afternoon program will feature concerts, musical demonstrations and forums by students at the Center and Boston University Tanglewood Institute. Copland and Lukas Foss will conduct the Boston Symphony Orchestra and the Berkshire Music Center Orchestra in the gala concert, starting at 8:30.

The evening will include Bernstein's "Candide," Bach's Piano Concerto in D Minor, Hindemith's "Metamorphosis on Themes of Weber," Copland's suite from "The Tender Land" and Tchaikovsky's "Romeo and Juliet."

A display of fireworks over Stockbridge Bowl will follow.

berkshire week

The Summer Magazine of The Berkshire Eagle and Torrington Register

JULY 25 – AUGUST 2, 1970

The Who Takes Over at Tanglewood

CONTEMPORARY TRENDS

CONTEMPORARY TRENDS

Fillmore at Tanglewood

Once again, Bill Graham's Fillmore East collaborates with Tanglewood in presenting programs with outstanding contemporary artists.

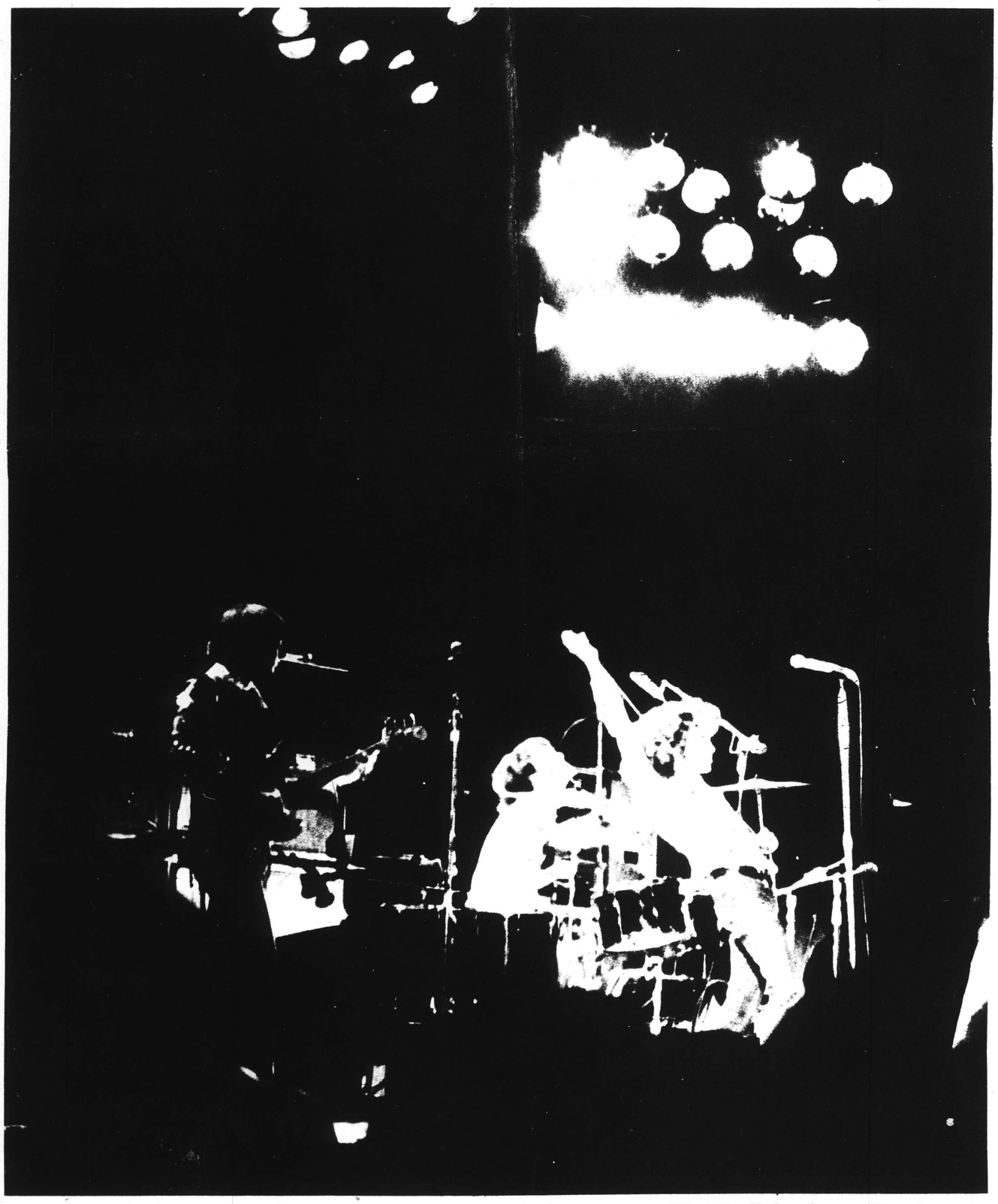
Tuesday, July 7, Tuesday, July 21 and Tuesday August 18 in the Shed, music beginning at 6 pm

Additional artist information will be announced in the weeks prior to the concerts.

berkshire week

The Summer Magazine of The Berkshire Eagle and Torrington Register

JULY 25 – AUGUST 2, 1970



The Who Takes Over at Tanglewood

CONTEMPORARY TRENDS

Fillmore at Tanglewood

Once again, Bill Graham's Fillmore East collaborates with Tanglewood in presenting programs with outstanding contemporary artists.

Tuesday July 7, Tuesday July 21 and Tuesday Aug. 4 in the Shed, music beginning at 6 pm

Additional artist information will be announced in the weeks prior to the concert.

Tanglewood Offers Rock Music Artists

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUN 26 1970 New England Newsclip

TANGLEWOOD, LENOX —Once again Bill Graham's Fillmore East collaborates with Tanglewood in presenting programs with outstanding contemporary artists.

The 1970 series of three Contemporary Trends Concerts at Tanglewood features The Who, Joe Cocker, and Stantana.

The Who having just completed two sold - out performances of their rock opera Tommy in Manhattan's Metropolitan Opera House, will be featured in the firs t concert on Tuesday, July 7.

Joe Cocker, the sensational English rock - blues artist, who appeared at Woodstock last summer and is now featured in the film "Woodstock," will be presented on Tuesday, July 21.

The final concert, Tuesday, August 18 headlines Santana, the newest sensation in the field of rock music. Remaining artists will be announced shortly.

Reserved seats are now on sale at the Box Office, Tanglewood, Lenox, Massachusetts. Admission to the lawn goes on sale the day of the concert.

Coda: Richard Tucker Sings in Lynn June 28

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUN 19 1970 New England Newsclip

By HARRY NEVILLE
HT Music Critic

THE GREATEST — Enlivening this musically slack month will be the June 28 appearance in Lynn of Richard Tucker, once described by Time Magazine as "the greatest tenor in the world." His concert will take place at 7:45 p.m. in Lynn City Hall Memorial Auditorium. It is being sponsored by the North Shore Council of Hadassah Presidents, and tickets may be obtained from P.O. Box 43, Swampscott, 01907.

DEREVERBERATION — Dr. Thomas G. Stockham Jr., a computer scientist at the University of Utah, is perfecting a method of "resurrecting" the voices of recording artists from antique records of the distant past. According to Stockham, sound waves from recordings can be fed into a computer, converted into numbers and then rerecorded on numerical tapes. "By using a complex, delicate and precise program in the computer, we can manipulate these numbers with the hope of reversing the original recording process and coming back out with sounds that have objectionable resonances removed," he added.

The process is called "numerical dereverberation," and has been used successfully on pre-1921 recordings of the great Italian tenor Enrico Caruso.

SUMMER FESTIVALS — Vermont's Marlboro Music Festival will open its 20th Anniversary season Saturday, July 11. Pablo Casals, renowned 93-year-old cellist and conductor, will again be in residence, as will Rudolf Serkin, Leon Kirchner and many other distinguished musicians.

Unlimited rehearsal time is the rule at Marlboro. Programs are made up from works in progress only a day or two before performance and thus there is generally no advance information about works to be played. Ticket information may be obtained from Box R., Marlboro, Vermont 05344.

Bill Graham's Fillmore East is again collaborating with Tanglewood this summer in presenting a series of Contemporary Trends Concerts. Scheduled to appear this year are The Who (July 7), Joe Cocker (July 21), and Santana (August 18), the last of which is described by the ordinarily reserved BSO press release as "the newest sensation in the field of rock music."

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

JUL 2 1970

* * *

TRENDY: Bill Graham's Fillmore East brings three 6 p.m. Contemporary Trends concerts to Tanglewood, Lenox, Mass., for rock and jazz fans. July 7 The Who, Jethro Tull and It's a Beautiful Day; July 21—Joe Cocker, John Sebastian and The Preservation Hall Jazz Band; Aug. 18—Santana, Miles Davis, The Voices of East Harlem.

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY 1,247

JUL 2 1970 New England Newsclip

Modern Music At Tanglewood

Contemporary Trends Concerts at Tanglewood will feature The Who, Joe Cocker, and Santana.

Opening the series July 7, The Who will come from two sold-out performances of their rock opera "Tommy," at the New York Metropolitan Opera House. On July 21, Joe Cocker, English rock-blues artist who appeared at Woodstock last summer and is featured in the film "Woodstock," will be presented. Final concert will be August 18, when Santana will give a rock concert.

Tanglewood started this series the summer of 1968, and has attracted audiences of more than 20,000. Attractions have included The Who, Jefferson Airplane, and B.B. King.

WORLD MUSIC AT TRENDS CONCERT

Tanglewood is again presenting a series of Contemporary Trends concerts, with Bill Graham and Fillmore East again collaborating on two occasions: Tuesday evenings, July 21 and Aug. 18 with Joe Cocker and Santana respectively, as headliners.

These explorations into the world of contemporary non-classical music were initiated during the summer of 1968 when three concerts featured folk-singer Judy Collins, jazz artists Don Ellis and the Modern Jazz Quartet, Indian artist Ravi Shankar, and The Association. Last season, Contemporary Trends Concerts featured Janis Joplin, Tim Hardin, Joni Mitchell, and Mahalia Jackson.

Other Contemporary Trends Concerts this summer will be held in Tanglewood's Theatre-Concert Hall on July 14, July 27, and Aug. 4.

TRENDS CONCERT #1

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 8 1970 New England Newsclip

18,874 Jam Tanglewood Rock Session

STOCKBRIDGE — Fans of The Who, Jethro Tull, the Jashua Light and the TV Show and "It's a Beautiful Day" gave state, Lenox and Stockbridge, trafic police a hard night Tuesday around Tanglewood.

20,000 Plus

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Buses came from many parts of New York state and Connecticut in addition to several dozen from Berkshire summer camps.

The audience consisted mainly of hippie-style youths, in a weird variety of dress and hairdos, but there was a noticeably large segment of the middle aged and elderly with their lawn chairs, blankets and picnic lunches.

Many of the young people arrived with knapsacks planning to stay overnight in the area. One young man had come from Kansas City, Mo.

As many as 200 were unpaid customers who made several charges on the fence and press gate. During one of the charges, a gate attendant was felled by the rush he attempted to block.

Several other attempts at gate-charging were stymied by Stockbridge police and the 40 Berkshire County deputy sheriffs who were assisting.

Some of the organizers paced the lines, shouting "Let's charge the pigs."

Tanglewood officials had 160 attendants on the grounds and traffic was controlled by radio-equipped special officers.

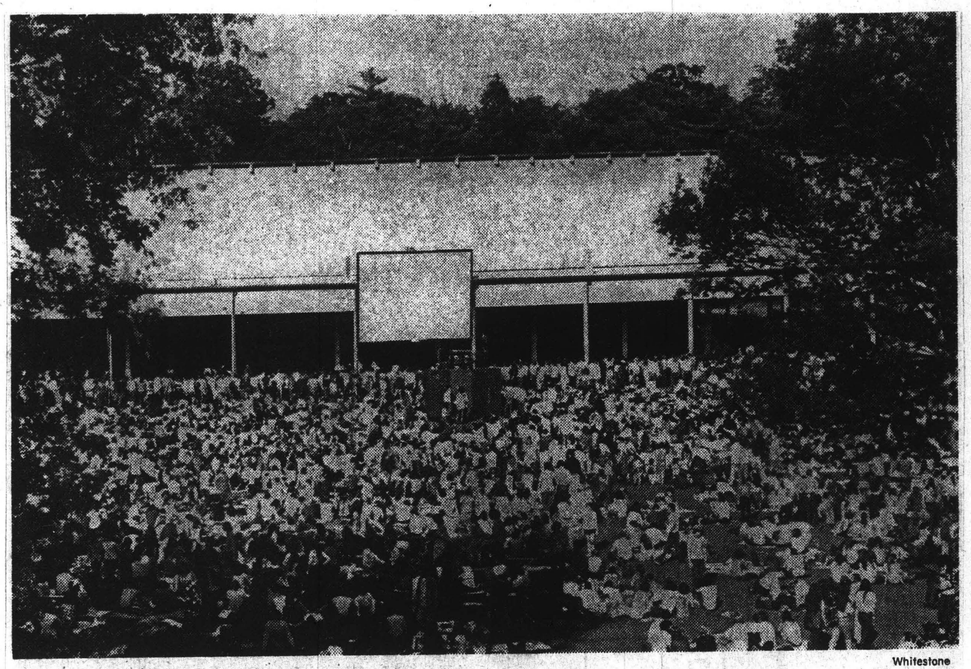
The Tanglewoood grounds were jammed to capacity with cars and additional vehicles were observed parked by the hundreds on adjacent meadows and lots. Police at Lenox were urging drivers not to approach the area unless they felt they had to attend the concert.

The American flag appeared in the form of shirts, skirts and other garb.

Many young children in the 4 to 10 age group played games on the well-kept lawns as their mothers concentrated on the music.

At a late hour, no injuries had been reported and no arrests made, although several agitators were escorted from the grounds before the concert was over.

(See Review on Page 8)



Whitestone

A YOUTHFUL CROWD of 18,784 Rock fans jammed Tanglewood last night for a contemporary concert by The Who. Many watched the concert on a giant television screen erected on the lawn. The youngsters, entranced by the music, were generally orderly with only one arrest reported. A review is on Page 17.

B.E July 8 1970

Tanglewood Offers Rock Music Artists

NEWS
SPRINGFIELD, MASS.
(E) 85,055
JUN 26 1970
New England Newsclip

TANGLEWOOD, LENOX —Once again Bill Graham's Fillmore East collaborates with Tanglewood in presenting programs with outstanding contemporary artists.

The 1970 series of three Contemporary Trends Concerts at Tanglewood features The Who, Joe Cocker, and Stantana.

The Who having just completed two sold - out performances of their rock opera Tommy in Manhattan's Metropolitan Opera House, will be featured in the firs t concert on Tuesday, July 7.

Joe Cocker, the sensational English rock - blues artist, who appeared at Woodstock last summer and is now featured in the film "Woodstock," will be presented on Tuesday, July 21.

The final concert, Tuesday, August 18 headlines Santana, the newest sensation in the field of rock music. Remaining artists will be announced shortly.

Reserved seats are now on sale at the Box Office, Tanglewood, Lenox, Massachusetts. Admission to the lawn goes on sale the day of the concert.

Coda: Richard Tucker Sings in Lynn June 28

By HARRY NEVILLE
HT Music Critic

THE GREATEST — Enlivening this musically slack month will be the June 28 appearance in Lynn of Richard Tucker, once described by Time Magazine as "the greatest tenor in the world." His concert will take place at 7:45 p.m. in Lynn City Hall Memorial Auditorium. It is being sponsored by the North Shore Council of Hadassah Presidents, and tickets may be obtained from P.O. Box 43, Swampscott, 01907.

DEREVERBERATION — Dr. Thomas G. Stockham Jr., a computer scientist at the University of Utah, is perfecting a method of "resurrecting" the voices of recording artists from antique records of the distant past. According to Stockham, sound waves from recordings can be fed into a computer, converted into numbers and then re-recorded on numerical tapes. "By using a complex, delicate and precise program in the computer, we can manipulate these numbers with the hope of reversing the original recording process and coming back out with sounds that have objectionable resonances removed," he added.

The process is called "numerical dereverberation," and has been used successfully on pre-1921 recordings of the great Italian tenor Enrico Caruso.

SUMMER FESTIVALS — Vermont's Marlboro Music Festival will open its 20th Anniversary season Saturday, July 11. Pablo Casals, renowned 93-year-old cellist and conductor, will again be in residence, as will Rudolf Serkin, Leon Kirchner and many other distinguished musicians.

Unlimited rehearsal time is the rule at Marlboro. Programs are made up from works in progress only a day or two before performance and thus there is generally no advance information about works to be played. Ticket information may be obtained from Box R., Marlboro, Vermont 05344.

Bill Graham's Fillmore East is again collaborating with Tanglewood this summer in presenting a series of Contemporary Trends Concerts. Scheduled to appear this year are The Who (July 7), Joe Cocker (July 21), and Santana (August 18), the last of which is described by the ordinarily reserved BSO press release as "the newest sensation in the field of rock music."

HERALD-TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
New England Newsclip

WOMEN'S WEAR DAILY
NEW YORK, N.Y.
D. 68,[illegible]
JUL 2 1970

* * *

TRENDY: Bill Graham's Fillmore East brings three 6 p.m. Contemporary Trends concerts to Tanglewood, Lenox, Mass., for rock and jazz fans. July 7 The Who, Jethro Tull and It's a Beautiful Day; July 21—Joe Cocker, John Sebastian and The Preservation Hall Jazz Band; Aug. 18—Santana, Miles Davis, The Voices of East Harlem.

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY 1,247
JUL 2 1970
New England Newsclip

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UNION
SPRINGFIELD, MASS.
(M) 77,427
JUL 8 1970
New England Newsclip

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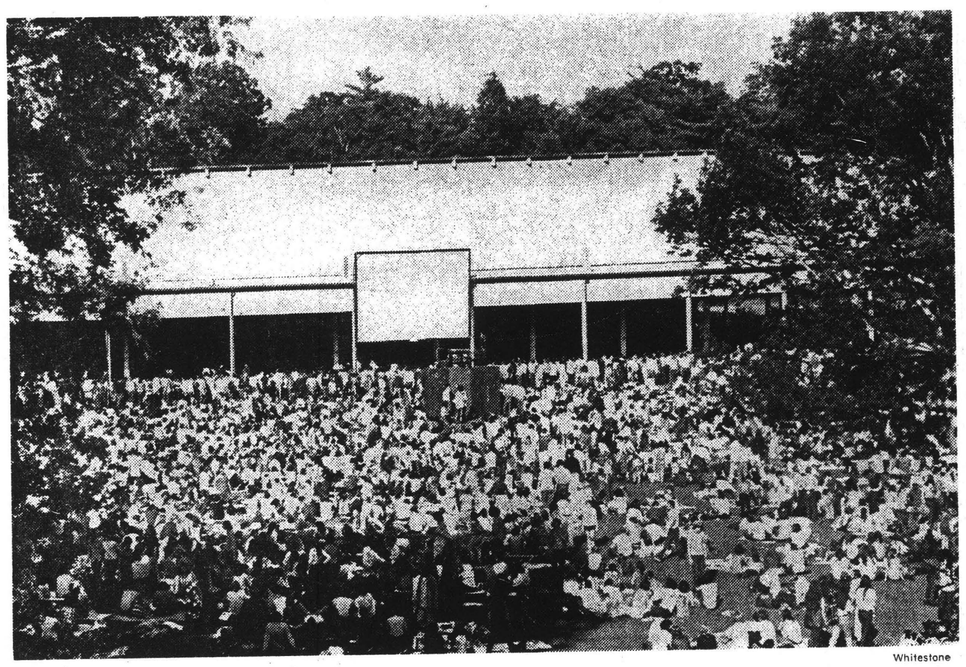
(See Review on Page 8)



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Music Review

The Who Concert at Tanglewood

By ANNE-GERARD FLYNN

HARD ROCK hit Tanglewood last night and the stones are probably still crumbling from the impact. A near record of 18,784 young people, gathered since yesterday morning for the 6 p.m. concert of The Who, were completely hypnotized by the English group. Responding to the organic beat of the group's guitars and drums, the youngsters packed the Shed and surrounding lawn to chant, scream, dance and wave their hands in victorious solidarity.

Two other groups, Jethro Tull and It's a Beautiful Day, also appeared with The Who, who performed last year at Tanglewood to a record crowd of 22,173.

There were no major disturbances among the young people, many of them shirtless and smoking a variety of products. Among the 18,000 only one arrest was reported. George W. Jackson, an 18-year-old musician from Scotia, N.Y., was brought before Lee District Court Judge John J. Dwyer this morning on a charge of disturbing the peace.

The student marshals did their best to contain the crowd, which jammed forward toward the end of the concert.

Joshua Television had erected a large video screen on the lawn, and the teen-agers lounged in small groups, munching on bread and cookies. Many carried knapsacks and sleeping bags and wore dungarees. A few beach balls, Frisbees and bubbles passed among the crowd with its usual assortment of long-hairs, "dandelion tops" and bandana scarves. However, the teen-agers kept mostly to themselves, conveying the distinct impression that they were there not to make love or noise but to hear their favorite music.

Hear it they did. The Who was tribal, sensuous, loud. Their music was well-phrased, rising and falling like the soft outline of the surrounding Berkshire mountains. The group did arrangements from its rock-opera "Tommy," which ran last month at the Metropolitan Opera, and a few new songs.

* * *

HARD ROCK can be hard to take. It is not like Beethoven's "Pastoral Symphony," during which one's mind can escape into an idyllic nature. It is completely physical. The vibrations are first felt in the feet, then creep upward into the leg muscles until one's head is quite unconsciously gyrating with the blood music. The young audience seemed to thrive on this physical stimulus. They identified themselves with the songs of The Who ("I Don't Even Know Myself") and clapped intensely to the blaring music of Peter Townshend (lead guitar), Roger Daltry (lead vocals), John Enwistle (bass) and Keith Moon (drums).

I found The Who, geared for a high school audience, a bit too exploitive and commercialized. Rock is a very individual and physical experience. The Jethro Tull was my "bread" for the evening. Their name is derived from an 18th-century inventor who devised a seed-hole drill that incorporated an organ pedal. They gave a concert that was as professional and as demanding as any Boston Symphony performance. Their music was a kind of liquid version of hard rock, rather surrealistic and classic. Ian Anderson, who resembled a cross between Fagin and a satyr, played a most lively flute. His fingering was as flexible as his comic leaps across the stage, supposedly interpreting the music. Clive Bunker poured himself out on the drums for an outstanding 15-minute solo. The other members of the group, Glenn Cornick (bass), Martin Lancelot Barre (lead guitar) and John Evan (keyboard), teamed up to produce Rock as powerful as a train steaming down the tracks.

* * *

THE BEAUTIFUL DAY people were the epitome of Rock culture. Their music was forthright and atom-smashing. Indeed, you felt bombarded with sounds that, if they didn't blow your mind, were sure to blow your ears. Vocalist Dave LaFlamme seemed to be plugged into the socket meant for his electric violin. The six-man group did a variation on a barn dance, performed at Boeing 747 speed, which particularly aroused the audience.

Bill Graham of Fillmore East, which collaborates in producing Tanglewood's contemporary trends concerts, announced that Joe Crocker would not appear in the series, possibly being replaced by Jimi Hendrix.

Last night's concert was well-chosen to launch this year's Contemporary Trends. All the musicians were artists, producing sounds that reflect the vibrations of modern life. It was a liberating experience. If that's Who liberates you.

Whitestone

EVERYBODY KNEW WHO was performing on the Tanglewood stage last night as The Who, one of the country's leading rock groups, drew an audience of more than 18,000. Those outside the Shed saw the performance on a giant TV screen.

BILL GRAHAM PRESENTS
THE FILLMORE AT TANGLEWOOD
Tuesday, July 7, 1970 at 6 p.m.
THE WHO
&
JETHRO TULL
&
IT'S A BEAUTIFUL DAY
also Joshua Television
Reserved Seats: $5, $6, $7;
Lawn Seats are available Noon the day of concert at $4.
Festival Ticket Office, Tanglewood, Lenox, Mass. (413) 637-1600

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 8 1970 New England Newsclip

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUL 8 1970 New England Newsclip

"Freakies" jam Tanglewood for music program

More than 25,000 spectators — most of them "freakies" — jammed Tanglewood last night for the first contemporary music program of the season at the Lenox music center.

The five-hour program, with such attractions as The Who, Jethro Tull, Joshua Light Show and It's a Beautiful Day, drew a paid attendance of 18,874 and several thousand other persons admitted after the intermission.

Although the audience was considered orderly by police, about 30 youths were arrested, including two who ran on stage shouting revolutionary slogans.

Several attempts at gate crashing by an estimated 200 youths occurred early in the evening, resulting in a gate attendant being knocked down, but otherwise the youths were unsuccessful.

Lenox police were aided by police from Lee and Stockbridge and by state police and deputy sheriffs in handling the crowd and motor traffic. Several cars had to be towed from alongside roadways in the

UNION
SPRINGFIELD, MASS.
(M) 77,427
JUL 8 1970 New England Newsclip

Stomping on the Tanglewood Lawns

By GENIE ZUST

The Fillmore East came to Tanglewood for the second year last night with The Who, Jethro Tull, and It's A Beautiful Day and the Joshua Light and TV Show.

Apt Start

The show started aptly enough with the group named It's a Beautiful Day at 6 p.m.

The stage was crowded with the full electrified symphony of machines, mikes and mixers and the sellout audience of 18,784 played on classic lawns and informal gardens, tossing beach balls and frisbees and blowing colored soap bubbles.

Grey-haired ladies smiled at the beaded teen multitude.

It's a Beautiful Day warmed up the house. David Laflamme tuned up his electrified violin and the group got a weird sound mix of cornpone fiddle, acid rock and Saint-Saens Dance of Death.

Although the mikes went dead in their first set, they cotinued to play in a silent pantomime of frenzy until the sound returned.

On Camera

Three TV cameras took color pictures of all the live action, both on and off stage.

Jethro Tull came on to a standing ovation. The group launched into The Thing is Easy and the hall came to life. Ian Anderson, a manic pied piper in a tattered Dickensian maxicoat, enlivened the audience. He used his flute as an extension of his voice and turned his solos into a full orchestra plus chorus and sound effects.

Two young men then ran on stage shouting revolution and were promptly tossed off stage into the waiting arms of Chief Obie Obanhein of Alice's Restaurant fame. The Tull played a new song from a new album and moved their audience at will.

As a special Tanglewood feature they did a bit of Beethoven's Sonata in A, electrified and rocked. The audience roared its approval and wouldn't let them go. They encored to shattering stomping.

Then came The Who, who have written what is probably the first formal rock masterpiece, the Rock Opera Tommy. By this time the expectant thousands had jammed the aisles in anticipation and the scream of welcome may have been heard for at least two miles.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800
JUL 8 1970 New England Newsclip

Rock Group Concert At Tanglewood

By GEORGE Wm. MURPHY

As part of this summer's Contemporary Trends at Tanglewood, the Berkshire Music Center, in conjunction with the Fillmore East, presented The Who, Jethro Tull and It's A Beautiful Day, last night.

When It's A Beautiful Day started their performance shortly after 6 p.m. most of the 18,874 person audience had not settled themselves.

The three year old San Francisco group led by violinist David Lafilamme provided background music for thousands of picnickers out on the lawn.

Second on stage was Jethro Tull. The group includes Ian Anderson (flute, harmonica, vocals), Clive Bunker (drums), Glen Cornick (bass), Martin Barre (guitar) and John Evan (keyboards).

Only on the scene for two years, the group has released three albums in this country, their latest effort titled "Benefit." They wound through the majority of their recordings before a gleeful audience that in some cases had come to see only them.

Then came The Who. Nik Cohn of the New York Times summed up the group's most recent two albums by saying, "'Tommy' is rock's first formal masterpiece. 'Live at Leeds' is the definite hard rock holocaust. It is the best live rock album ever made."

There was a long wait for the equipment managers to get the stage set up. As the lights went down all the audience could see were over 10,000 watts worth of HiWatt amps stacked one on top of another, all across the stage.

"From England, The Who"

The audience rose to their feet, many standing on chairs. The group ground out a few songs from their up-coming album and then moved into a few oldies. Can't Explain (from The Magic Bus) and Young Man Blues (from Live At Leeds).

Then Peter Townsend, lead guitarist and author of most of the group's material, walked to his mike:

"This is the last conecrt on this tour, a tour that started in New York, at the Metropolitan. At the start of the tour we decided that the met would be our last performance of 'Tommy,' the rock opera. But we'd like to try one last bash at it."

Then what was probably the last performance ever of the now famous opera started.

The Who were more subdued than usual, and as a result they also sounded better than ever before. Townsend still did splits in the air and "windmilled" his guitar, but spent more time than usual just concentrating on playing.

Lead singer Roger Daltry put on his usual performance, spinning his microphone around like a lasso on 10 feet of cord, and frequently falling back into the amps. Bassist John Entwistle and drummer Kieth Moon just sat back quietly and played furiously, supporting the two leaders.

About two-thirds of the opera was performed. Among the songs eliminated were "Cousin Kevin" and "Underture." Overall, the group came across quite well and the audience loved it. At the completion of the opera, Townsend dedicated their first hit, "My Generation" to the audience. The song started off normally and then swung into a medley of songs from "Tommy" which completed their no encore performance that had lasted well over two hours.

Although The Who have abandoned their practice of destroying all their equipment Townsend completed the performance by smashing a $300 Gibson SG guitar on the stage.

For the benefit of the patrons on the lawn, there was a giant screen with video magnification in color, run by Joshua Television. The closed circuit channel is run by Joshua White, who organized the now famous Joshua Light Show, resident light show at the Fillmore East in New York.

Also for those on the lawn, The Who used a new sound system, which included a 4,000 watt P.A. system for lead singer Daltry.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 7 1970 New England Newsclip

Tanglewood Plays To Youth Tonight

Bos Symph.

LENOX — Forty deputy sheriffs will be on hand as Tanglewood rocks tonight, but their jobs are expected to be routine.

A larger-than-normal and younger-than-usual audience (for Tanglewood) is predicted as the classical music center offers the first of six "Contemporary Trends" concerts scheduled this year, the third for the program.

Last year more than 22,000 turned out to hear The Who, one of the groups to play tonight. Lenox police and festival officials see no problems such as a "Woodstock" rerun.

Police anticipate traffic problems instead of trouble. Sheriff John D. Courtney has assigned 40 deputies to assist in traffic control and general patrol duty in and around the grounds of the music center.

Harry Stedman of Dalton, personnel director for the festival, said he expects no tremendous influx of outsiders like those who turned a festival in Georgia into a pot celebration.

He said local summer camps buy up blocks of tickets for the Comtemporary Trends concerts, and there is expected to be a large influx of rock enthusiasts from the county area and nearby states but no mass invasion. There have been no problems in the past two years, Stedman said.

Performing tonight are The Who, It's a Beautiful Day, Joshua Television and Jethro Tull.

A spokesman at the Curtis Hotel, asked if there has been a deluge of lodging requests for the music said most of the "overnighters" sleep under the stars because they don't have enough money for rooms.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 6 1970 New England Newsclip

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 7 1970 New England Newsclip

Contemporary Concert At Tanglewood

Bos Symph.

Tonight, the first of six "Contemporary Trends" concerts will be presented at Tanglewood in Lenox.

Area police are preparing for traffic problems, as last year more than 22,000 came to hear one of the rock groups that will perform tonight. Sheriff John D. Courtney will have 40 deputies on duty to direct traffic, and generally patrol the music center grounds.

Groups participating in the concert tonight include: The Who, It's a Beautiful Day, Joshua Television and Jethro Tull.

TONIGHT at 6 P.M.

CONTEMPORARY TRENDS

Berkshire Music Center

Bill Graham presents Fillmore at Tanglewood

THE WHO
JETHRO TULL
IT'S A BEAUTIFUL DAY

in the SHED / music begins at 6 p.m.

Tickets: $5, 6, 7 Lawn: $4 (available day of concept)

STAR
WINCHESTER, MASS.
WEEKLY 5,800

JUL 16 1970 New England Newsclip

Contemporary Trends Concerts Series Begin

The first of six Contemporary Trends Concerts at Tanglewood took place on Tuesday, July 7, at 6 p.m. in Tanglewood's Music Shed.

Contemporary Trends were first given at Tanglewood during the summer of 1968 when three concerts featured folk-singer Judy Collins, jazz artists Don Ellis and the Modern Jazz Quartet, Indian artist Ravi Shankar, and The Association. Last season, Contemporary Trends Concerts featured Janis Joplin, Tim Hardin, Joni Mitchell, and Mahalia Jackson. Bill Graham and Fillmore East first collaborated with Tanglewood for the final concert of last summer.

This season, Tanglewood and Bill Graham collaborate on two other occasions: Tuesday evenings, July 21 and August 18, with Joe Cocker and Santana, respectively, as headliners. Other Contemporary Trends Concerts will be held in Tanglewood's Theatre-Concert Hall on July 14, July 27, and August 4.

Reserved seats for the July 7 Trends Concert can be purchased from The Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. Tickets for The Lawn are on sale the day of the concert only. Tickets can also be purchased in New York City at the Fillmore East Box Office, 105 Second Avenue.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 30 1970 New England Newsclip

Theater News and Views

Tanglewood Schedules Rock Concert July 7

LENOX — "The Who" will make its second appearance at Tanglewood on July 7 at the Contemporary Trends Concert sponsored by Fillmore Producer Bill Graham in association with the Berkshire Music Center.

Also on the bill for this 6 p. m. concert are Jethro Tull and "It's a Beautiful Day."

Tickets are on sale now at the Tanglewood box office. Reserved seats are available by mail at $5, $6 and $7 with check or money order payable to the "Boston Symphony Orchestra, Inc."

A self-addressed, stamped envelope should be sent to Festival Ticket Office, Tanglewood, Lenox, Massachusetts, 01240. Admission to the lawn will be put on sale at noon the day of the concert only and will be offered to the public at $4.

Last year's Fillmore concert, which featured "The Who," "Jefferson Airplane" and B.B. King drew a Tanglewood record crowd of 22,000 and since then "The Who" has presented the rock opera "Tommy" in the Metropolitan Opera House, also produced by Bill Graham and the Fillmore organization.

For the benefit of the lawn audience there will be two giant television screens providing complete simultaneous coverage of the concert by Joshua Television Limited.

ROCK AT TANGLEWOOD: Returning Tuesday night for its second appearance at Tanglewood is The Who, sponsored by Fillmore producer Bill Graham. Also on the bill for this 6 p.m. concert are Jethro Tull and It's A Beautiful Day. Anticipating a huge crowd (last year's Fillmore concert drew 22,000), the

New York Post
D. 708,180 SAT. 369,902

JUL 1 1970

Rock Show at Tanglewood

The Who, Jethro Tull, and It's a Beautiful Day will appear at the Tanglewood Music Festival's Contemporary Trends Concert Tuesday at 6 p.m. at Lenox.

Tanglewood Schedules Top Name Rock Artists

LENOX — "The Who" will make its second appearance at Tanglewood, July 7 at the Contemporary Trends Concert sponsored by Fillmore Producer Bill Graham in association with the Berkshire Music Center, Also on the bill for this 6 p.m. concert at "Jethro Tull" and "It's a Beautiful Day".

Last year's Fillmore Concert, which featured "The Who," "Jefferson Airplane" and "B. B. King," drew a featured crowd of 22,000 and since then "The Who" has gone on to even greater prestige and fame which was recently sonummated in a "farewell performance" of "Tommy" at the Metropolitan Opera House, also produced by Bill Graham and the Fillmore organization.

It is expected this year's bill will draw an equally enthusiastic crowd for the appearance of "Jethro Tull," who in the past year has replaced the "Rolling Stones" as England's second most popular group after the "Beatles" and "It's a Beautiful Day," a San Francisco group which has successfully assimilated jazz, rock and classical influences.

Who Concert Set Tonight In Lenox

Bill Graham's Fillmore East will feature The Who, Jethro Tull, It's a Beautiful Day, and Joshua Television in a Contemporary Trends concert tonight at 6 in the Tanglewood Music Shed in Lenox. Giant video screens will be provided for the lawn audience.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 5 1970 New England Newsclip

Pop notes . . .

HARVARD STADIUM: Mountain will replace Buddy Miles Big Band this Wednesday at the Schaefer Music Festival concert in Harvard Stadium. The performance as now scheduled includes Miles Davis, Mountain and Seatrain. Tickets are $2 and may be purchased at Gate 2 and at other locations throughout the area. Concerts begin at 8 p.m.

ROCK AT TANGLEWOOD: Returning Tuesday night for its second appearance at Tanglewood is The Who, sponsored by Fillmore producer Bill Graham. Also on the bill for this 6 p.m. concert are Jethro Tull and It's A Beautiful Day. Anticipating a huge crowd (last year's Fillmore concert drew 22,000), the management has arranged simultaneous coverage of the concert on two giant television screens—for the benefit of the lawn audience.

CAPE LISTENING: After an earlier success at the Sheraton-Plaza, Him, He and Me have returned to Boston, this time to the Sheraton-Boston's Cafe Riviera. Offering its own unique sound in vocal and guitar music, the trio presents a variety of styles, including folk, country and pops.

At the Sheraton-Plaza's Merry-Go-Round one may now hear David Alexander, a young singer-pianist who has been described as "an American Charles Aznavour." The 24-year old entertainer has impressive credentials, having studied piano and theory at Juilliard and Eastman School of Music.

Providence Evening Bulletin, Thursday, July 2, 1970

coming up

By STUART FINE

BILL GRAHAM'S Fillmore Auditorium will move to Tanglewood. The Who, Jethro Tull, and It's A Beautiful Day will get it together next Tuesday evening, at Tanglewood, in Lenox, Mass. Tickets are $4, $5, $6 and $7, and can be obtained by mail from Festival Ticket Office, Tanglewood, Lenox, Mass.

Tanglewood Event

BE 7-22-70

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Music Review on Page 10

season two weeks ago. As it was two weeks ago, however, the official attendance was swelled somewhat by persons who jumped fences to enter, such as the inviting four-foot fence to the right of the main gate.

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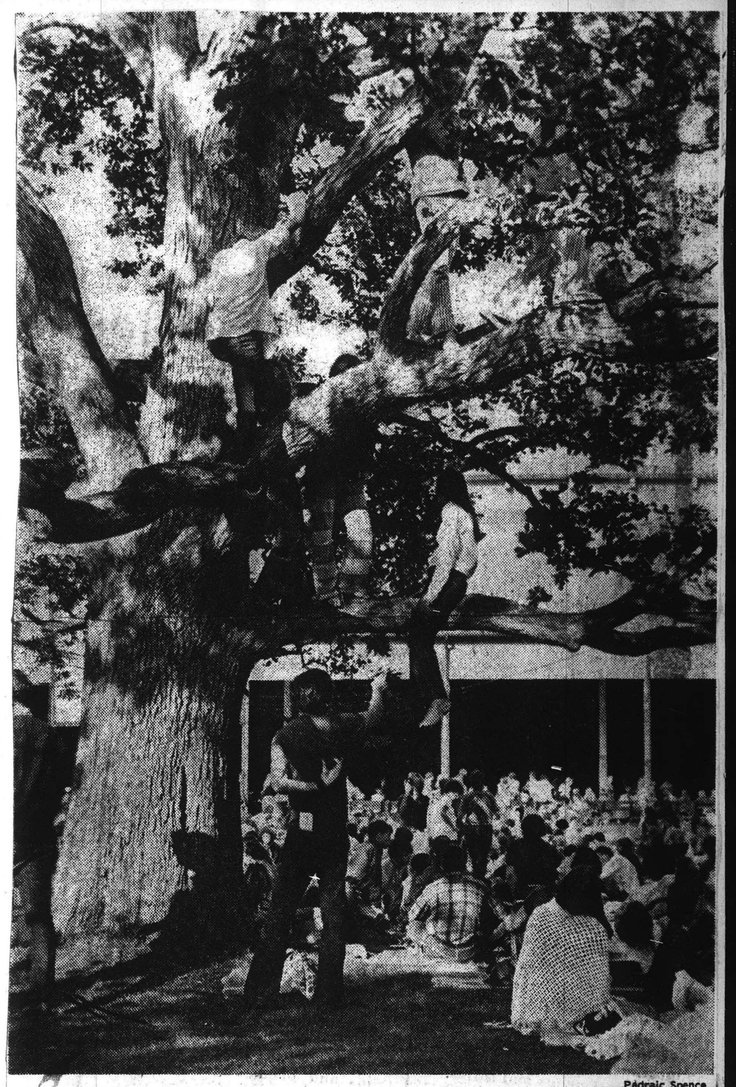
TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 22 1970 New England Newsclip

Padraic Spence

Chicago on stage at Tanglewood



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UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 22 1970 New England Newsclip

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NEWS-RECORDER
WORCESTER, MASS.
WEEKLY 7,231

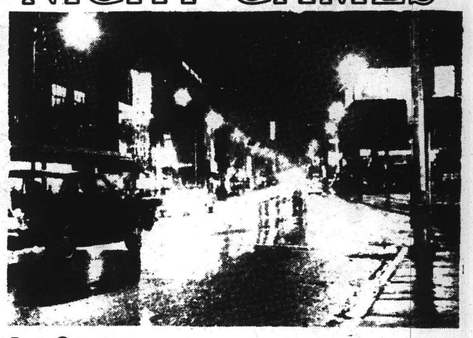
JUL 27 1970 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 22 1970 New England Newsclip

ENTERTAINMENT

NIGHT GAMES



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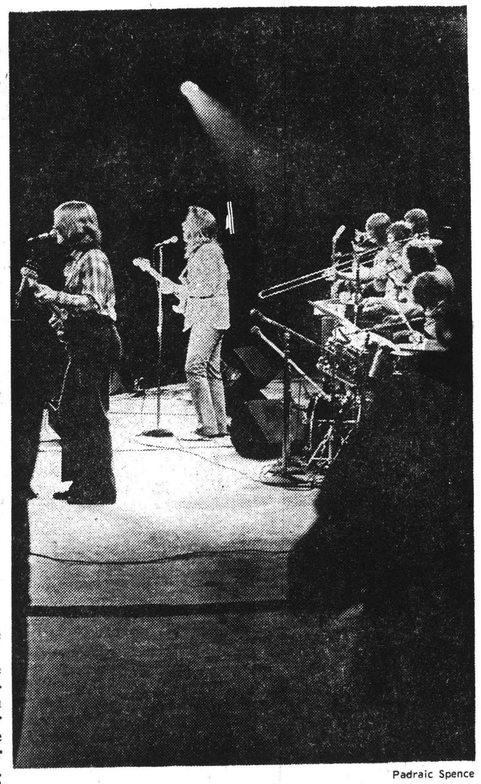

Padraic Spence

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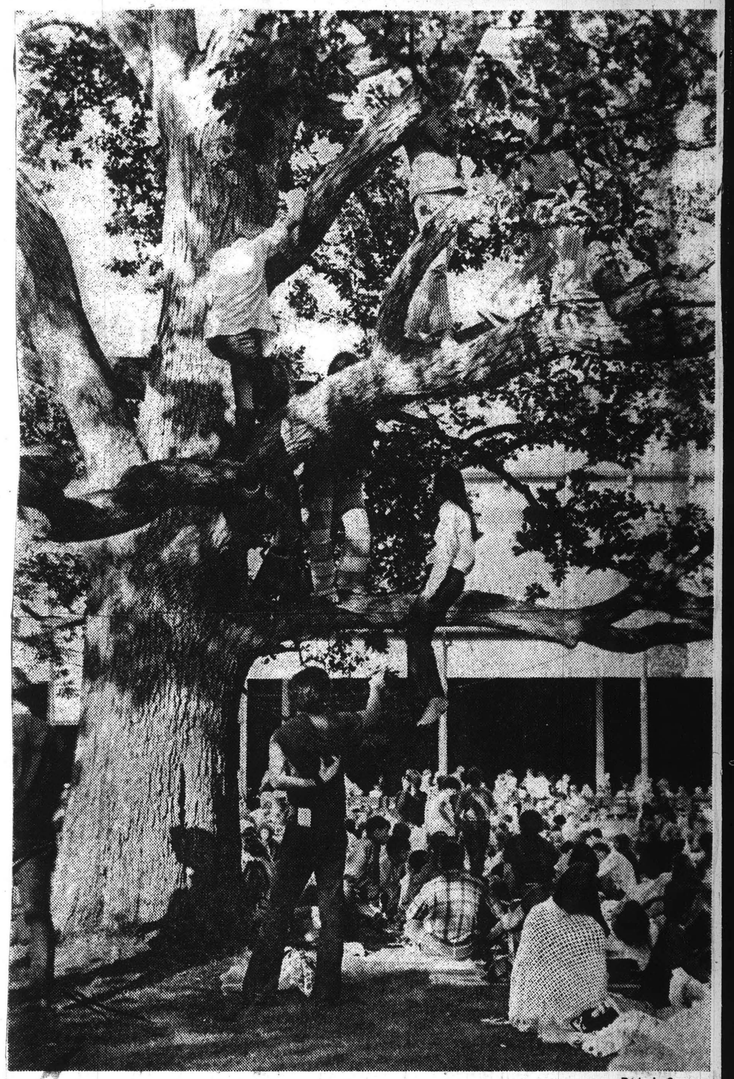

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UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 22 1970 New England Newsclip

NEWS-RECORDER
WORCESTER, MASS.
WEEKLY 7,231

JUL 27 1970 New England Newsclip

BERKSHIRE EAGLE
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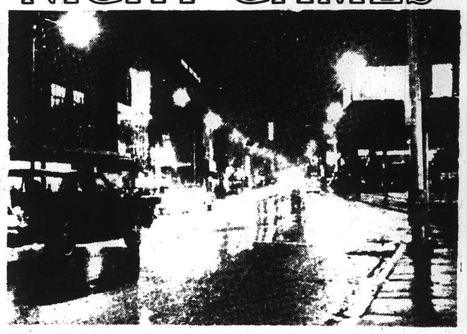

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NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUL 24 1970 New England Newsclip

Vibes

Tanglewood Sheds Light On Rock Music Feast

By WAYNE PHANEUF

Oh, did Bill Graham cook up a musical feast when he dragged Fillmore East to Tanglewood.

Starting off with an appetizer of pure New Orleans "Dixieland" jazz in the form of Preservation Hall Jazz Band, the main course of folk and folk - rock in the person of John Sebastion just about satisfied everyone's music hunger.

But there's always room for dessert, especially if the sweets are named Chicago. . .and the crowd ate them up.

Anyone who can trace rock back to Bill Haley and the Comets, Chuck Berry and Elvis with the gyratin pelvis, knows that New Orleans jazz also played a big part in the emergence of the "now music."

With a honky tonk piano, trombone, coronet, tuba, drums and clarinet, Preservation Hall Jazz Band also invaded the Tanglewood Shed Tuesday.

The aging (averaging about 60) musicians grabbed the mass of music lovers with their dixieland beat ending with "When the Saints Come Marchin In," three of the jazz banders walked and played up the aisles with a hand - clapping multitude behind.

They helped each other off the stage to a thunderous ovation.

To rival the brightness of the sun setting behind those Berkshire Hills, John Sebastion, in red, yellow, orange and blue tie - dyed glory shuffled on stage.

If the crowd went a bit barbaric for jazz, they went wild for Sebastion and his gentle folk.

After a couple of songs on his acoustic guitar, Sebastion reached for his electric guitar to push the sounds out to, as he put it, "those cheapo cheapo seats way back."

He weaved his way in and out of folk, rock, folk rock and whatever his own gentle, but hard - driving style is

classified. "What A Day for A Daydream" really held the crowd, as did his more recent sounds, which are on the Woodstock album.

Three ovations kept Sebastion coming back, but all good things must end. He explained that he had another engagement in Boston and had to board "The Red - eye Express" for that city.

Blowing in like a breeze from the Windy City, Chicago hit the stage with a crash from the cymbals, a blare on the trumpet and squeals from the audience dispersed through guitars saxophone, and a trombone.

Their first three songs were inaudible as the amps ran away wit hthe noise, but adjustments settled the matter and Chicago blew the crowd's brains out.

Cut off about ten pounds of hair, close your eyes, and Chicago sounds like Guy Lombardo's band — FOR ABOUT THREE SECONDS.

Then comes that quick blare of brasses, physcho - sounding guitar, and baby they're off with "Make Me Smile."

They played a few cuts from their new album, which has not been released yet.

After a couple of wild encores, Chicago (formerly Chicago Transit Authority) came out and played "I'm a Man," to set the Tanglewood shed on its side.

I'll bet the Berkshire Valleys are still echoing the heavy sounds of a spectacular night.

* * *

Any questions or hassles address to Wayne Phaneuf Vibes, Daily News, 1860 Main St., Springfield, 01101.

4—The Berkshire Eagle, Thursday, July 23, 1970

the lively world

by Milton R. Bass

THIS IS METHUSELAH Bass reporting on the Contemporary Trends concert at Tanglewood. We had a young man do the immediate review; it takes me longer nowadays.

We drifted over the lawn, scanning blankets and their contents, 10,000 young bodies with accompanying styrofoam containers. Beer and wine, cans and jugs, not a vintage bottle in sight. The picnics consisted mostly of hearty tuna fish sandwiches, potato chips and chunks of watermelon — solid peasant fare. Joss sticks and incense candles burning away, appealing to what gods?

* * *

IT IS DOUBTFUL that there has ever been a younger generation that ever tried to dress as badly as this one. Almost no pretty young girls (what's an old man to do?), and the jeans and shirts with little style or true color. Every other person wearing a home-dyed T-shirt of utter drabness.

Deputy sheriffs and security personnel everywhere. When the police state finally comes in this country, the young people won't even be aware of it. They'll just think they're at a concert that's bigger than usual. Crowd most orderly. "Excuse me." "I'm sorry." "May we pass, please?" "Thank you."

* * *

THE CROWD on the blankets is older than the 5,000 occupying the seats inside the Shed, who seem to range from 13 to 17, and who are prepared to love just everything that happens. Even the beat of the New Orleans jazz gets to them, and they send the aged performers off with loud huzzahs, as much in admiration of the ability of these old-timers to stand upright as blow and bang and strum just like real musicians.

A young folk-rocker named John Sebastian then takes over, and I mean he really takes over. He can shush 15,000 with a quiet "shush" or bring them roaring to their feet by "cheapening the amplifier." The older ones on the lawn are moved by the "moany-whiney" songs and the younger ones inside scream for the solid rock. He satisfies both and goes off to a Boston concert with the cheers ringing in his ears.

* * *

IT TAKES QUITE a while to set up the Chicago instruments because it involves more electronic equipment than we are using in Vietnam. The aisles jam up a bit as youngsters sneak through the barriers, but the Fillmore security people, bearded young men in T-shirts, are everywhere, whispering in ears that then disappear in the air. I don't know what they are saying, but if Bill Graham were running the security of this country, we wouldn't need the FBI or the CIA or the Secret Service. His people have The Word.

The Chicago, seven young men in various stages of hairiness, start up with a blast that recalls Alamagordo just 25 years ago. You keep waiting for the noise to subside but it never does as 4,797,534 watts of power resound through the Shed, attempting to break bodies into little pieces. You can feel the effect of the sound waves on your heart beat as they pound at you relentlessly. It sounds to me like bad Stan Kenton amplified to the nth degree.

* * *

THE KIDS LOVE it and I look around me, reveling in their strength, their vibrancy, their delight in the moment, now. I don't have it myself anymore, but I sure enjoy being around where it is. Three nights before I had sat in the same place listening to poorly done Mozart while a bunch of old people nodded and napped, smiled and enjoyed. Will these young people remember Tanglewood and come back for the Bach and Mozart and Beethoven? Is Tanglewood finally building for the future? The number ends and the crowd goes wild. The old people went wild at the end of the Mozart, leaping to their feet and showing "Bravo!" Which enthusiasm is real?

My ears can take no more. We leave, behind us 15,000 happy hearts, remembering the lovely thing John Sebastian said in the microphone in response to the wild cheering of the crowd:

"Tanglewood, you're ------- beautiful."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 22 1970 New England Newsclip

Music Review

Tanglewood's Contemporary Trends

By JOHN A. SCHWEIZER

ONE THING to remember when attending a rock concert is never to sit up front in the more expensive seats; invariably, they are the worst seats in the house. Last night's Contemporary Trends concert at Tanglewood was no exception. The decibel level ranged from loud to painful to unbearable.

However, rock fans, knowing what they like — be it good music or otherwise — turned out some 15,000 strong to groove on the folksy, good-time social songs of guitarist-singer John Sebastian, the hard-driving jazz-flavored rock of Chicago and, unlikely enough, the traditional beat of the Preservation Hall Jazz Band from New Orleans.

* * *

PRESERVATION Hall kicked things off with a series of melodic numbers featuring the militaristic street-beat drumming and rag-like piano that distinguish New Orleans jazz from commercialized Dixieland. Somehow, the rock-geared audience in the Shed dug the traditional sounds and warmly cheered most solos.

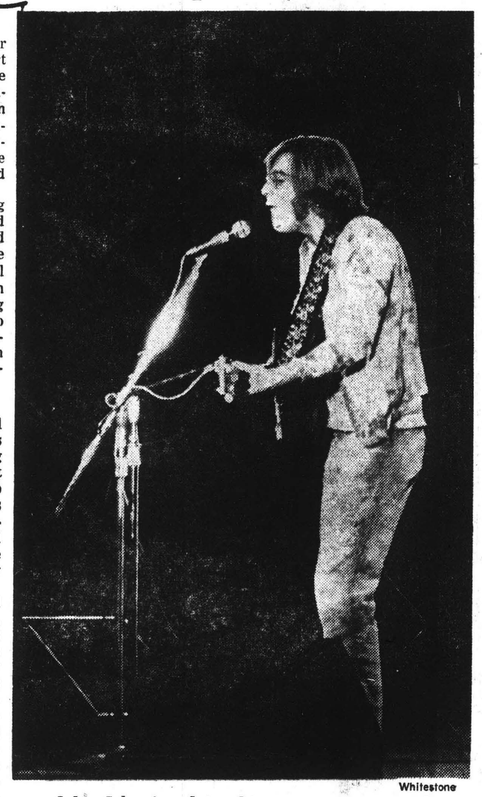
Cornetist Dede Pierce flashed some effective staccato attacks, but the blind 66-year-old was plainly not having one of his better nights as he repeatedly botched intended phrases. His wife, pianist Billie Pierce, strided right on throughout, and enthusiastically complemented hubby on several call-and-response vocals. Clarinetist Willie Humphrey, 69, and the elderly-but-unnamed drummer were impressive, especially during one particular shuffle-blues. Trombonist Jim Robinson, 77, played with energy, verve and exceptional facility during up-tempo selections.

Despite the oddity of programming a traditional jazz band with rock performers, the Preservation Hall oldsters were [illegible]en rousing applause after [illegible]h selection; they were given [illegible]tanding ovation at the close [illegible]heir segment.

* * *

[illegible]OHN SEBASTIAN, formerly [illegible] chief ladle in the Lovin' [illegible]oonful, presented a delightful[illegible] relaxed performance — polished but not slick, telling but not overbearing, and, above all, honest. His personable demeanor enhanced each selection as he ran through a string of oldies and newies accompanied only by himself on acoustic and electric guitar.

While Sebastian's poignant ballads hushed the Shed, the audience really grooved on a group of old-style "rock 'n' roll" numbers played for all they were worth by the drawling musician. His performance last night lent considerable credence to the contention that his is a unique voice in folk-country-rock with its husky accent telling timely stories in refreshingly realistic lyrics. Especially well-received were Sebastian staples "She's a Lady," "Younger Generation," "Daydream" and "A Younger Girl."



Whitestone

John Sebastian doing his contemporary trend.

* * *

SEBASTIAN'S was a hard act to follow, but the seven-piece Chicago group did so successfully, if only through sheer power -- like 50,000 watts worth.

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CHICAGO FINALLY managed to get the crowd on its feet by the end of the program and then was persuaded to do, as an encore, a thunderous arrangement of the Spencer Davis classic "I'm a Man," complete with Afro-Cuban rhythms and finger-popping, hand-clapping and screaming audience participation.

The sounds of the 4½-hour concert are still ringing in this reviewer's ears.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUL 24 1970 New England Newsclip

Vibes

Tanglewood Sheds Light On Rock Music Feast

By WAYNE PHANEUF

Oh, did Bill Graham cook up a musical feast when he dragged Fillmore East to Tanglewood.

Starting off with an appetizer of pure New Orleans "Dixieland" jazz in the form of Preservation Hall Jazz Band, the main course of folk and folk - rock in the person of John Sebastion just about satisfied everyone's music hunger.

But there's always room for dessert, especially if the sweets are named Chicago. . .and the crowd ate them up.

Anyone who can trace rock back to Bill Haley and the Comets, Chuck Berry and Elvis with the gyratin pelvis, knows that New Orleans jazz also played a big part in the emergence of the "now music."

With a honky tonk piano, trombone, coronet, tuba, drums and clarinet, Preservation Hall Jazz Band also invaded the Tanglewood Shed Tuesday.

The aging (averaging about 60) musicians grabbed the mass of music lovers with their dixieland beat ending with "When the Saints Come Marchin In," three of the jazz banders walked and played up the aisles with a hand - clapping multitude behind.

They helped each other off the stage to a thunderous ovation.

To rival the brightness of the sun setting behind those Berkshire Hills, John Sebastion, in red, yellow, orange and blue tie - dyed glory shuffled on stage.

If the crowd went a bit barbaric for jazz, they went wild for Sebastion and his gentle folk.

After a couple of songs on his acoustic guitar, Sebastion reached for his electric guitar to push the sounds out to, as he put it, "those cheapo cheapo seats way back."

He weaved his way in and out of folk, rock, folk rock and whatever his own gentle, but hard - driving style is

classified. "What A Day for A Daydream" really held the crowd, as did his more recent sounds, which are on the Woodstock album.

Three ovations kept Sebastion coming back, but all good things must end. He explained that he had another engagement in Boston and had to board "The Red - eye Express" for that city.

Blowing in like a breeze from the Windy City, Chicago hit the stage with a crash from the cymbals, a blare on the trumpet and squeals from the audience dispersed through guitars saxophone, and a trombone.

Their first three songs were inaudible as the amps ran away wit hthe noise, but adjustments settled the matter and Chicago blew the crowd's brains out.

Cut off about ten pounds of hair, close your eyes, and Chicago sounds like Guy Lombardo's band — FOR ABOUT THREE SECONDS.

Then comes that quick blare of brasses, physcho - sounding guitar, and baby they're off with "Make Me Smile."

They played a few cuts from their new album, which has not been released yet.

After a couple of wild encores, Chicago (formerly Chicago Transit Authority) came out and played "I'm a Man," to set the Tanglewood shed on its side.

I'll bet the Berkshire Valleys are still echoing the heavy sounds of a spectacular night.

* * *

Any questions or hassles address to Wayne Phaneuf Vibes, Daily News, 1860 Main St., Springfield, 01101.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 22 1970 New England Newsclip

the lively world

by Milton R. Bass

THIS IS METHUSELAH Bass reporting on the Contemporary Trends concert at Tanglewood. We had a young man do the immediate review; it takes me longer nowadays.

We drifted over the lawn, scanning blankets and their contents, 10,000 young bodies with accompanying styrofoam containers. Beer and wine, cans and jugs, not a vintage bottle in sight. The picnics consisted mostly of hearty tuna fish sandwiches, potato chips and chunks of watermelon — solid peasant fare. Joss sticks and incense candles burning away, appealing to what gods?

* * *

IT IS DOUBTFUL that there has ever been a younger generation that ever tried to dress as badly as this one. Almost no pretty young girls (what's an old man to do?), and the jeans and shirts with little style or true color. Every other person wearing a home-dyed T-shirt of utter drabness.

Deputy sheriffs and security personnel everywhere. When the police state finally comes in this country, the young people won't even be aware of it. They'll just think they're at a concert that's bigger than usual. Crowd most orderly. "Excuse me." "I'm sorry." "May we pass, please?" "Thank you."

* * *

THE CROWD on the blankets is older than the 5,000 occupying the seats inside the Shed, who seem to range from 13 to 17, and who are prepared to love just everything that happens. Even the beat of the New Orleans jazz gets to them, and they send the aged performers off with loud huzzahs, as much in admiration of the ability of these old-timers to stand upright as blow and bang and strum just like real musicians.

A young folk-rocker named John Sebastian then takes over, and I mean he really takes over. He can shush 15,000 with a quiet "shush" or bring them roaring to their feet by "cheapening the amplifier." The older ones on the lawn are moved by the "moany-whiney" songs and the younger ones inside scream for the solid rock. He satisfies both and goes off to a Boston concert with the cheers ringing in his ears.

* * *

IT TAKES QUITE a while to set up the Chicago instruments because it involves more electronic equipment than we are using in Vietnam. The aisles jam up a bit as youngsters sneak through the barriers, but the Fillmore security people, bearded young men in T-shirts, are everywhere, whispering in ears that then disappear in the air. I don't know what they are saying, but if Bill Graham were running the security of this country, we wouldn't need the FBI or the CIA or the Secret Service. His people have The Word.

The Chicago, seven young men in various stages of hairiness, start up with a blast that recalls Alamagordo just 25 years ago. You keep waiting for the noise to subside but it never does as 4,797,534 watts of power resound through the Shed, attempting to break bodies into little pieces. You can feel the effect of the sound waves on your heart beat as they pound at you relentlessly. It sounds to me like bad Stan Kenton amplified to the nth degree.

* * *

THE KIDS LOVE it and I look around me, reveling in their strength, their vibrancy, their delight in the moment, now. I don't have it myself anymore, but I sure enjoy being around where it is. Three nights before I had sat in the same place listening to poorly done Mozart while a bunch of old people nodded and napped, smiled and enjoyed. Will these young people remember Tanglewood and come back for the Bach and Mozart and Beethoven? Is Tanglewood finally building for the future? The number ends and the crowd goes wild. The old people went wild at the end of the Mozart, leaping to their feet and showing "Bravo!" Which enthusiasm is real?

My ears can take no more. We leave, behind us 15,000 happy hearts, remembering the lovely thing John Sebastian said in the microphone in response to the wild cheering of the crowd:

"Tanglewood, you're ------- beautiful."

Music Review

Tanglewood's Contemporary Trends

By JOHN A. SCHWEIZER

ONE THING to remember when attending a rock concert is never to sit up front in the more expensive seats; invariably, they are the worst seats in the house. Last night's Contemporary Trends concert at Tanglewood was no exception. The decibel level ranged from loud to painful to unbearable.

However, rock fans, knowing what they like — be it good music or otherwise — turned out some 15,000 strong to groove on the folksy, good-time social songs of guitarist-singer John Sebastian, the hard-driving jazz-flavored rock of Chicago and, unlikely enough, the traditional beat of the Preservation Hall Jazz Band from New Orleans.

* * *

PRESERVATION Hall kicked things off with a series of melodic numbers featuring the militaristic street-beat drumming and rag-like piano that distinguish New Orleans jazz from commercialized Dixieland. Somehow, the rock-geared audience in the Shed dug the traditional sounds and warmly cheered most solos.

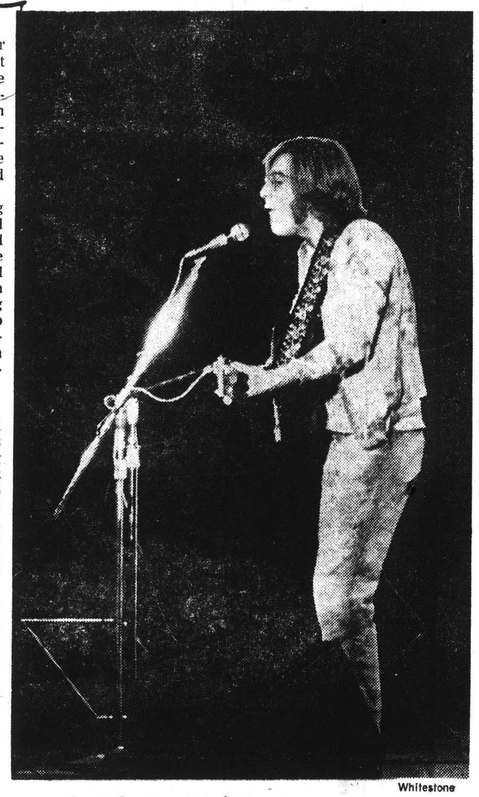
Cornetist Dede Pierce flashed some effective staccato attacks, but the blind 66-year-old was plainly not having one of his better nights as he repeatedly botched intended phrases. His wife, pianist Billie Pierce, strided right on throughout, and enthusiastically complemented hubby on several call-and-response vocals. Clarinetist Willie Humphrey, 69, and the elderly-but-unnamed drummer were impressive, especially during one particular shuffle-blues. Trombonist Jim Robinson, 77, played with energy, verve and exceptional facility during up-tempo selections.

Despite the oddity of programming a traditional jazz band with rock performers, the Preservation Hall oldsters were given rousing applause after each selection; they were given a standing ovation at the close of their segment.

* * *

JOHN SEBASTIAN, formerly the chief ladie in the Lovin' Spoonful, presented a delightfully relaxed performance — polished but not slick, telling but not overbearing, and, above all, honest. His personable demeanor enhanced each selection as he ran through a string of oldies and newies accompanied only by himself on acoustic and electric guitar.

While Sebastian's poignant ballads hushed the Shed, the audience really grooved on a group of old-style "rock 'n' roll" numbers played for all they were worth by the drawling musician. His performance last night lent considerable credence to the contention that his is a unique voice in folk-country-rock with its husky accent telling timely stories in refreshingly realistic lyrics. Especially well-received were Sebastian staples "She's a Lady," "Younger Generation," "Daydream" and "A Younger Girl."



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The sounds of the 4½-hour concert are still ringing in this reviewer's ears.

Eye-Opening Event At Tanglewood

To the Editor of THE EAGLE:—

The night of July 21, 1970, provided me with a rewarding and enlightening experience, for it was on that Tuesday evening that I attended the music festival at Tanglewood as a member of the Berkshire County Deputy Sheriffs' Association. It was our job to see that law and order were preserved, and I went there with the idea that there was bound to be trouble with so many hippies congregated in one place. But I was pleasantly surprised, because instead of a wild gathering of bearded, long-haired, ill-clothed troublemakers, it was my pleasure to deal with some 15,000 well-behaved, courteous, peace-loving kids. Perhaps a dozen out of that large number were would-be sources of an unpleasant evening, but their friends were quick to calm them down.

Naturally, because I am of a different era, I don't agree with some of the things they do, and perhaps I don't agree with the way they wear their clothes or groom their hair; but these things are a lot less important to me now than they were a few days ago.

It hurts me (I am the father of two teen-agers) to see these basically nice kids getting high on drugs and drinking to excess, but I must admit that they have some real good things going for them. For instance, show me one place on earth where you could jam 15,000 adults together for eight hours and not see one fight or even so much as an argument. And beat this if you can — after the music stopped and the bulk of the crowd cleared out, at least a hundred, perhaps more, young people stayed behind and started the almost impossible task of cleaning up their own and everyone else's litter, knowing that paid attendants would do the job if they just went away and left it. I wonder how many clean-shaven, well-groomed people could take a lesson from that.

I don't think we have to be so concerned about the future of our country as we sometimes think. These "hippie" kids have their growing up to do, and even if they won't openly admit it, they lean heavily on our guidance to see them through these difficult times. We can help them by strengthening our drug laws and by setting a few good examples that our "now generation" can look up to.

Bless 'em all, they have my vote for being the best behaved group of young adults that I have ever had the pleasure of dealing with.

ETHAN A. SCOTT
Deputy Sheriff.
Holmes Road
Hinsdale

B Eagle 7/25/70

Contemporary music at Tanglewood

Contemporary music trends will be featured in two programs at Tanglewood in Lenox. The last two of a three series program will feature Joe Cocker and Santana. The Who, the first of the series, was presented July 7.

Joe Cocker, the sensational English rock-blues artist, who appeared at Woodstock last summer and is now featured in the film "Woodstock,", will be presented on Tuesday, July 21. The final concert, Tuesday, August 18 headlines Santana, the newest sensation in the field of rock music.

Contemporary Trends Concerts at Tanglewood began during the summer of 1968 and have attracted audiences of over 20,000 for such artists as The Who, Jefferson Airplane, and B. B. King.

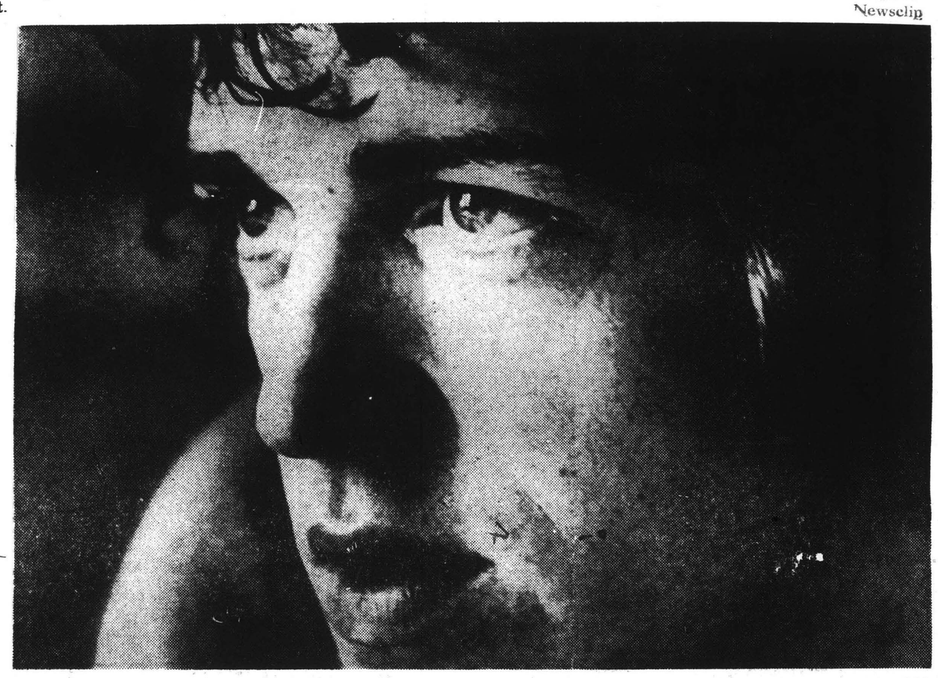
Reserved seats are now on sale at the Box Office at Tanglewood. Admission to the lawn goes on sale the day of the concert.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 10 1970 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUN 17 1970 New England Newsclip



THE MINERVA TAVERN BOY, John Robert Cocker, alias Joe, brings his Ray Charles-influenced Blues singing to Tanglewood Tuesday. On the program with him will be Bill Graham and Santana.

CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 21, 1970

Joe Cocker Replaced at Tanglewood

Chicago replaces Joe Cocker, who became ill and had to cancel the remainder of his American tour, on tonight's Contemporary Trends concert at Tanglewood, Mass.

* * *

On the same program beginning at 6 p.m. will be John Sebastian and the Preservation Hall Jazz Band. Giant-screen video magnification will telecast the show to those on Tanglewood's lawn. The lawn will open to the public at 4 p.m.

Chicago is a turbulent blend of music which incorporates jazz, blues, rock and symphonies.

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

JUL 23 1970 New England Newsclip

Tanglewood

Chicago replaces Joe Cocker, who became ill and had to cancel the remainder of his American tour, on the July 21st Contemporary Trends Concert at Tanglewood. Bill Graham presents the Fillmore at Tanglewood that evening.

On the same program (which begins at 6 p.m.) will be John Sebastian and the Preservation Hall Jazz Band. Giant-screen video magnification by Joshua Television telecasts the show to those on Tanglewood's Lawn.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUL 10 1970 New England Newsclip

Chicago Replaces Cocker

On the heels of Tuesday's smash Tanglewood Shed concert staged by The Who, with Jethro Tull side rifts, July 21 proves to be another success.

This is when Chicago and John Sebastion will make the pilgrimage to Lenox. Also appearing will be The Preservation Jazz Band.

Originally, Joe Cocker was scheduled to be the main July 21 attraction, but won't make the Tanglewood scene. Rumors that Jim Hendrix will fill in are untrue.

Holyoke (Mass.) Transcript-Telegram, Thurs., July 16, 1970—

Chicago Replaces Joe Cocker At Tanglewood

Chicago will replace Joe Cocker as the main attraction of the second Contemporary Trends concert, Tuesday night, at Tanglewood.

Cocker reportedly became ill and was forced to cancel the remainder of his U. S. tour. Playing with Chicago will be John B. Sebastian, formerly of the Lovin' Spoonfull, and the Preservation Hall Jazz Band.

The seven man Chicago has released two albums to date, "Chicago Transit Authority" and "Chicago." Also featured at the concert, which is produced in conjunction with Bill Graham and the Fillmore, will be giant screen video magnification on the lawn by Joshua Television.

This is the third year of the Contemporary Trends concerts. The Who, Jethro Tull and It's A Beautiful Day appeared July 7 of this year, and Santana, Miles Davis and the Voices of East Harlem will be featured Aug. 18.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 20 1970 New England Newsclip

Tanglewood Slates Chicago For July 21

TANGLEWOOD, LENOX, — Chicago replaces Joe Cocker, who became ill and had to cancel the remainder of his American tour, on the July 21st Contemporary Trends Concert at Tanglewood.

Bill Graham presents the Fillmore at Tanglewood that evening. On the same program (which begins at 6 p.m.) will be John Sebastian and he Preservation Hall Jazz Band.

Giant - screen video magnification by Joshua Television telecasts the show to those on Tanglewood's Lawn. Tickets are available at the Tanglewood Box Office and are priced at $5, $6 and $7 for the Shed. Lawn admission at $4 will be available the day of the concert.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 17 1970 New England Newsclip

ARRIVING AT TANGLEWOOD — The rock group "Chicago" will present a blending of music which incorporates jazz, blues, rock and symphonics in the Contemporary Trends Concert at Tanglewood in Lenox, Mass. on Tuesday. Also appearing will be John Sebastian and the Preservation Hall Jazz Band.

Chicago Concert Slated Tonight At Tanglewood

Chicago, John Sebastian and the Preservation Hall jazz band will present a Contemporary Trends concert at Tanglewood tonight at 6.

THE BOSTON HERALD Traveler
D. 216,305 S. 298,557

JUL 19 1970

TANGLEWOOD: Chicago (formerly Chicago Transit Authority) has replaced Joe Cocker at this Tuesday's Contemporary Trends Concert at Tanglewood. John Sebastian and the Preservation Hall Jazz Band (headed by Billie and De De Pierce) will appear as scheduled. Tickets are on sale at the Tanglewood Festival Ticket Office as well as at the Fillmore Box Office, 105 Second Ave., N.Y.

BROCKTOWN, N. J.
DAILY OBSERVER
DAILY 8,500

JUL 17 1970

Tanglewood Rock Festival Has Chicago & Sebastian

CHICAGO, JOHN SEBASTIAN and the PRESERVATION HALL JAZZ BAND will appear at TANGLEWOOD on July 21 at the Contemporary Trends Concert sponsored by FILLMORE producer Bill Graham in association with the Berkshire Music Center. The concert will begin at 6 p.m.

Tickets are on sale now at the Tanglewood box office. Reserved seats are available by mail at $5, $6 and $7 with check or money order payable to the 'Boston Symphony Orchestra, Inc.' A self-addressed, stamped envelope should be sent to Festival Ticket Office, Tanglewood, Lenox, Mass., 01240. Admission to the lawn will be put on sale at 9 a.m. on the day of the concert only and will be offered to the public at $4. The lawn will open to the public at 4 p.m. on the day of the concert. It is suggested that concert-goers arrive early since at FILLMORE'S July 7 Contemporary Trends Concert of THE WHO, JETHRO TULL and IT'S A BEAUTIFUL DAY, 2000 automobiles had to be turned away.

CHICAGO is a turbulent blend of music which incorporates jazz, blues, rock and symphonics. Recently the Los Angeles Free Press called CHICAGO, 'The most inventive, hardest blowing jazz-rock orchestra...they are excellent musicians in every way; their concept of musical form is extensive...the singing is sometimes sweet, but best when it is demonic. The guitarist plays vigorous patches and the drummer turns the tempo over and over. The ensemble horn playing is phenomenal; creative, rhythmic, colorful, bold, robust.'

CHICAGO consists of Daniel Seraphone (drums), Robert Lamm (organ/electric piano/vocals), Terry Kath (guitar/vocals), Walter Parazaider (woodwinds). Lee Loughnane (trumpet/flugel horn), Peter Cetera (bass/vocals) and James Pankow (trombone). Their Columbia LP, 'Chicago,' has been at the top of the charts for months.

JOHN SEBASTIAN, now on the best-selling charts with his solo LP, 'John B. Sebastian,' has lived with music all his life. The son of a classical harmonica player, he began his own musical career playing non-classical harmonica for nickels and dimes in the streets of New York City. From these streets, SEBASTIAN formed his first group, The Even Dozen Jug Band. After recording one album for MGM, the group disbanded and SEBASTIAN joined the Mugwumps, along with Cass Elliot, Denny Doherty and Zal Yanovsky.

When the Mugwumps failed to get off the ground, SEBASTIAN took time off to learn sailmaking in Marblehead, Mass. In the next few years, he became proficient on guitar and autoharp.

Then in 1966 he, with Zal Yanovsky, Steve Boone, and Joe Butler, formed his next group, The Lovin' Spoonful. In 1966, both Billboard and Cashbox voted Lovin' Spoonful the most successful American group of the year.

The group broke up in 1968 and until recently, performances by SEBASTIAN have been rare; two notable exceptions being Woodstock, and the 1969 Big Sur Folk Festival. His first solo LP, released recently is, according to music writer Phillip Elwood, 'a remarkable tour de force...showing the depth and worldliness of his musical interests.' On this album he is accompanied by friends David Crosby, Steven Stills, Graham Nash, and the Ikettes.

PRESERVATION HALL was founded in 1961 by art dealer Larry Borenstein for the purpose of preserving the tradition of Jelly Roll Morton, King Oliver, and other jazz greats of the early years of this century. The original idiom is presented by musicians who were contemporaries of these early figures and are living representatives of an era. Since then, the members of the PRESERVATION HALL JAZZ BAND have travelled across the United States receiving an overwhelming response from music lovers of all ages and all persuasions.

In addition, for the benefit of the lawn audience, there will be two giant color television screens providing complete simultaneous coverage of the concert by Joshua Television Limited.

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B H T

7/17/70

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 20 1970

New England Newsclip

Preservation Hall Set For Tanglewood

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Just Pokin' Around

By AGNES ROCKWOOD

CARLETON CARPENTER, one of Bennington's contributions to the entertainment world, is in the all-star cast of Moss Hart's comedy, "Light Up the Sky," which will be previewed during the week of Aug. 3 at the Lakewood Theatre, the state theatre of Maine, Skowhegan.

In the cast with more to be announced are Kitty Carlisle, wife of the late Moss Hart; Jan Sterling, Sam Levine and Kay Medford. The revival is scheduled for opening on Broadway in October.

Lakewood is one of the oldest summer theaters, now in its 70th year and has presented nearly 870 productions, most of them topflight.

Carleton is the son of Mr. and Mrs. Carleton Carpenter of Lyons District. He is a veteran actor, has attained stardom in movies after leading roles on the New York stage. He has also appeared in such traveling shows as "Hello, Dolly!" which played in the Far East. He has numerous television credits and often is recognized on video commercials.

News of his appearance at Skowhegan came from Betty (Burgess) Kearns, wife of William F. Kearns Jr., formerly of Bennington and now of Manchester, Maine. They hope to see the former local performer when he plays Lakewood Theatre.

—o—

APPEARING at Tanglewood in Lenox, Mass., on Tuesday, July 21, will be Chicago, John Sebastian and the Preservation Hall Jazz Bend. This is another contemporary trends concert which starts at 6 p. m. The concert is sponsored by Fillmore producer Bill Graham in association with Berkshire Music Center. Tickets are on sale now at the Tanglewood box office and reserved seats are available by mail at $5, $6, and $7 with check or money order payable to the Boston Symphony Orchestra, Inc. Admission to the lawn will be put on sale at 9 a.m. on the day of the concert only and will be offered to the public at $4. The lawn will be open to the public at 4 on the day of the concert. In addition, for the benefit of the lawn audience, there will be two giant television screens providing complete and in color simultaneous coverage of the concert by Joshua Television Ltd.

—o—

TOMMY MANELAS sends word to The Banner that he is now living with relatives in Albany, N.Y. He is the Greek chef who looks like President Truman and not the late Athanasios (Tommy) Palangas. Both had worked at the Paradise Restaurant, but Manelas is the Tommy who was the chef later at Peter's Ice Cream. Tommy Palangas had always been employed at the Paradise.

—o—

"THE PROPOSITION." Boston's longest running show, celebrated its 700th performance last week by announcing plans to appear at the High Point Inn in Lenox, Mass., this summer, in addition to its regular performance schedule in Cambridge.

They will perform cabaret style Friday and Saturday nights at 9:30 and 11:30 p.m. The cast will also give children's performances on Friday afternoons at 2 outside at High Point for interested camps and groups in the Berkshire area.

High Point is on West Mountain Road and is owned by Doris Bardon, who operates the inn and galleries there.

"The Proposition" is the country's only completely improvised show with music. The show is created by suggestions from the audience. Musical comedies, marital arguments, operas, foreign films, rock festivals and television talk shows are all spontaneously performed by the cast.

—o—

JUDGE at this sear's Saratoga Springs Art Fair will be Robert McIntyre Doty, curator of the Whitney Museum of American Art in New York City. His experience includes assistant to the curator at the George Eastman House where he was associate editor of "Image," librarian and staff member in charge of traveling exhibitions, member of the staff of the department of prints and drawings at the Victoria and Albert Museum in London, assistant to director at Yale University Art Gallery, editor of Yale University Art Gallery Bulletin.

The fair is celebrating its 15th year and is Saratoga's oldest cultural event. It is now sponsored by the Saratoga Springs Chamber of Commerce and the show includes many artists from surrounding states as well as from the Saratoga area.

Anyone over 16 years of age is eligible to enter three works in the field of fine art or sculpture. Crafts are not included. First prize is $300, second $200 and third $100. There are also four $50 prizes.

The indoor show will open next Friday in the Canfield Ballroom and will remain there for two weeks and consist of 60 or more of the show's best.

—o—

A SERIES of concerts by the performing faculty of the Junior Conservatory is being presented in the Burklyn Concert Barn on Darling Hill, East Burke.

The concerts and composers' forum are on Monday nights at 7 in lobby of Burlyn Manor and are free and open to the public. The small summer school offers a unique program of creative music to teen-agers from all over the country. Students there have won national recognition for their work from both the National Federation of Music Clubs and Broadcast Music, Inc.

A weekly concert series is presented by the faculty as a means of educating the students and as a public service to the people.

BANNER
BENNINGTON, VERMONT
(E) 6,200

JUL 17 1970

New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 19 1970

New England Newsclip

Pop notes . . .

FRANKLIN PARK CONCERTS: The Elma Lewis School of Fine Arts and the National Center of Afro-American Artists are presenting free nightly concerts at 8 p.m. in the Playhouse-in-the-Park. Leading off this week's events is the appearance tonight of folksinger Odetta, of whom Harry Belafonte has said: "We are fortunate indeed in having such a woman in our musical world. Those of us who call ourselves artists can learn much from her strength, simplicity, warmth, humor and complete humanity." Other Playhouse programs this week will offer a diversity of entertainment, ranging from soul and rock to gospel singing.

PROGRESSIVE COUNTRY: Ian and Sylvia perform tonight at the South Shore Music Circus and Wednesday night at Harvard Stadium, both times with The Great Speckled Bird in what has been described as a venture into the area of progressive country music. Richie Havens will be the star of next Sunday's concert at the Music Circus.

TANGLEWOOD: Chicago (formerly Chicago Transit Authority) has replaced Joe Cocker at this Tuesday's Contemporary Trends Concert at Tanglewood. John Sebastian and the Preservation Hall Jazz Band (headed by Billie and De De Pierce) will appear as scheduled. Tickets are on sale at the Tanglewood Festival Ticket Office as well as at the Fillmore Box Office, 105 Second Ave., N.Y.

ALSO AT LENOX: Jazz trumpeter Miles Davis, hailed as a "new rock star, cutting deep into the rock idiom," appears tonight at the Berkshire Music Barn with a group that includes Chick Corea on the electric piano, bassist Dave Holland, Jack deJohnette on drums, soprano saxophonist Steve Grossman, and Airto Moreira playing a battery of Brazilian percussion instruments.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 19 1970 New England Newsclip

Whitestone

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Santana at Tanglewood: A Most Contemporary Trend

By ALEXANDER HAWES Jr.

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Whether lying back arm in arm on the lawn watching the stars or standing on the chairs

Music Review on Page 4

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They were content to have a large party with numerous beer coolers, on the many colors of blankets, occasionally tossing a beachball around or playing with a flashing yo-yo.

During the intermission, the lawn people were treated to live music in their midst. This came from the Despers Steel Band of Trinidad and was enjoyable as a balance to the hard-driving sound inside the Shed.

Although there were rumors that there might be trouble, there was no gate-crashing and no fights. The only problem the ushers faced occurred when Santana came on and a group of about 2,000 spectators rushed from the lawn into the Shed. The ushers simply moved their lines of resistance back to the head of the aisles.

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CONCERT #3

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 20 1970 New England Newsclip

Fillmore Winner At Tanglewood

Bos Eve

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Engrossed in Work

The weather was perfect, the people warm and happy and the music was made by performers who were fully engrossed in their work. Despers, the steel drum band, was led by Raymond Shaw a former Trinadad police constable. With highly sophisticated and stylized rhythms and sound they could create the full variations of tone of an organ on their steel drums. They played on the Tanglewood lawns, an island of metal in a sea of people.

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BERKSHIRE EAGLE
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(E) 30,100

AUG 19 1970 New England Newsclip

Music Review

7

Tanglewood Swings!

Santana Sound, Miles Davis Horn Rock Multitude

By JOHN A. SCHWEIZER

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The chorus shouted its soul in typically gospel fashion, although it had difficulties staying in tune. The visual effect of the group's choreography was as stimulating as its sound, and fingers were popping in the audience right from the first. The five-piece band (including the only three white members of the group) provided a more-than-adequate foundation for the chorus. Voices of East Harlem should have been a tough act to follow.

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Whitestone

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The explosiveness, drive and intensity generated by this six-man Latin rock group is almost unbelievable. The group was obliged to do three encore numbers, each of which somehow surpassed the previous tune in sheer excitement.

For all the success that groups like Chicago have had with Latin-flavored arrangements, only in Santana does the Afro-Cuban nature of the music sound genuine. This is not surprising, since half the group is of Latin descent. Guitarist-leader Carlos Santana stayed well within the context of the music, allowing it to swing on its own. Although he is a fair guitarist, he was not given to pyrotechnical displays. His solos evoked images of greasy blues; a Spanish-Harlemesque lyricism.

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NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY 1,247

AUG 20 1970 New

At Tanglewood

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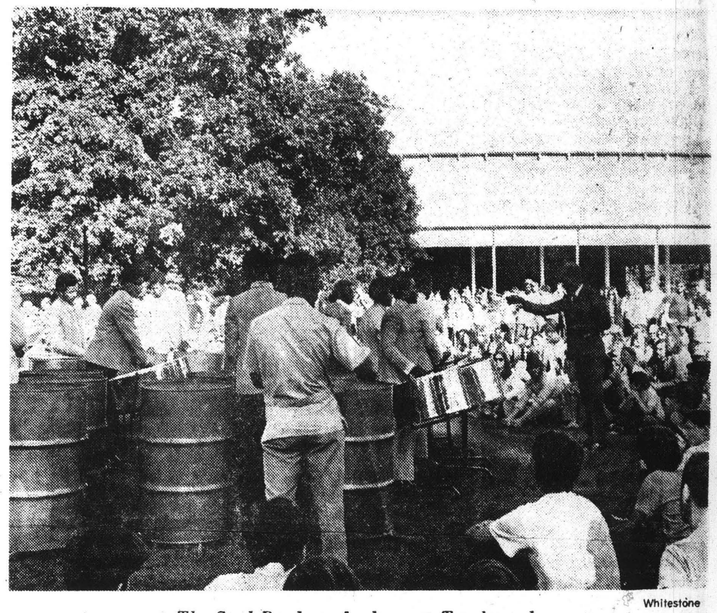

Whitestone

The Steel Band on the lawn at Tanglewood

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150

The World of Rock

Many Good Things Coming Rock's Way

By FRED LE BRUN

Mr. Rios is just wiggling with anticipation, so many good

The Tanglewood Fillmore East show last week was so good all the boys at the Institute are looking forward to the next performance by Bill Graham's wunderkinder: on July 21. Scratch Joe Cocker (too bad) and add Jimi Hendrix to that bill, which will include John Sebastian and the Preservation Hall Jazz Band.

On Aug. 18 [illegible] will present [illegible] show of the season at Tanglewood with Santana, Miles Davis, and the Voices of East Harlem.

Nearer is Bob Hite's group, Canned Heat, which will appear at the Colonie Tent Monday at 8:30 p.m. Tickets are still available (785-3393).

REMEMBER, the Band will be at the Saratoga Performing Arts Center on the 20th.

Ike and Tina Turner, probably the hottest Black group in the country right (Janes Brown's at the Palace this week too) replaces Miles Davis at the Berkshire Music Barn tomorrow night.

Berkshire has changed its schedule somewhat, so you should write for a new one.

CANNED HEAT — AT THE COLONIE TENT MONDAY

Write: Music Barn, Lenox, Mass.

Their revised schedule reads like this: July 17, Theatre Black; 18, B.B. King: 19, Miles Davis; 24, La Mama B.U. Theatre; 25, Jazz revival Benefit; 26, Mahalia Jackson. August 1, to be announced; James Taylor; 7 Contemporary Theatre Forum; 8 Little Richard; 14, Contemporary Music Forum; 15, Mountain; 16,22,23, to be announced.

THE BRIGHT news is that Little Richard Penniman hisself will be here to shout scream and sweat. This will be a must for old-timers, camp followers, and lovers of good old rock and roll.

Here in Albany, St. Peter's Church will present on July 23 the first of a series of afternoon music presentations.

Jazz rock by the Non-Profit Organization will be heard at 12:15 to 1:14 p.m. in the garden of the church at 107 State Street.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,038
JUL 11 1970

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SYRACUSE
Herald Journal
D. 129,656
AUG 18 1970

NEWS
SPRINGFIELD, MASS.
(E) 85,055
AUG 14 1970
New England Newsclip

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Wednesday, August 12, 1970

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 16 1970
New England Newsclip

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ART BLAKEY: and his Jazz Messengers will take over at the Jazz Workshop all this week. Blakey is another of the great jazz drummers, continuing what has been a percussive summer for local fans.

The World of Rock

Many Good Things Coming Rock's Way

By FRED LE BRUN

Mr. Rios is just wiggling with anticipation, so many good

The Tanglewood Fillmore East show last week was so good all the boys at the Institute are looking forward to the next performance by Bill Graham's wunderkinder: on July 21. Scratch Joe Cocker (too bad) and add Jimi Hendrix to that bill, which will include John Sebastian and the Preservation Hall Jazz Band.

On Aug. 18 [illegible] present [illegible] season at Tanglewood with Santana, Miles Davis, and the Voices of East Harlem.

Nearer is Bob Hite's group, Canned Heat, which will appear at the Colonie Tent Monday at 8:30 p.m. Tickets are still available (785-3393).

REMEMBER, the Band will be at the Saratoga Performing Arts Center on the 20th.

Ike and Tina Turner, probably the hottest Black group in the country right (James Brown's at the Palace this week too) replaces Miles Davis at the Berkshire Music Barn tomorrow night.

Berkshire has changed its schedule somewhat, so you should write for a new one.

CANNED HEAT — AT THE COLONIE TENT MONDAY

Write: Music Barn, Lenox, Mass.

Their revised schedule reads like this: July 17, Theatre Black; 18, B.B. King; 19, Miles Davis; 24, La Mama B.U. Theatre; 25, Jazz revival Benefit; 26, Mahalia Jackson. August 1, to be announced; James Taylor; 7 Contemporary Theatre Forum; 8 Little Richard; 14, Contemporary Music Forum; 15, Mountain; 16,22,23, to be announced.

THE BRIGHT news is that Little Richard Penniman hisself will be here to shout scream and sweat. This will be a must for old-timers, camp followers, and lovers of good old rock and roll.

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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849

JUL 15 1970

NIGHT OWL reporter

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Yet the belief in the technique as a creative art form persists, at least in the professional light-makers' eyes. Quality will survive shoddy imitation, they say.

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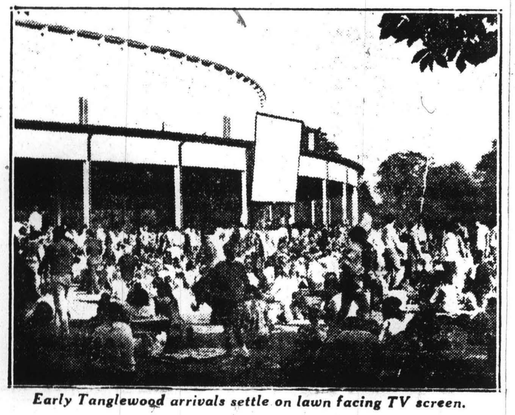

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ERNEST LEOGRANDE

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W. 13,000

JUL 25 1970

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BANNER
BENNINGTON, VERMONT
(E) 6,200

AUG 13 1970 New England Newsclip

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In addition, for the benefit of the lawn audience, there will be two giant television screens providing complete (and in color) simultaneous coverage of the concert by Joshua Television Limited.

Pre-Concert Music on the Lawn by The Despers.

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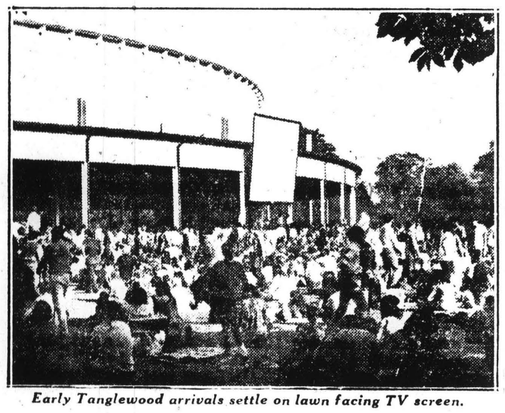

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Miles Davis is considered one of the great jazz musicians playing today. His music has been heralded, not only in the U.S. but throughout the entire world. Many of his works are now considered to be classics, among them his Columbia LPs, "Sketches of Spain" and "Porgy and Bess."

Miles Davis has never been content to rest on the laurels of his "classics." He is always out front on the brink of what is new. He is, undoubtedly, one of the most creative and original musical talents of today. His current Columbia LP, "Bitches Brew," is one of his most successful to date and certainly one of his most exciting.

Twenty young people from the East Harlem Youth Federation were assembled in 1968 by Anna and Charles Griffin into a singing group which has, in the short time since, become one of the most unique and highly acclaimed music attractions in the country. Under the direction of former professional gospel singer Bernice Cole, the Voices of East Harlem have travelled across the U.S. turning on audiences from coast to coast with an excitement, energy and sheer talent which belies their youth. Their average age is sixteen. Their first album will be released by Elektra early in September.

In addition, for the benefit of the lawn audience, there will be two giant television screens providing complete (and in color) simultaneous coverage of the concert by Joshua Television Limited.

Pre-Concert Music on the Lawn by The Despers.

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
Music Director

1970 Tanglewood

SEIJI OZAWA and GUNTHER SCHULLER
artistic directors
LEONARD BERNSTEIN advisor

BERKSHIRE FESTIVAL

TODAY, SUNDAY JULY 26
2:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
KENNETH SCHERMERHORN
conductor
CHRISTOPH ESCHENBACH *pianist*
Haydn: Symphony no. 83 'The Hen'
Mozart: Piano concerto K.459
Stravinsky: Concerto in D
Tchaikovsky: Suite no. 4 'Mozartiana'

BEETHOVEN WEEKEND
FRIDAY, JULY 31
7 pm SHED
Weekend Prelude
Beethoven
Variations op. 121a
Piano trio op. 70
JOSEPH SILVERSTEIN *violinist*
JULES ESKIN *cellist*
RICHARD GOODE *pianist*
9 pm SHED
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
CLAUDE FRANK *pianist*
BEETHOVEN
Leonore overture no. 3
Piano concerto no. 2
King Stephan overture
Symphony no. 8

SATURDAY, AUGUST 1
10:30 am SHED
BSO—Open Rehearsal
8:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
ANDRÉ WATTS *pianist*
BEETHOVEN
Coriolan overture
Piano concerto no. 4
Symphony no. 4

SUNDAY, AUGUST 2
2:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
ANTAL DORATI
VLADIMIR ASHKENAZY *pianist*
BEETHOVEN
Egmont overture
Piano concerto no. 3
Symphony no. 7

Tickets: $3.50, 4, 4.50, 5, 5.50, 7, 7.50, 8 and $8.50 (Box Seat. A box contains 6 chairs. Special parking provided.) Ticket to Friday concert includes admission to Weekend Prelude. Admission to lawn: $3 (available day of concert.) Open Rehearsal: $2.50 (Unreserved, available day of concert.) All children regardless of age must have a ticket.

Tickets are available at all TICKETRON outlets and the Tanglewood Box Office

CONTEMPORARY TRENDS CONCERTS
Tuesday July 27/Theatre/8:30 pm
JEANNE LEE with MARION BROWN and JACK GREGG
UNIVER. of ILL. JAZZ BAND
JOHN GARVEY *leader*
Tickets: $4 (reserved) $3 (lawn)

TANGLEWOOD-ON-PARADE
GALA CONCERT
July 28/8:30 pm/SHED
in honor of AARON COPLAND'S 70th birthday
BOSTON SYMPHONY and BERKSHIRE MUSIC CENTER ORCHESTRAS
AARON COPLAND *conductor*
LUKAS FOSS *pianist/conductor*
Bernstein: Candide overture
Bach: Piano concerto in D minor
Hindemith: Metamorphosis on Themes of Weber
Copland: Suite from The Tender Land
Tchaikovsky: Romeo and Juliet
Tickets: $3, 4.50, 5, 6, 6.50

this week at
BERKSHIRE MUSIC CENTER
Today, Sunday, July 26
10 am Chamber Music Hall
BMC CHAMBER MUSIC
8:30 pm Theatre
FACULTY RECITAL
ROMAN TOTENBERG *violinist*

Thursday, July 30
8:30 pm Theatre
an evening with
LUKAS FOSS and ensemble

Sunday, August 2
10 am Chamber Music Hall
BMC CHAMBER MUSIC
8:30 pm Theatre
BMC ORCHESTRA
JOSEPH SILVERSTEIN *conductor*

Programs subject to change.

For further ticket information
TANGLEWOOD
LENOX, MASS. 01240
(413) 637-1600
Baldwin Piano — RCA Records

Odetta Draws Crowd Of 1,049

7/15

The Odetta concert at Tanglewood last night drew a crowd of some 1,049 music buffs. The Gary Burton Quintet and the Crayton Family Gospel Singers were also on the program.

The event was one of the regular Tuesday Contemporary Trends concerts. Chicago, John Sebastion and the Preservation Hall Jazz Band will appear next week.

Berkshire Eagle, Thursday, July 16, 1970

Editor

Satisfied Listener At Tanglewood

To the Editor of THE EAGLE:—

Over 1,000 people left Tanglewood Tuesday, well satisfied by one of the most diversified programs ever held as part of the "Contemporary Trends" series.

The show opened with the Crayton Family Singers. Their set was rather amateurish at times but several numbers (notably "Two Wings") had the audience foot-stomping and hand-clapping with an almost religious fervor. Sister Joyce Clayton has the pixie-like charm and fervent delivery of a true gospel saint.

The Gary Burton Quartet then gave the audience a taste of jazz. Burton is a dancing dervish and his vibe work is impeccable. With the able backing of Bill Goodwin on drums, Jerry Hahn on guitar, and a magician named Steve Swallow on the electric bass, Mr. Burton led his vibes through a potpourri of the best jazz I've heard in this area in years. (Whatever happened to jazz on FM radio?)

A Bob Dylan song, "I Want You," provided the medium for Steve Swallow to explore the full range of his electric bass. Swallow pulls more music out of his instrument than I thought humanly possible.

A short intermission, too short considering the lack of comfort at the theatre, preceded the main attraction of the evening.

Odetta! With incense burning in the tuning pegs of her guitar and a dress that rivaled Gunther Schuller's sport coat for color, Odetta was on.

C. C. Rider became Easy Rider with remarks designed to remind us (if we needed it) of her essential blackness. Odetta was political and a few people left because of this. She was also our baby-sitter and the children's songs she sang kept this little kid fascinated. Winnie the Pooh with lyrics by A. A. Milne and music by O. Odetta was enough to make me long for short pants and a swing on the oak tree.

She made everyone stand for "This Land Is Your Land," saying it was her choice for a national anthem. If she promises to sing it herself she has my vote.

Gunther Schuller opened the program by explaining that we were in the theatre rather than the Shed because the program was not designed as much for commercial success as for artistic merit. Despite the inferior sound system the evening was an enormous success. Thank you, Mr. Schuller and encore!

ROGER A. OCHS

257 East St.
Pittsfield

Tanglewood's Friends of Music: A summer bargain

By Michael Steinberg
Globe Staff

LENOX — There is not a better musical bargain in New England than membership in the Friends of Music in Tanglewood: $15 for the season, or $25 for the family membership gets you admission to more than 30 events during the eight weeks the Berkshire Music Center is in session, including chamber, orchestral, vocal, and several solo concerts.

This summer there is as well a series of open rehearsals by the Berkshire Music Center Orchestra.

Gunther Schuller, artistic co-director at Tanglewood, wishes to emphasize training and learning rather than performance, and much of the orchestra's preparatory work this year will not necessarily lead to formal public concerts.

The student orchestral players will work this Summer with their various conductors including Schuller, Seiji Ozawa, Tanglewood's other co-director, Boston Symphony Associate Conductor Michael Tilson Thomas, Boston Symphony concert master Joseph Silverstein, and Leon Barzin, in charge of training conductors at the center.

In most instances the week's work will culminate in a rehersal open to the Friends of Music in Tanglewood, and the series was inaugurated Thursday evening by Leonard Bernstein, who has the title Advisor to Tanglewood, and the music he had chosen was Anton Bruckner's Ninth Symphony.

The event was billed as an open rehearsal, although it was to all intents a concert. It even looked like a concert in that nobody wore what they would wear to a working rehearsal (open or not), with the girls in the white dresses customary for them at BMC concerts, the boys with white shirts and ties, and the conductor in white suit with tab collared shirt and narrow conservative necktie.

Bernstein told the audience that they were very loyal to brave the damp, unwelcoming weatheer then explained that what was to follow might turn out to be a concert or that they might stop and work if he thought it necessary. There had been four previous rehearsals on the Bruckner, he said, but please to remember that the orchestra was only three days old, having met for the first time on Monday.

After some words of praise for the players — "I have heard from this podium some Brucker that was as fine as any in the world, and some that was not." — and a sentence or two about the music, Bernstein turned around and took the orchestra straight through the symphony.

Some did not think to turn off the microphone (or perhaps thought not to turn it off) so that there was almost always an extra strand of vocal polyphony; it was Bernstein's show much more than Bruckner's.

Bernstein delivered a souped up sort of a performance — anything St. Theresa could do, Bernstein can do better, to paraphrase Miss Toklas's most famous recipe — one that took an exceedingly willful view of the music's expressive content and, in the interests of that view, of questions of tempo and articulation.

That is perhaps not the principal issue here, although I would want to consider questions of style and interpretation in gauging the value of a training and learning operation in music. If, however, you take the view that Bernstein's chief task during the past week was to turn good players into a good orchestra, then you have to say that he succeeded superbly.

The BMC orchestra is usually good, but in seven summers of visits to Tanglewood I have not heard one to equal the 1970 edition. Thursday evening had been preceded obviously by hard and effective work, and the week had been informed not only by the excitement and sense of inspiration Bernstein can generate, but by his professionalism as well.

The woodwinds were good, but I was more impressed by the brass, whose confident brilliance is perhaps the function of their youth, but whose refusal to blare is really the thing to remark on, by the exceptional timpanist, and most of all by the strings, who played with a cleanness of pitch, tone, and an attack that many a "real" orchestra would find hard to match. It was an exciting beginning, and the standard set Thursday set quite a challenge to the conductor teachers and to the players themselves during the remainder of the summer.

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(S) 566,377

JUL 6 1970 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

MAY 16 1970 New England Newsclip

Tanglewood Friends Group Opens Membership Drive

Mrs. Peter van S. Rice, chairman of the membership committee of the Council of Tanglewood Friends, announced today the kickoff of the annual membership drive of the Friends of Music. An appeal letter has been sent to many Berkshire and out-of-state residents in an effort to meet a goal of $80,000, an increase of $32,000 over last year. Mrs. Rice and her committee succeeded in more than doubling the Friends membership over the previous year.

A flier in the mailed appeal states, "Friends are concerned people, concerned about the Boston Symphony Orchestra, about Tanglewood and about the educational work of the Berkshire Music Center." It adds that support is needed badly, and that ticket sales earn only half of the cost of the Tanglewood season.

40 Concerts Free

Again this year Friends membership will include admission to more than 40 concerts presented by the students of the Berkshire Music Center. A preliminary schedule has been included in the appeal letter. The schedule includes such well-known names in music as Leonard Bernstein, Michael Thomas and Seiji Ozawa.

This year the Tanglewood Tent, established in 1969, will again operate as a gathering place for the larger annual donors to the Friends. Individual season memberships will be $100 or more, and business memberships $250 or more. This year there will also be a $15 weekly tent membership, not in lieu of a regular contribution to the Friends, entitling donors to the same privileges as season members, but not reserved parking privileges.

Individual membership in the Friends costs $15 for the season, while a Family membership, which includes the entire household, costs $25. New categories of Friends this year are benefactors and patrons contributing $1,000 and $500 or more, respectively. They are eligible to have associate and full fellowships at the Berkshire Music Center named for whomever they choose.

New Categories

Other new categories are sustaining and supporting members, contributing $250 and more and $100 and more.

Working with Mrs. Rice on her committee have been Mrs. Samuel Boxer, Mrs. Prentice Bradley and Mrs. Morton Weiss, all of Pittsfield; Mrs. Gardner L. Brown, Richmond; Mrs. Churchward Davis, Lee; Mrs. Frederick W. Lord, Stockbridge; Mrs. John H. Winant, Williamstown; and Mrs. Edward H. Cumpston, Bennington, Vt.

Requests for information about joining the Friends of Music at Tanglewood may be addressed to Tanglewood Friends Office, Lenox.

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SEP 8 1970 New England Newsclip

Social Chatter
by Alison Arnold

Friends of BSO Plan Activities

IF YOU ARE A FRIEND of the Boston Symphony Orchestra, you will once again receive invitations from the Council of Friends for "Two Series of Friday Morning Events." These are only the beginning of activities planned for the 1970-71 season by the Council, again under the capable leadership of Mrs. Albert Goodhue and Mrs. John L. Grandin Jr.

They stress the fact that the loyal support of the Friends has never been more needed than now for the orchestra to maintain its standard of excellence and its prominent position worldwide.

As a Friend—or join now as a new Friend—plan to attend with a guest the Pre-Symphony Luncheons at Horticultural Hall, Sept. 25, Dec. 18, Feb. 12 and April 1. The co-chairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned four unusual luncheon menus and special floral decorations.

The original and informal Stage Door Lectures at Symphony Hall will be followed by an a la carte bar and box luncheon. Mrs. George E. Bates and Mrs. David Bird, co-chairmen, have planned for members of the orchestra to lecture Oct. 9, Nov. 13, Jan. 22 and Feb. 26. Orchestra members lecturing will include Armando Chitalla, trumpet; Carol Procter, cello; Leslie Martin, bass; and Luis Leguia, cello.

As a Friend of the Boston Symphony Orchestra, subscribe now and avoid disappointment, as requests will be filled in the order received and the first event is the Pre-Symphony Luncheon, Friday, Sept. 25.

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SEP 8 1970 New England Newsclip

Rose Walsh — Friends Plan Season

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., leaders of The Council of Friends of the Boston Symphony Orchestra, have exciting plans for the Council's 1970-71 season.

Encouraged by the success of the previous "Two Series of Friday Morning Events," they are continuing those programs. Invitations are on the way for the Pre-Symphony Luncheons at Horticultural Hall scheduled for Sept. 25, Dec. 18, Feb. 12 and April 1.

The original and informal Stage Door Lectures at Symphony Hall will be followed by an a la carte bar and box luncheons. Those dates are Oct. 9, Nov. 13, Jan. 22, and Feb. 26.

BSO members lecturing will include Armando Ghitalla, trumpet; Carol Procter, cello; Leslie Martin, bass, and Luis Leguia, cello.

But these are only the first of the activities planned to aid the world-famous orchestra in maintaining its standard of excellence. New Friends are invited to join as subscribers.

Co-chairmen of the luncheons, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned four unusual menus along with special floral decorations for the enjoyment of the Council of Friends.

Mrs. George E. Bates and Mrs. David Bird head committee. Both series are under the auspices of areas as represented by the Council. Subscription requests will be filled in the order received.

Home folk and visitors from everywhere will be royally welcomed in Memorial Hall, Plymouth, on Saturday, Sept. 19, from 10 a. m. to 4 p. m. at a Holiday Bazaar planned months ago by Jordan Hospital Club for the 67-year-old Hospital.

Mrs. Bradford Jenkins of Duxbury, chairman; Mrs. G. Lincoln Dow, Jr., club president; and Mrs. J. Warren Damon have a bevy of helpers doing their share for the big day.

Nurses at the Hospital have planned an old-fashioned New England Country store chairmanned by Mrs. Robert Kennedy. She has compiled the first Jordan Hospital Cook Book which shoppers will be able to buy along with herbs, cheese and penny candy.

Mrs. Howard Hanelt and her aides will be selling Holland bulbs for fall planting and Mrs. Sherman Whipple, who does beautiful decorative work, is in charge of cone wreaths and mobiles for the coming holiday season.

Antique silver, china, glass and furniture have been collected by Mrs. Vining A. Sherman. Mrs. Daniel Sangster's book table will use its proceeds to buy the latest paperbacks for patients.

Busy with other attractions are Mrs. J. Robert Bronwing, Mrs. Winsor White (she is chairman of the knitting table); Mrs. Samuel K. Stewart, Mrs. Lee Gregory, Mrs. Edwin Noyes and Mrs. Ellis Brewster.

Also, Miss Sara Bodell (treasurer of the club); Mrs. Carol Mabbett, Mrs. H. H. Hamilton and Mrs. Elio Barufaldi. J. Warren, hospital treasurer, is serving on the committee.

Patrons and sponsors of the benefit performance of "King For a Night" on Sunday, Sept. 27, at the Music Hall Theatre, will be feted at a gala champagne party to start off the evening.

Sponsors are the Eastern Mass. Region, Women's Committee ORT (Organization for Rehabilitation through Training).

Proceeds of the event will benefit the construction of a unique ORT School of Engineering at Hebrew University in Jerusalem.

Mrs. Michael Lessen is party chairman, and members of the planning committee include Mrs. Gerald Kraft, Mrs. Gerald S. Sowsy, Mrs. Melvin J. Stone and Mrs. Norman Aronson.

Guests from Boston attended the wedding of Boston University alumna, Miss Lois Ellen Gilson, daughter of Dr. and Mrs. Benjamin I. Gilson of Brooklyn, N. Y., to Ronald William Kuzon, son of Mr. and Mrs. Edward M. Kuzon of Longmeadow.

The ceremony, performed by Rabbi Eugene J. Sack, took place in the Versaille Suite of the St. Regis-Sheraton Hotel.

Mrs. Kuzon has been appointed a speech therapist with the Chelmsford school system. The bridegroom, who is with the Boston law firm of Lappin, Rosen, Goldberg, Slavet, Levenson & Wekstein, was graduated magna cum laude from Lehigh University and in June from Boston College Law School.

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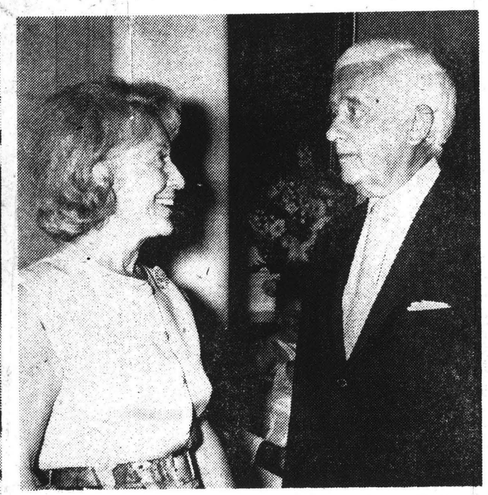
260 Attend Dinner-Dance To Honor Leonard Bernstein

Whitestone

Mrs. Serge Koussevitzky, with Leonard Bernstein, her late husband's protege, and Mrs. Stephen V. C. Morris, chairman of the Council of Tanglewood Friends, who was hostess for Saturday evening's event, which opened the summer BSO season.



Mrs. Ann Marlowe Strauss, summer resident of Great Barrington, and former U.S. Sen. Kenneth B. Keating, now a member of the New York State Supreme Court.

Mr. and Mrs. David Rockefeller Jr. with Gordon Alan Ross, film producer of Stockbridge, were among the Friends of Tanglewood who attended the dinner-dance. Diners were served at flower-set, candlelighted tables in Brookhurst, summer home of the Stephen V. C. Morrises, winter residents of Washington. Mr. Morris has served in the U.S. diplomatic corps both in Paris and Brussels.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 29 1970

New England Newsclip

It's a musicians' party at Tanglewood

By Marjorie Sherman
Globe Staff

The frame was one of great elan. The big beautiful Federal house and the green and white striped marquee set deep in the lush Lenox gardens. Silver salvers of champagne, and under the hanging baskets of the famous Tanglewood fuchsias, the decorous mumur of the black-tie-long-dress covey of internationals whose names make news in law and diplomacy as well as music and the arts.

Suddenly there was a joyful noise in the graveled courtyard and the party's star man enveloped his elegant hostess in one of his famous bear hugs. Mr. and Mrs. Stephen V C. Morris' "Dinner Dance in Honor of Mr. and Mrs. Leonard Bernstein" turned warm and cozy. Boston Symphony manager Tom Perry's pretty brown-haired wife got not one but two Bernstein hugs as Tom kissed a radiantly lovely Mrs. Bernstein. She was the envy of every woman there in a Bill Blass gauzy white midi pin-dotted in red and worn over long slim matching pants.

Mrs. Serge Kousssevitzky was next, her white gloves gently clasping the rumpled grey head familiar to every music follower in the whole world. She and "dear Lennie" sat together at dinner, her fragile, fascinating face luminous with the pleasure that always comes to it when the talk is of her wonderful husband, the late, loved conductor of the BSO for 25 years and the man who had the dream that is now Tanglewood. Leonard Bernstein was the first to enroll in the conducting class at the Berkshire Music Center in that banner beginning season of 1940. His quicksilver face blazed with laughter and tears over their memories of the years he was Dr. Koussevitzky's assistant and a member of the faculty at the Center.

The Morrises, who winter in Washington and whose "Brookhurst" stone gates are just beyond Tanglewood are longtime generous friends of the Symphony's. Mrs. Morris is co-chairman of the Council of Tanglewood Friends and one of the chairmen for the 1971 European Tour of the Boston Symphony. Mrs. Morris is a well-known figure in the US diplomatic corps in Europe where he has served in both Paris and Brussels.

David Rockefeller and his decorative and intelligent wife, the Gunther Schullers—he's artistic director at Tanglewood this Summer after an incredible Winter of work as composer - director, teacher and president of the New England Conservatory — also shared their melon and prosciutto with the brilliant young associate conductor of the BSO, Michael Tilson Thomas. Also, the BSO's Joseph Silverstein, and woman trustee (there've only been two in the 90 years of Mr. Higginson's pride and joy) Fran (Mrs. Harris) Fahnestock, whose gorgeous black and white dress was designed for her by Fiandaca. Paul Ceresole, just back from London ("the Ritz stays the same in a frenzied world — don't know how they do it, but it's great"), Mr. and Mrs. William Ryan and the Tom Perrys were also with the Bernsteins. Also at the flower - set candle- lighted tables beneath the Sargent and Reynolds portraits were the John Winants, the Samuel Colts, the Winthrop Cranes eating braised beef and zucchini and French strawberry tart with the Thomas Blagdens and the David Danas. Also, Symphony flutist Doriot Anthony-Dwyer, the Robert Parrishes, the Robert Hardmans and the James Hardmans the Cyrus Henrys with Dr. and Mrs. Thomas Hayden and the Henry Bloods, Boston's Mrs. John Carter, and the good BSO'ers who lead such efficient double lives, one at Symphony Hall and the other at Tanglewood, like Harry Kraut, David Levenson and Marvin Schofer, as well as at a handsome spate of Newport Bogarts, Livermores, and New York Emmets, Morgans, Judge and Mrs. John Sawyer, the Peter van S. Rices, Mrs. William Penn Cresson, the Donald Millers, Dr. and Mrs. Philip Mayo, Water Howard, the Simon Strausses, and on and on. One of those unforgettable nights.

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(S) 566,277 (E) 194,700

JUN 29 1970

New England Newsclip

Mrs. Barbara B. Walker (right), chairman of Tuesday's Beacon Hill Tour for wives of architects attending this week's convention of the American Institute of Architects in Boston, chats with Florida wives (from left) Mrs. Frank R. Mudano, Mrs. Robert H. Levison and Mrs. James J. Jennewein.

—Record American Photo, Earl Ostroff

Rose Walsh – Harbor Trip Gay

Carrying their own supper and liquid refreshments in lunch boxes, picnic hampers, straw and plastic bags, over 200 members and friends of the south End Historical Society, Inc. boarded the friendly "Bay State" at Long Wharf, Monday evening for a festive cruise around Boston Harbor. As the sun went down they gathered on the decks and listened to Edward Rowe Snow's interesting commentary on the passing sites. The cruisers enjoyed their sea-going picnic fare and chatted with neighbors and new-found friends.

Betty Gibson, one of the founders of the south End Historical Society, which has as its motto, "Using the Past to Serve the Future", and Bill Graham, co-chairman of the membership committee, did the "welcome aboard" amenities. Betty's cousin, William Caffery of New Orleans, who is attending M. I. T., was in her supper group.

Others enjoying the Harbor party were Dr. and Mrs. Sam Clark, Dr. Woodrow Baldwin, the Arnold Bowkers, Mrs. Goodwin Bird with Martin Slobodkin, the Richard Heaths, Royal Cloyd and his son, Aaron; the Jerry Gordons, the Donald Rockwells, Dr. Arthur Howe, Mrs. Frederick Ayres and her son.

Also the Joseph Parks, William Walters, George Wells, the Rover Adamses, Capt. Baxter Spencer, Betty Fiske (Bill Graham's fiancee—August wedding in-the-planning); the Joseph Caseys, Zane Thompson, the Harry Smiths (celebrating his birthday); Woodrow Hall, Joe McDonald, Beatrice Willism, William Walters and many more.

A Mid-September wedding is planned for Miss Mary Gardner and Harold G. Zulalian, Jr., whose engagement is announced by the parents of the bride-to-be, Mr. and Mrs. Frederick H. Speyer of Salt Lake City, Utah. The future bridegroom is the son of Mr. and Mrs. Harold G. Zulalian of Brookline.

Miss Gardner attended school in California and is the administrative secretary for the Applied Human Service Systems project at Brandeis University. Her fiance is a graduate of Boston University, a past director of the Brookline Rotary International and the owner of Zulalian Rug Galleries in Brookline.

Announcement is made of the marriage of Mrs. Carolie Woods Hollingsworth and Albert Hall Harris, Jr. on Sunday, June 21, at a small family ceremony in St. John's Episcopal Church, Beverly Farms.

Mrs. Harris is the daughter of Mrs. W. Randolph Burgess of Washington, D. C., and the late Arthur Woods. The bridegroom is the son of Mrs. J. Sturgis Harris of Manchester and Dr. Albert H. Harris of Albany, N. Y.

The bride was graduated from Scripps College, Her husband received his B. A. from Boston University. They will live in Beverly Farms.

Mr. and Mrs. Stephen V. C. Morris are opening their home in the Berkshires, "Brookhurst", Lenox, on Saturday evening for a Champagne Dinner Dance in honor of famed composer and conductor, Leonard Bernstein and Mrs. Bernstein and the Berkshire Music Center. The Trustees of the Boston Symphony Orchestra and The Council of Tanglewood Friends are co-hosts of the gala affair (benefitting Boston Symphony) that will begin with cocktails at 7:30 followed by dinner at 8:30.

Bernstein will be the principal speaker at the opening exercises of the Berkshire Music Center's 30th anniversary on Sunday afternoon at 2:30.

The New England Hemophilia Ass'n is sponsoring an Evening at Pops in Symphony Hall, Friday, to further its services for more than 500 hemophiliacs in New England, including a summer camp for boys in August. Mrs. Philip Riley of Needham heads the committee.

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JUN 25 1970

New England Newsclip

HERALD TRAVELER
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JUN 27 1970

New
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Newscl

Bernstein to Be Feted Tonight At Tanglewood

Mr. and Mrs. Leonard Bernstein and the Berkshire Music Center will be honored this evening at a champagne-dinner dance at "Brookhurst", the Lenox home of Mr. and Mrs. Stephen V. C. Morris, also of Washington, D.C. Mrs. Morris is co-chairman of the Council of Tanglewood Friends and is Tanglewood chairman of the 1971 European Tour of the Boston Symphony.

The occasion marks the opening of the 1970 season of both Tanglewood, the summer home of the Boston Symphony Orchestra, and the 30th season of the Berkshire Music Center, the symphony's summer academy for the advanced study of music.

Bernstein, recently appointed Advisor to Tanglewood, was a member of the first coducting class at Tanglewood in 1940 and later became assistant to Serge Koussevitzky, founder of the Center and conductor of symphony for 25 years. He was a member of the faculty of the school until 1955.

Berkshire party for Bernstein

GLOBE
BOSTON, MASS.
(M) 22,[illegible] (S) [illegible]

JUN 19 1970

New
England
Newsclip

By Marjorie Sherman
Globe Staff

Invitation of the week will have a Lenox postmark and come from Mr. and Mrs. Stephen V. C. Morris of New York and "Brookhurst," a baton's throw from the Boston Symphony's summertime music-mecca at Tanglewood.

The date is June 27th and the coveted bids will be to dinner dance with composer-conductor Leonard Bernstein and his wife. Advisor to Tanglewood, Bernstein will conduct Mahler's Second Symphony the first weekend of the 30th season, July 3, 4, and 5. His "Candide" will open the gala concert on July 28, which honors another longtime composer-conductor of the Boston Symphony, Aaron Copland, who'll be 70 this summer.

Musicmen of world caliber will be among the Morrises' guests at their June 27 party and with them will be Mme. Serge Koussevitzky, whose late, great husband pioneered Tanglewood for his beloved BSO.

The Gunther Schullers (he's artistic director for Tanglewood) will be among the Boston constituents there, along with the David Rockefeller Jr.'s, President of the Trustees Talcott Banks, Mrs. Harris Fahnestock, Mrs. John Carter, the Thomas Perry's Michael Tilson Thomas, the Joseph Silversteins.

★

Also on the music invitation list: Patrons' invitations to a preview gala at the most elaborate and Vanderbilt-cluttered of all the Newport "cottages" of the 19th century — "The Breakers." The $100 and up contributors will get their welcome July 29 to the start of the 1970 Festival program from the Rhode Island Arts Foundation's able elegants like Mrs. William C. Langley, Mrs. John Nicholas Brown, Mrs. George H. Warren, and they'll hear the only trio by Michael Balfe and other special performances. A reception and buffet follows.

The Festival will romp through other mansions of the era — The Elms, Marble House, including a cruise concert on the Mount Hope, and a balloon ascent at Chateau-sur-Mer, with the best of all, the promised showing of the "Civilization" series of BBC fame. July 29 through Aug. 8.

★

Small fry invitation, good for RAINY DAYS ONLY, is the word from the World Affairs Council, who are whipping up this boon to mummy in the form of summer film programs for the 4-to-8 set. Time, 10 to 12, Mondays through Fridays, June 22-Aug. 28. Place, the Council headquarters, 70 Hereford st., corner of Boylston. Each movie will be from a different country. For more information, 267-6674.

★

It'll be wedding invitations for Leila Haven Jones. Member of the Junior League and Vincent Club of Boston, and a teacher for three years at the Dexter School, Leila will marry Jonathan Scranton Linen Sept. 12th. A graduate of Wells College, she's the daughter of the Gilbert Jones' of Greenwich, Conn., and her father is chairman of the board of IBM World Trade Corp.

WOMEN'S WEAR DAILY, MONDAY, JUNE 29, 1970

EYE TOO···EYE TOO··

EYE TOO··

EYE TOO

LENNY'S DO: Lenny Bernstein burst into that champagne dinner dance that the Stephen V. C. Morrises gave in his honor Saturday night at their Brookhurst in Lenox, Mass., and before night was over there wasn't a cheek left unkissed. While the tanned conductor was busy bussing the masses Mrs. B, in a red-flecked organza Longuette over pants, snuggled in a fur wrap against the cold. Then they went indoors with 250 Friends of Tanglewood for dining and dancing.

EYE® TOO EYE TOO

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 5 1970 New England Newsclip

...score a masterpiece

Party for Bernstein played in superb key

By Marjorie Sherman
Globe Staff

What makes a party a star turn?

The setting can be a castle courtyard, the food can bring on the shade of Escoffier, and the wine and the flowers unmatchable, and you won't even remember the dress you wore. What is it, then, that makes one evening rise and shine above all the rest?

It's the people. Not because they're famous faces, or throw around their fortunes. (Bolivian tin heirs and Greek shipping magnates have tried that one.)

You don't have to dress up (or down), or put your guests in gondolas to score that alltime evening. Given a universal common-denominator, like music plus those who know it best, and the heritage ties the gordian knot.

The Stephen V. C. Morrises of Washington and Lenox drew a magic circle 'round Tanglewood, where Serge Koussevitzky made a dream come true 30 years ago when he sent the sound of music across the lush lawns of the one-time Brooks summer retreat.

In Lenox, where the unique treat for music lovers of every age and preference will attract thousands this week-end, the party previewed Summer 70-at-Tanglewood. Every shiny moment will be remembered. It was that kind of a party.

Even honor guest Leonard Bernstein and his beautiful wife, whose party syndrome would leave most anyone else jaded, kept the handsome guest lineup smiling with their obvious delight in the whole evening.

Bernstein's affectionate bear hug lifted his soigne hostess right off her feet, and the BSO's Tom Perry and his wife shared another of the happy embraces that are the ebullient Bernstein's greeting trademark.

It was with glowing faces that he and Olga Koussevitzky turned to each other at the long flower-bright dinner table—theirs the intimacy of a lifetime of loving Serge Koussevitzky and the music he gave the world.

David Rockefeller and his beauteous wife were deep in music talk with the BSO's alltime idea girl, Fran (Mrs. Harris) Fahnestock who has made party (and fund-raising) history for Symphony, and is one of the only two women ever named to trusteeship in the orchestra's 90 years.

The New England Conservatory's brilliant Gunther Schuller was chatting with the BSO's Joseph Silverstein. And there was a posh potpourri of Morgans and Ryans, Colts, Cranes, Blagdens, and Winants, theirs the music image for all times and places, and many, many others.

MUSIC IN THE AIR—Oldtime friends Mrs. Serge Koussevitzky and Leonard Bernstein meet at Lenox party.

GREETINGS—Mrs. Leonard Bernstein, wife of honor guest, chats with host Stephen V. C. Morris, as Lenox party reaches high note of happiness. Famed figures in world of music, and beautiful setting, combined to make affair memorable.

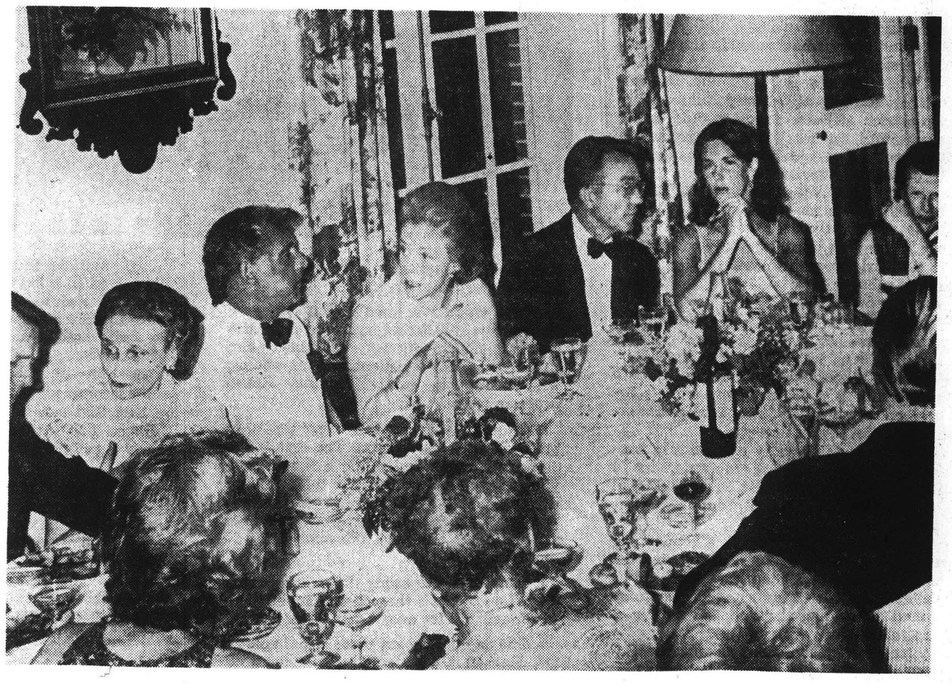

TABLE TALK — Dinner party for Leonard Bernstein has all-star guest list, including the David Rockefellers, Tom Perrys, Mrs. Koussevitzky and Mr. and Mrs. Bernstein, and others. Stephen V. C. Morrises, of Washington and Lenox, were hosts.

(Whitestone photos)

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158

Boston Pops At Tanglewood

UNION
SPRINGFIELD, MASS.
(M) 77,4[illegible]

AUG 12 1970 New England Newsclip

Fire Chief Fiedler Arrives in Style

LENOX —Arthur Fiedler, conductor of the Boston Pops Orchestra, arrived to conduct the Pops at Tanglewood, Tuesday night on a 1909 La France fire engine (the first gasoline fire engine made by the world's largest manufacturer of fire fighting equipment), courtesy of the Lenox Volunteer Fire Department.

The procession, led by members of the Lenox police force met Fiedler at the Holiday Inn, then passed through the village of Lenox on its three-mile trip to Tanglewood's main gate.

Officer Obbie (Chief William J. Obenheim) of the Stockbridge police force (most recently seen in the movie "Alice's Restaurant") led the procession through the main gate and drove through the Tanglewood grounds past a sell-out crowd of 13,500 persons to the tent behind the music shed.

Upon his arrival, Fiedler was made honorary fire chief of the Lenox and Stockbridge Fire Departments, adding to his collection of more than 150 honorary fire chief designations.

Fiedler, celebrating his 75th birthday this season and 42 years as conductor of the Boston Pops Orchestra, conducted the Pops in an all-Gershwin concert with Earl Wild as piano soloist.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 12 1970 New England Newsclip

Fiedler gets big welcome at Tanglewood

A sell-out crowd of 13,500 persons greeted Arthur Fiedler, conductor of the Boston Pops Orchestra last night when he made his appearance at Tanglewood in Lenox.

The world-famous conductor, who is celebrating his 75th birthday this season, was taken to Tanglewood atop a 1909 La France fire engine by members of the Lenox Volunteer Fire Department.

After being met at the Holiday Inn in Lenox and escorted through the town to Tanglewood's main gate by Lenox police and firefighters led by Stockbridge Police Chief William J. Obenheim, Mr. Fiedler was made an honorary fire chief of Lenox and Stockbridge.

Last night's bill featured an all-Gershwin concert that included "An American in Paris" and "Porgy and Bess."

Following the concert there was a display of fireworks in honor of Mr. Fiedler's birthday and his 42 years as conductor of the Boston Pops Orchestra.

6—The Berkshire Eagle, Thursday, Aug. 13, 1970

the lively world

by Milton R. Bass

IF YOU HAD a nickel for every time someone wrote that Arthur Fiedler is "75 years young," you could buy your own symphony orchestra. Yet how else can you describe the boundless energy and fierce drive of the man? If he is old, there is no such thing as youth.

We caught him just as he had finished rehearsing his Pops group for their Tuesday night concert. He was bouncing around backstage, bare-chested, with five different sets of people waiting to see him, "Let's sit outside in the sun," he said, slipping into a dry sport shirt, and took off at a run.

* * *

HOW DOES IT feel to be a legend in your own time, he was asked. "I wouldn't go so far as to say that," he began modestly, and then started to tell how gracious his reception is wherever he goes (and he goes everywhere). "It's been especially tremendous this year," he said, "because of the television series." National Educational Television taped several of the Pops concerts in Boston this spring and all 280 educational stations are showing them throughout the country. "There is no doubt that Public Television has a large audience," said Mr. Fiedler, "judging from my own experience. Everywhere I go people come to say that they have just seen me on television. Young and old. It is most gratifying."

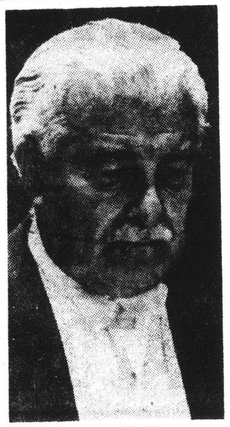
* * *

ARTHUR FIEDLER averages 150 concerts a year, the bulk of them with the Pops in Boston and on tour. He has done as many as 197 concerts in one year, and there is no doubt that he has the strength to do 197 any time he takes an inclination. His schedule right now is booked way into 1972 with concerts throughout this country, Europe, Australia, and even Tasmania. It takes him from one to four days to get an unfamiliar orchestra to play the Fiedler way, depending on the competency of the musicians. "If they don't have the skill," he said, "you just try to get out of them all there is in them. And maybe a little bit more."

* * *

IT WAS NOTHING new for him to be driven to his Pops concert in a fire engine because he is one of the most famous fire buffs in the world. He is an honorary member of 270 fire companies, and for his 75th birthday last December his wife gave him a 1938 Ford fire engine that is in perfect shape. His collection of hats, axes and other memorabilia is going to be kept in a special room of the antique car museum in his hometown of Brookline so he can share it with the public and still have it close by him.

Why does he have this enthusiasm for firemen and fire equipment? "I grew up near a fire station in Boston," he said, "and there was something about the way those horse-drawn engines would go galloping out to save a house or a life that took hold of me. I had my own Dal-



Arthur Fiedler

matian for 16 years and I am about to have two more. The BSO men collected the money for a Dalmatian for my birthday, and a man from the Purina company said he was going to give me one of the pups they use on TV commercials and to test their food."

* * *

TO WHAT DOES he attribute the international appeal, that bridges all generations, of his music? "I try to keep up with the times," he said. "We just recorded the music from 'Company,' the new Broadway hit, and we are about to re-record 'Fiddler on the Roof' and 'Man From La Mancha' because they are being made into movies. The same with 'Hair.' You have to sense what is going to be important."

He stopped to muse about this for a moment, and the other groups, seeing silence, edged in. We thanked him for his time. "A pleasure," he said, flying off, just like he was on a horse-drawn fire engine and the bell had clanged. Seventy-five years young, that's what he is. Seventy-five years young.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 19 1970 New England Newsclip

Concert Review

By Martha deB. Beaver

Scarcely a blade of grass could be seen for the number of occupied chairs that covered the lawns at Tanglewood when Arthur Fiedler conducted the Boston Symphony Orchestra in their annual Berkshire Festival Pops concert. An All-Gershwin program and a mild evening that promised but didn't deliver a shower or two, brought 13,500 semi-classic and popular music buffs of all ages to witness their pet promoter of fun and nostalgic music deliver in his usual incomparable, infectious style.

An avid follower of fires (Boston often sees him riding to one, either on or behind a fire engine), Fiedler arrived at Tanglewood in a 1909 La France model, courtesy of the Lenox fire Department. Led by members of the Lenox police force, the procession started at the Holiday Inn, was escorted through the Main gate at Tanglewood to the gala tent behind the Shed, where Fiedler was made honorary chief of the Lenox and Stockbridge fire departments, another title to add to his more than 150 such.

The concert started with the vividly programmatic "American in Paris," strolling along to sounds of Paris taxi horns, their special theme also announced by the strings at intervals; the trombones giving off a version of La Maxise, another walking motif from the clarinet, and a haunting English horn solo, much development, some parleying from the solo violin suggesting a one-sided conversation with the visitor, who obviously becomes infected with the blues, but gets over them as sudden cheery Charleston denotes, and after resuming the second strolling theme, a riotous finale that says all is happiness and let's make a night of it!

Featured in the concert was the greatly favored pianist, Earl Wild, who went all out with the romantic mood so few care to exhibit these days. Completely in control of any technical demands, Wild is a real showman, and he pulled out every stop in his jazz-based numbers, that cry out for a grand display. Dressed, we thought most fittingly, in a blue-green mandarin silk jacket with brass (gold?) buttons and side vents, slim white slacks, Wild first performed the Piano Concerto in F, which, like American in Paris was premiered by Dr. Walter Damrosch and the Symphony Society of New York in the latter half of the 1920s. American in Paris was commissioned by Dr. Damrosch, who commended Gershwin highly for lifting jazz to "a level that would enable her to become a respectable member of the musical circles."

After intermission Fiedler led his musicians in a rather unexciting arrangement of Porgy and Bess, by Robert Russell Bennett, a pretty straightforward accomplishment, which didn't conjure the earthy and tragic quality of the talk opera's characters, but did present their songs in a pleasant and mildly colorful dress. The banjo solo "I Got Plenty O' Nuttin'" stood out simply because the instrument is so seldom heard here, and "Summertime" was properly lazy and sweet. "It Ain't Neccessarily So" found the woods and brass with pretty uneven tones. But if nostalgia was the intent, the performance was definitely productive, and the rather staid audience seemed to enjoy it.

We noticed no real outbursts of joy or tapping, even humming or hand-clapping to any of the less serious numbers, like Strike up the Band, which ended the evening's program. But thunderous applause was provoked after Wild's classic performance of the Rhapsody in Blue, preceding it, and continued at the evening's close, producing only one encore. Fiedler had to return immediately to the West coast for other engagements, after flying here to donate his services for the concert which benefits the musicians' pension fund.

In the conduct of the audience and the lack of the usual round of stimulating encores, the pops concert differed from other years, but the exploding fireworks were there for all to enjoy, as they burst in colorful display over the hills and distant Lake Makheenac.

UNION
SPRINGFIELD, MASS.
(M) 77,4[illegible]

AUG 12 1970 New England Newsclip

Fiedler Offers All Gershwin At Tanglewood

LENOX — It was hoorah for America and happy birthday for Arthur Fiedler at the Boston Pops concert at Tanglewood last night.

It was an all-Gershwin concert. "An American in Paris" and "Porgy and Bess" were done in symphonic arrangements. They are all-American from a gayer and more cocky time. Both pieces were over arranged and sounded bland and homogenized. They lost their honky-tonk, funky swagger.

Earl Wild bravura-performed his way through the famous "Rhapsody in Blue" and, the less well-known but equally interesting, "Concerto in F." The concert ended with an arrangement of "Strike up the Band" with all stops out. A drizzle damped the spirits only slightly in the face of those trumpet fanfares and snare drum riffs.

Then about 15,000 persons went out on the lawn to watch the fireworks. Red, white and blue pinwheels, eagles and rockets skyrocketed over the hills and the lake below. A thoroughly satisfying celebration of Americana and Fiedler's birthday.

GENIE ZUST

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 1 2 1970

New England Newsclip

Whitestone

FIREWORKS display followed last night's Boston Pops concert at Tanglewood. After a slow start, possibly from damp fuses, the display provided a series of brilliant bursts of multi-colored lights and big bangs.

Gershwin Evening

Tanglewood Draws 11,190

By FRANK V. McCARTHY

LENOX — A crowd of some 11,190, ranging from hippie types to the well shorn, turned out at Tanglewood last night for a Boston Pops Orchestra concert that added an announced $30,000 to the Boston Symphony Orchestra's pension fund.

Conductor Arthur Fielder, who had interrupted a series of appearances on the West Coast to return for the Berkshire annual, played an all-Gershwin concert, except for the usual finale of "Stars and Stripes Forever." There were no encores. After the finale, Fielder took five additional curtain calls and waved the orchestra home to bed.

Occasional drops of rain threatened those spread on the lawn, but a hazy half moon hung in the southwestern sky during most of the evening, indicating the thinness of the cloud cover.

The evening ended with the usual display of fireworks that came to a sputtering climax after a start marked by long intervals between bursts. Perhaps the fuses were damp.

The music was performed at a quicker — sometimes furious — pace, so fast it seemed to this old Gershwin fan that notes were left out. The piano soloist, Earl Wild, attired in a blue shirt hanging outside his white trousers, looked more like a golf pro than a pianist. But he certainly fingered his Baldwin 88 like a pro.

The music seemed to matter little to those at the further reaches of the audience, stretched out near the gravel path beyond the trees. The roar of jets above the overcast and the chatter of voices and scuffing of footwear on the path out there made the music barely audible at times.

The ka-pling of cash registers at the food stands, including a portable one in a trailer, was confined to nonmusic periods since no food was sold while the orchestra was performing.

The crowd was a clean one, leaving little litter, in spite of volume of the eats and drinks consumed. There were a few premixed martinis and jugs of wine in evidence, but not all the refreshments were so blasé. One party of eight well-dressed music lovers were seen feeding themselves from a styrofoam ice chest that appeared to be full of nothing but Cracker-Jacks.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HUDSON REGISTER
Tuesday, August 11, 1970

Annual Fiedler Concert Tuesday

TANGLEWOOD, LENOX, MASS.-The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood takes place Tuesday at 8:30 p.m. in the Shed. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the Orchestra's Pension Fund.

The program opens with An American in Paris followed by the concerto in F for piano and orchestra, with Wild as piano soloist. Following intermission, Fiedler conducts the Porgy and Bess Suite, Rhapsody in Blue with Earl Wild. The program concludes with Strike Up the Band.

Fiedler, celebrating his 75th birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He is currently completing his 41st season as conductor of the Pops and 42nd as conductor of the free outdoor Esplandae Concerts in Boston, which he founded in 1929.

Earl Wild has made numerous appearances with the Boston Symphony and Boston Pops Orchestras. He has made many recordings with both Orchestras, most recently the Schwarenka piano concerto with Erich Leinsdorf and the Boston Sumphony Orchestra on RCA.

TIMES
HARTFORD, CONN.
(E) 135,232
(S) 8,700

AUG 8 1970

New England Newsclip

Fiedler Conducts 'Pops' Concert

LENOX, Mass. — Events at Tanglewood, Berkshire Music Center, this week include a "pops" concert by Arthur Fiedler and the Boston Pops Orchestra and two programs of the music of Beethoven, part of this year's music tribute to the great classicist.

TODAY — Shed, 2:30 p.m. Charles Mackerra conducting. Program: Webern's Six pieces for orchestra; Dvorak's Cello concerto, Jules Eskin, soloist; and Shostakovich's Sym. No. 5.

TUESDAY — Shed, 8:30 p.m. Arthur Fiedler, conducting the Boston Pops Orchestra in an all-Gershwin program: Rhaposody in Blue; Concerto in F, Earl Wild, soloist; other Gershwin hits, and pops encores.

FRIDAY — Shed, weekend prelude, 7 p.m. Pianist Claude Frank. Concert, 9 p.m. William Steinberg conducting. All-Beethoven program: Sym. No. 3 "Eroica"; Piano Concerto No. 5, Rudolf Firkusny, soloist.

SATURDAY — Shed, open rehearsal, 10:30 a.m. Concert, 8:30 p.m. William Steinberg conducting. All-Beethoven program: Choral Fantasy, Jerome Lowenthal, pianist; Sym. No. 9 "Choral," Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, soloists, Chorus Pro Musica, Tanglewood Festival Chorus.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 8 1970

Fiedler in Pops Concert At Tanglewood Tuesday

The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood takes place at 8:30 p.m. Tuesday in the shed of the music festival at Lenox, Mass.

* * *

Fiedler will conduct an all-Gershwin concert with Earl Wild as piano soloist. The concert benefits the orchestra's pension fund.

The program will include "An American in Paris," Concerto in F for Piano and Orchestra, "Porgy and Bess" Suite, "Rhapsody in Blue" and "Strike Up the Band."

Fiedler, celebrating his 75th birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He is completing his 41st season as conductor of the Pops and 42nd season as conductor of the free outdoor Esplanade Concerts in Boston, which he founded in 1929.

He is the oldest active member of the Boston Symphony, having joined the orchestra in 1915 as a violist.

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JUNE 21, 1970

Arthur Fiedler, conductor of the Boston Pops Orchestra, will be at Tanglewood on August 11.

BOSTON NOW
BOSTON, MASS.
JUL 31 1970 New England Newsclip

MUSIC

A host of free concerts at colleges and churches augments the rich offering of professional performances that make Boston one of America's most musical cities. The following listings give ample proof of Boston's diversified musical offerings.

NEWPORT MUSICAL FESTIVAL

Newport, Rhode Island is holding its own summer music festival in its fabled mansions, featuring forty-one musical events scheduled from July 30 through August 8. Opening Night features a Gala Symphonic Chamber Concert with music by Rheinberger and Wolf-Ferrari. Information and tickets can be obtained from Newport Music Festival, 23 Bridge St., Neport, R. I., or or 401-846-1140.

MUSIC AT HARVARD STADIUM

Aug. 3, Johnny Mathis . . . Aug. 10, the Supremes and The Meters . . . Aug. 12, Janis Joplin. Starts 8 p.m. Tickets $2.00. Harvard Stadium, No. Harvard St., Allston. 492-5861.

TANGLEWOOD BSO

Highlight of the summer is the *Boston Symphony Orchestra's* season at Tanglewood in the Berkshires. Twenty-four concerts are presented from July 3 - Aug. 23 Fridays at 9:00 p.m., Saturdays at 8 and Sundays at 2:30. *Pops* with Arthur Fiedler will appear August 11 at 8:30 p.m. Open rehearsals are held every Saturday morning at 10:30. Write to Festival Office, Symphony Hall, Boston, Mass. or call after June 15 at 413-637-1600.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
AUG 6 1970 New England Newsclip

Boston Pops Coming Aug. 11

The annual concert by Arthur Fiedler and the Boston Pops at Tanglewood takes place Tuesday, Aug. 11 at 8:30 p.m. in the Shed. Mr. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the Orchestra's Pension Fund.

The program opens with "An American in Paris" followed by the Concerto in F for piano and orchestra, with Mr. Wild as piano soloist. Following intermission, Mr. Fiedler conducts the "Porgy and Bess Suite," "Rhapsody in Blue" with piano soloist Earl Wild. The program concludes with "Strike Up the Band."

Mr. Fiedler, celebrating his seventy-fifth birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He has currently completed his forty-first season as conductor of the Pops and forty-second season as conductor of the free outdoor Esplanade Concerts in Boston, which he founded in 1929. As the oldest active member of the Boston Symphony (he joined the Orchestra in 1915 as a violist), Arthur Fiedler was present in 1917 at RCA Victor in Camden, N.J., when the Orchestra made its first phonograph recording under the direction of conductor Karl Muck. At a testimonial dinner given by RCA last winter (in Mr. Fiedler's honor), it was estimated that Mr. Fiedler's recordings with the Boston Pops have sold in excess of 48 million copies.

Earl Wild has made numerous appearances with the Boston Symphony and Boston Pops Orchestras. He has made many recordings with both Orchestras, most recently the Schwarenka piano concerto with Erich Leinsdorf and the Boston Symphony Orchestra on RCA. He has appeared with all the major American symphony orchestras and in Europe with the London Philharmonic, the Monte Carlo Orchestra and the Paris Pasdeloup Orchestra.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
AUG 9 1970 New England Newsclip

AT TANGLEWOOD

Arthur Fiedler Conducts Boston Pops Tuesday

TANGLEWOOD, LENOX — The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood takes place Tuesday at 8.30 p.m. in the Shed. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the orchestra's pension fund.

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BOSTON POPS AT TANGLEWOOD
Tuesday 8.30 p.m. Shed
ARTHUR FIEDLER
EARL WILD, Pianist
GERSHWIN PROGRAM
An American in Paris
Concerto in F for piano and orchestra
Porgy and Bess Suite
Rhapsody in Blue
Strike Up the Band

NATICK BULLETIN
NATICK, MASS.
WEEKLY 7,600
JUL 23 1970 New England Newsclip

ENTERTAINMENT

Welk TV. Stars.

Myron Floren of the Lawrence Welk Show (TV), will appear in person with wonderful tenor Joe Feeney, Dick Dale, Clay Hart and Art Duncan, and others, in a one-night performance at the J. B. Hynes Civic Auditorium at the Prudential, Friday, July 24 at 8:30 pm. Tickets are now on sale. Presented by WNAC-TV.

Newport Festival.

The Newport, R.I. Music Festival opens July 30 with the works of all 19th Century Stars in an exploration of all the forgotten Music of the Romantic Era typical of those composers.

At Tanglewood.

Arthur Fiedler and the Boston Pops are listed for August 11 at Tanglewood in an all Gershwin program. Earl Wild will be the pianist. The time is 8:30 pm, at the Shed.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000
AUG 9 1970 New England Newsclip

Gossip on RIALTO

By Fred H. Russell

Paul Newman, who lives in Westport, is planning to play another western character. This time it will be Buffalo Bill Cody when Arthur Kopit's Broadway play "Indians" is filmed. Newman's company, in association with David Susskind's Talent Associates, paid $500,000 for the screen rights to "Indians." And Kopit is picking up another $100,000 for writing the screenplay. The picture is not expected to go into production in the near future. Currently Newman is out in Oregon producing, directing and starring in "Sometimes a Great Notion," and has several other properties lined up as well . . . Led Zeppelin, a group of four young Britishers, will be the attraction at the Yale Bowl in New Haven next Saturday night . . . Nancy Andrews appears to be set as Danny Kay's wife in "Two By Two" opening Sept. 14 at the Shubert theater in New Haven . . . The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood, which usually attracts many area music buffs, takes place Tuesday night in the Shed at Tanglewood, Leonx, Mass. It will be an all-Gershwin concert with Earl Wilde as piano soloist . . .

Paul Newman

THE HARTFORD TIMES Sunday, August 9, 1970

Fiedler Conducts 'Pops' Concert

LENOX, Mass. — Events at Tanglewood, Berkshire Music Center, this week include a "pops" concert by Arthur Fiedler and the Boston Pops Orchestra and two programs of the music of Beethoven, part of this year's music tribute to the great classicist.

TODAY — Shed, 2:30 p.m. Charles Mackerra conducting. Program: Webern's Six pieces for orchestra; Dvorak's Cello concerto, Jules Eskin, soloist; and Shostakovich's Sym. No. 5.

TUESDAY — Shed, 8:30 p.m. Arthur Fiedler, conducting the Boston Pops Orchestra in an all-Gershwin program: Rhaposody in Blue; Concerto in F. Earl Wild, soloist; other Gershwin hits, and pops encores.

FRIDAY — Shed, weekend prelude, 7 p.m. Pianist Claude Frank. Concert, 9 p.m. William Steinberg conducting. All-Beethoven program; Sym. No. 3 "Eroica"; Piano Concerto No. 5, Rudolf Firkusny, soloist.

SATURDAY — Shed, open rehearsal, 10:30 a.m. Concert, 8:30 p.m. William Steinberg conducting. All-Beethoven program: Choral Fantasy, Jerome Lowenthal, pianist; Sym. No. 9 "Choral," Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, soloists, Chorus Pro Musica, Tanglewood Festival Chorus.

ADVERTISER
BOSTON, MASS.
(S) 432,950
AUG 9 1970 New England Newsclip

Pops-at-Tanglewood Night Aug. 11

The annual Boston Pops-at-Tanglewood concert will be held on Tuesday.

The concert will begin at 8 p. m. in the Shed with Arthur Fiedler conducting.

Pianist Earl Wild will be soloist for the all-Gershwin program.

The following weekend at Tanglewood will mark the second of two weekends devoted to the works of Beethoven by the Boston Symphony. William Steinberg, Symphony music director, will conduct the Friday concert Aug. 14 at 9 p. m. in the Shed with Rudolf Firkusny as piano soloist.

An open rehearsal of the Symphony at 10:30 a. m. Saturday in the Shed will present guest conductor Max Rudolf with pianist Jerome Lowenthal. The rehearsal will be for the Sunday program at 2:30 p. m. in the Shed when Rudolf will conduct.

Director Steinberg will wield the baton for the Saturday evening concert at 8:30 that weekend.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK NEWS
Sunday, August 9, 1970

Tanglewood Special

The annual Boston Pops-at-Tanglewood concert, conducted by Arthur Fiedler, will be held at 8:30 p.m. Tuesday in the shed at Lenox Mass. Pianist Earl Wild will be the soloist in an all-Gershwin program. The concert is for the benefit of the Boston Symphony Orchestra's pension fund.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 9 1970 New England Newsclip

Gershwin concert by Pops

The week's events at Tanglewood begin this Tuesday with an 8:30 p.m. all-Gershwin concert by the Boston Pops. Arthur Fiedler conducts and Earl Wild appears as piano soloists. Works to be heard include "An American in Paris," "Rhapsody in Blue" and the Concerto in F.

The Weekend Prelude concert, Friday at 7 p.m., features pianist Claude Frank in Beethoven's Sonatas, Op. 90 and Op. 53 ("Waldstein"). William Steinberg conducts the Boston Symphony Friday at 9 p.m. in Beethoven's "Eroica" Symphony, and on the same program pianist Rudolf Firkusny is soloist in the "Emperor" Concerto.

The Saturday 8:30 p.m. concert is again conducted by Steinberg. The Chorus Pro Musica and Tanglewood Festival Chorus join the Boston Symphony in a performance of Beethoven's Ninth Symphony. Soloists are soprano Gwendolin Sims, contralto Eunice Alberts, tenor William Cochran and bass Thomas Paul. Also on the program is Beethoven's Choral Fantasy, in which Jerome Lowenthal is piano soloist.

Next Sunday at 2:30 p.m. conducts another all-Beethoven program: the "Leonore" Overture No. 2, Fifth Symphony and Piano Concerto No. 1, in which Jerome Lowenthal appears as soloist.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Wednesday, August 5, 1970

The Aisle Seat

NEXT TUESDAY, the Boston Pops will play at Tanglewood, Lenox, Mass., with Arthur Fiedler conducting and Earl Wild as pianist.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849
AUG 9 1970

Tanglewood Special

The annual Boston Pops-at-Tanglewood concert, conducted by Arthur Fiedler, will be held at 8:30 p.m. Tuesday in the shed at Lenox Mass. Pianist Earl Wild will be the soloist in an all-Gershwin program. The concert is for the benefit of the Boston Symphony Orchestra's pension fund.

BOSTON NOW
JUL 31 1970
New England Newsclip

MUSIC

A host of free concerts at colleges and churches augments the rich offering of professional performances that make Boston one of America's most musical cities. The following listings give ample proof of Boston's diversified musical offerings.

NEWPORT MUSICAL FESTIVAL

Newport, Rhode Island is holding its own summer music festival in its fabled mansions, featuring forty-one musical events scheduled from July 30 through August 8. Opening Night features a Gala Symphonic Chamber Concert with music by Rheinberger and Wolf-Ferrari. Information and tickets can be obtained from Newport Music Festival, 23 Bridge St., Neport, R. I., or or 401-846-1140.

MUSIC AT HARVARD STADIUM

Aug. 3, Johnny Mathis . . . Aug. 10, the Supremes and The Meters . . . Aug. 12, Janis Joplin. Starts 8 p.m. Tickets $2.00. Harvard Stadium, No. Harvard St., Allston. 492-5861.

TANGLEWOOD BSO

Highlight of the summer is the *Boston Symphony Orchestra's* season at Tanglewood in the Berkshires. Twenty-four concerts are presented from July 3 - Aug. 23 Fridays at 9:00 p.m., Saturdays at 8 and Sundays at 2:30. *Pops* with Arthur Fiedler will appear August 11 at 8:30 p.m. Open rehearsals are held every Saturday morning at 10:30. Write to Festival Office, Symphony Hall, Boston, Mass. or call after June 15 at 413-637-1600.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
AUG 6 1970
New England Newsclip

Boston Pops Coming Aug. 11

The annual concert by Arthur Fiedler and the Boston Pops at Tanglewood takes place Tuesday, Aug. 11 at 8:30 p.m. in the Shed. Mr. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the Orchestra's Pension Fund.

The program opens with "An American in Paris" followed by the Concerto in F for piano and orchestra, with Mr. Wild as piano soloist. Following intermission, Mr. Fiedler conducts the "Porgy and Bess Suite," "Rhapsody in Blue" with piano soloist Earl Wild. The program concludes with "Strike Up the Band."

Mr. Fiedler, celebrating his seventy-fifth birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He has currently completed his forty-first season as conductor of the Pops and forty-second season as conductor of the free outdoor Esplanade Concerts in Boston, which he founded in 1929. As the oldest active member of the Boston Symphony (he joined the Orchestra in 1915 as a violist), Arthur Fiedler was present in 1917 at RCA Victor in Camden, N.J., when the Orchestra made its first phonograph recording under the direction of conductor Karl Muck. At a testimonial dinner given by RCA last winter (in Mr. Fiedler's honor), it was estimated that Mr. Fiedler's recordings with the Boston Pops have sold in excess of 48 million copies.

Earl Wild has made numerous appearances with the Boston Symphony and Boston Pops Orchestras. He has made many recordings with both Orchestras, most recently the Schwarenka piano concerto with Erich Leinsdorf and the Boston Symphony Orchestra on RCA. He has appeared with all the major American symphony orchestras and in Europe with the London Philharmonic, the Monte Carlo Orchestra and the Paris Pasdeloup Orchestra.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
AUG 9 1970
New England Newsclip

AT TANGLEWOOD

Arthur Fiedler Conducts Boston Pops Tuesday

TANGLEWOOD, LENOX — The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood takes place Tuesday at 8.30 p.m. in the Shed. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the orchestra's pension fund.

The program opens with An American in Paris followed by the concerto in F for piano and orchestra, with Earl Wild as piano soloist. Following intermission, Mr. Fiedler conducts the Porgy and Bess Suite, Rhapsody in Blue with piano soloist Earl Wild. The program concludes with Strike Up the Band.

Fiedler, celebrating his 75th birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He is currently completing his 41st season as conductor of the Pops and 42nd season as conductor of the free outdoor Esplanade Concerts in Boston, which he founded in 1929.

As the oldest active member of the Boston Symphony (he joined the orchestra in 1915 as a violist), Arthur Fiedler was present in 1917 at RCA Victor in Camden, New Jersey when the Orchestra made its first phonograph recording under the direction of conductor Karl Muck. At a testimonial dinner given by RCA last winter (in Fiedler's honor), it was estimated that Fiedler's recordings with the Boston Pops have sold in excess of 48 million copies.

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BOSTON POPS AT TANGLEWOOD
Tuesday 8:30 p.m. Shed.
ARTHUR FIEDLER
EARL WILD, Pianist
GERSHWIN PROGRAM
An American in Paris
Concerto in F for piano and orchestra
Porgy and Bess Suite
Rhapsody in Blue
Strike Up the Band

NATICK BULLETIN
NATICK, MASS.
WEEKLY 7,600
JUL 23 1970
New England Newsclip

ENTERTAINMENT

Welk TV. Stars.

Myron Floren of the Lawrence Welk Show (TV), will appear in person with wonderful tenor Joe Feeney, Dick Dale, Clay Hart and Art Duncan, and others, in a one-night performance at the J. B. Hynes Civic Auditorium at the Prudential, Friday, July 24 at 8:30 p.m. Tickets are now on sale. Presented by WNAC-TV.

Newport Festival.

The Newport, R.I. Music Festival opens July 30 with the works of all 19th Century Stars in an exploration of all the forgotten Music of the Romantic Era typical of those composers.

At Tanglewood.

Arthur Fiedler and the Boston Pops are listed for August 11 at Tanglewood in an all Gershwin program. Earl Wild will be the pianist. The time is 8:30 pm, at the Shed.

ADVERTISER
BOSTON, MASS.
(S) 432,950
AUG 9 1970
New England Newsclip

Pops-at-Tanglewood Night Aug. 11

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Pianist Earl Wild will be soloist for the all-Gershwin program.

The following weekend at Tanglewood will mark the second of two weekends devoted to the works of Beethoven by the Boston Symphony. William Steinberg, Symphony music director, will conduct the Friday concert Aug. 14 at 9 p. m. in the Shed with Rudolf Firkusny as piano soloist.

An open rehearsal of the Symphony at 10:30 a. m. Saturday in the Shed will present guest conductor Max Rudolf with pianist Jerome Lowenthal. The rehearsal will be for the Sunday program at 2:30 p. m. in the Shed when Rudolf will conduct.

Director Steinberg will wield the baton for the Saturday evening concert at 8:30 that weekend.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000
AUG 9 1970
New England Newsclip

Gossip on RIALTO

By Fred H. Russell

Paul Newman, who lives in Westport, is planning to play another western character. This time it will be Buffalo Bill Cody when Arthur Kopit's Broadway play "Indians" is filmed. Newman's company, in association with David Susskind's Talent Associates, paid $500,000 for the screen rights to "Indians." And Kopit is picking up another $100,000 for writing the screenplay. The picture is not expected to go into production in the near future. Currently Newman is out in Oregon producing, directing and starring in "Sometimes a Great Notion," and has several other properties lined up as well . . . Led Zeppelin, a group of four young Britishers, will be the attraction at the Yale Bowl in New Haven next Saturday night . . . Nancy Andrews appears to be set as Danny Kay's wife in "Two By Two" opening Sept. 14 at the Shubert theater in New Haven . . . The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood, which usually attracts many area music buffs, takes place Tuesday night in the Shed at Tanglewood, Leonx, Mass. It will be an all-Gershwin concert with Earl Wilde as piano soloist . . .

Paul Newman

THE HARTFORD TIMES Sunday, August 9, 1970

Fiedler Conducts 'Pops' Concert

LENOX, Mass. — Events at Tanglewood, Berkshire Music Center, this week include a "pops" concert by Arthur Fiedler and the Boston Pops Orchestra and two programs of the music of Beethoven, part of this year's music tribute to the great classicist.

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TUESDAY — Shed, 8:30 p.m. Arthur Fiedler, conducting the Boston Pops Orchestra in an all-Gershwin program: Rhaposody in Blue; Concerto in F, Earl Wild, soloist; other Gershwin hits, and pops encores.

FRIDAY — Shed, weekend prelude, 7 p.m. Pianist Claude Frank. Concert, 9 p.m. William Steinberg conducting. All-Beethoven program; Sym. No. 3 "Eroica"; Piano Concerto No. 5, Rudolf Firkusny, soloist.

SATURDAY — Shed, open rehearsal, 10:30 a.m. Concert, 8:30 p.m. William Steinberg conducting. All-Beethoven program: Choral Fantasy, Jerome Lowenthal, pianist; Sym. No. 9 "Choral," Gwendolin Sims, Eunice Alberts, William Cochran, Thomas Paul, soloists, Chorus Pro Musica, Tanglewood Festival Chorus.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YORK NEWS
Sunday, August 9, 1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 9 1970
New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Wednesday, August 5, 1970

Tanglewood Special

The annual Boston Pops-at-Tanglewood concert, conducted by Arthur Fiedler, will be held at 8:30 p.m. Tuesday in the shed at Lenox Mass. Pianist Earl Wild will be the soloist in an all-Gershwin program. The concert is for the benefit of the Boston Symphony Orchestra's pension fund.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849
AUG 9 1970

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The Aisle Seat

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Gershwin concert by Pops

The week's events at Tanglewood begin this Tuesday with an 8:30 p.m. all-Gershwin concert by the Boston Pops. Arthur Fiedler conducts and Earl Wild appears as piano soloists. Works to be heard include "An American in Paris," "Rhapsody in Blue" and the Concerto in F.

The Weekend Prelude concert, Friday at 7 p.m., features pianist Claude Frank in Beethoven's Sonatas, Op. 90 and Op. 53 ("Waldstein"). William Steinberg conducts the Boston Symphony Friday at 9 p.m. in Beethoven's "Eroica" Symphony, and on the same program pianist Rudolf Firkusny is soloist in the "Emperor" Concerto.

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Next Sunday at 2:30 p.m. conducts another all-Beethoven program: the "Leonore" Overture No. 2, Fifth Symphony and Piano Concerto No. 1, in which Jerome Lowenthal appears as soloist.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 11 1970 New England Newsclip

Boston Pops Plays Tanglewood

The annual Boston Pops-at-Tanglewood will be held on Tuesday. The concert will begin at 8 p. m. in the Shed with Arthur Fiedler conducting. Piabist Earl Wild will be soloist for the all-Gershwin program.

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Fiedler Plans All-Gershwin Pops Concert at Tanglewood

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Porgy and Bess

The program opens with "An American in Paris" followed by the concerto in F for piano and orchestra, with Wild as piano soloist. Following intermission, Fiedler conducts the "Porgy and Bess Suite" and "Rhapsody in Blue" with piano soloist Wild. The program concludes with "Strike Up the Band."

Fiedler, celebrating his 75th birthday year, was honored at a gala concert last December at Symphony Hall in Boston. He is currently completing his 41st season as conductor of the Pops and 42d season as conductor of the free outdoor Esplanade Concerts in Boston, which he founded in 1929.

As the oldest active member of the Boston Symphony (he joined the orchestra in 1915 as a violist), Arthur Fiedler was present in 1917 at RCA Victor in Camden, New Jersey when the orchestra made its first phonograph recording under the direction of conductor Kark Muck. At a testimonial dinner given by RCA last winter (in Fiedler's honor), it was estimated that his recordings with the Boston Pops have sold in excess of 48 million copies.

Earl Wild

Earl Wild has made numerous appearances with the Boston Symphony and Boston Pops Orchestras. He has made many recordings with both orchestras, most recently the Schwarenka piano concerto with Erich Leinsdorf and the Boston Symphony Orchestra on RCA. He has appeared with all the major American symphony orchestras and in Europe with the London Philharmonic, the Monte Carlo Orchestra and the Paris Pasdeloup Orchestra.

For further ticket information, please contact the festival ticket office, Tanglewood, Lenox 01240. Telephone (413) 637-1600.

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For further ticket information, please contact the festival ticket office, Tanglewood, Lenox 01240. Telephone (413) 637-1600.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 10 1970 New England

At Tanglewood

Fiedler to conduct Pops tomorrow night

The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood, Lenox, takes place tomorrow at 8.30 p.m. in the shed. Mr. Fiedler conducts an all-Gershwin concert and Earl Wild is piano soloist. The concert benefits the orchestra's pension fund.

The program opens with "An American in Paris" followed by the concerto in F for piano and orchestra, with Mr. Wild as piano soloist. Following intermission, Mr. Fiedler conducts the "Porgy and Bess Suite," "Rhapsody in Blue" with piano soloist Earl Wild. The program concludes with "Strike Up the Band."

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 10 1970 New England Newsclip

Rose Walsh —

Tomorrow night . . . Pops-at-Tanglewood, conducted by Arthur Fiedler who celebrated his 75th birthday last December at Symphony Hall, begins at 8:30 in the Shed for the benefit of the orchestra's pension fund. The great maestro will offer an all-Gershwin concert beginning with "An American in Paris," followed by the "Concerto in F" for piano and orchestra with Earl Wild the piano soloist. After intermission: the "Porgy and Bess Suite," "Rhapsody in Blue" (soloist Earl Wild) and "Strike Up the Band."

Wild has appeared numerous times with the BSO and with all the major American symphony orchestras; in Europe with the London Philharmonic; the Monte Carlo and the Paris Pasdeloup.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 11 1970 New England Newsclip

It's Time for a Fiedler Ride

The antique bells on the first La France (1909) fire-truck have been polished for Boston Pops conductor Arthur Fiedler's ride from Lenox to Tanglewood.

Fiedler, known for his passion for riding fire engines, is conducting the Pops in a one-time appearance all-Gershwin program tonight at 8:30.

Preparations for the arrival of the 76-year-old musician progressed smoothly with only one hang-up: Short of telephoning Mrs. Fiedler, nobody knows how to find out his hat size for a fire chief's helmet.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, August 10, 1970

The Aisle Seat

Bernie Decker

★ ★ ★

IT'S THAT TIME of year again. The Boston Pops will play tomorrow night at 8:30 at Tanglewood, Lenox, Mass. As usual, Arthur Fiedler will be conducting. Earl Wild will be featured as soloist at the piano. The program will be an all-Gershwin one, with "An American in Paris," "Porgy and Bess Suite," "Rhapsody in Blue" and "Strike up the Band."

A Big Week At Tanglewood; "Pops" Tonight

The annual Boston Pops-at Tanglewood concert is tonight, Tuesday, August 11 at 8:00 p. m. in the shed. Arthur Fielder conducts the Pops in an all-Gershwin program with piano soloist Earl Wild.

The second of two weekends of music by the Boston Symphony Orchestra devoted to the woks of Beethoven begins Friday evening, at 9 p. m. in the Tanglewood Shed. William Steinberg, Boston Symphony Music Director, conducts the Orchestra with piano soloist Rudolf Firkusny. The program opens with Symphony no. 3 in E-flat 'Eroica', followed by the Piano concerto no. 5 in E-flat 'Emperor' with Mr. Firkusny as piano soloist.

The Weekend Prelude at 7 p. m. in the Shed presents pianist Claude Frank performing two Sonatas.

Admission to Weekend Prelude recitals is free to ticketholders of the 9 p. m. Boston Symphony Concert.

The Open Rehearsal of the Boston Symphony, Saturday morning, at 10:30 a. m. in the Shed, presents guest conductor Max Rudolf with pianist Jerome Lowenthal rehearsing the program for the concert the following day.

Jerome Lowenthal, making his debut this weekend with the Boston Symphony, made his concert debut in 1963 with the New York Philharmonic. He has toured extensively in North and South America, Asia and Europe giving recitals and playing with many of the major orchestras.

William Steinberg conducts the Boston Symphony Saturday evening, at 8:30. The program opens with the Festival Chorus. The second half of the program is devoted to a performance of the Symphony no. 9 in d minor op. 125 'Choral' with soloist Gwendolin Sims, soprano; Eunice Alberts, contralto; William Cochran, 'tenor; Thomas Paul, bass;! the Chorus Pro Musica and the Tanglewood Festival Chorus.

Sunday afternoon, August 16, at 2:30 p. m. in the Shed, guest conductor Max Rudolf conducts the Boston Symphony in the Leonore overture no. 2, the Piano concerto no. 1 in C major, Jerome Lowenthal, soloist, and the Symphony no. 5 in c minor.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,365 (S) 298,557

AUG 11 1970 N Eng New

Gershwin Concert At Tanglewood

The annual concert by Arthur Fiedler and the Boston Pops-at-Tanglewood will take place this evening at 8:30 in the Shed at Tanglewood in Lenox. Fiedler will conduct an all-Gershwin concert with Earl Wild as piano solist. The concert benefits the Orchestra's Pension Fund.

New York Post
D. 708,180 SAT. 300,902
JUL 21 1970

Culture in the Berkshires

Summer visitors to the Berkshires will find the theatres and museums ready with new programs and exhibits for just about every taste and purpose.

A new feature at the gleaming, multi-million-dollar Sterling and Francine Clark Art Institute in Williamstown is the Acoustiguide. Visitors may use this portable electronic device, actually a tape recorder carried by shoulder strap. The taped message directs the visitor through the air-conditioned galleries, describing more than 25 masterpiece paintings en route. The tour takes about 45 minutes. Now in its 15th year, the Clark Art Institute is open free every day, except Mondays.

At Tanglewood, the Berkshire Festival will continue to give concerts through August 23. William Steinberg, music director of the Boston Symphony, is conducting six all-Beethoven concerts in honor of the 200th anniversary of the composer's birth.

This year is the 10th anniversary of the Hancock Shaker Village just west of Pittsfield. One of the chief exhibits is the fascinating "spirit" drawings of the sect. These date from 1830s and represent "visions" experienced by Shakers. The village is open daily through October 15.

Both leading summer theaters in the Berkshires are offering a varied bill of fare for the season. The Williamstown Summer Theater on the beautiful Williams College campus, now in its 16th year, has a schedule of six plays and one musical in its season which ends August 29.

In Stockbridge, the Berkshire Theatre Festival in the handsome old Berkshire Playhouse runs through August 26. There are three main plays and a one-week festival, August 19 to 26, which will include workshops in the big barn and coach house on the Festival grounds. Apprentices and production assistants present a number of plays on the barn stage during the week.

The Berkshires--a nice place to visit

GLOB. 7/12/70

By Marjorie Sherman
Globe Staff

Lenox — the Berkshires.

So when were YOU here last?

A couple of hours out of Boston (plus or minus traffic) and the superlative equivalent of all the statused-listed European festivals in one.

It isn't just because it's the Boston Symphony on summer display, or that it's "the thing to do" if you pretend to know anything about music. (And has been since Serge Koussevitzky founded it, with the Brooks family's help, 33 years ago).

You should be there, lugging your family, entertaining your summertime guests, or just nostalga-ing, all by yourself, it's that rewarding. Take this weekend. (We did).

Nearly 3000 people streaming in across the lush grasslands just to listen to the rehearsal. Sitting on blankets, stretched out under the massive trees that contribute their own whispering sibilant as the breeze moves up from the lake.

No matter how many times you've heard Mozart or Beethoven or Mahler or Tschaikovsky, you've never heard it in context until you've listened to it at Tanglewood. Serge Koussevitzky knew this — and even though he was probably the most urbane conductor the BSO ever had, and certainly its greatest up to now, this vast hollow in the Berkshire hills, lake-girt murmuring with tall trees, widespread with lawns and sheer beauty of place and spirit, represented to him something no other orchestra could claim. Other music groups have other summer stakeouts, but Tanglewood is something to remember for keeps.

Families come. The Jacob Heaps from Omaha, trailering their way east to the sea, all eight of them. Spread on blankets, sleeping bags, and whatever else the "blanket box" yielded, they sat under the sparse stars of this weekend, and reveled. Mr. Heap taught music, and hopes to teach it again, and six young sons and daughters play "something" — from a recorder to a flute.

"This is our biggest experience — we've dreamed about coming to this wonderful place since we hitched a ride to St. Louis to hear our first symphony."

A baton's toss away were longtime Boston Symphony devotees, the Richard Ehrlichs, who travel to New York at the drop of a score to join lifelong friend, Boris Goldovsky, onetime head of the New England Conservatory of Music, and inspirer of the contemporary opera scene (Sarah Caldwell learned her trade at Boris's) ingenious pianoside).

Mme. Koussevitzky, her beautiful Berkshire house full of round-the-world musicians as always, drew every glance as usual, drifting to her box, her fascinating face emerging from a floating seraglio of pale veils.

In the yellow-striped "Tent," hung with the gorgeous fuchsias that flourish at Tanglewood, trustees and their guests made plans and influenced people to plan super parties for the July 24-25-26 weekend, which will bring to this music mecca of all time the overseers and board of the Boston Symphony for an unparalleled covey of ties and music.

The Gunther Schullers (he's N.E. Conservatory president and composer) and the Leonard Bernsteins (and that fantastic touch of genius surely needs no explanation — look in Who's Who if you're just not musical or never see TV) will be much in evidence and so will Aaron Copland — the program included two Coplands as well as Schubert, Strauss, Mozart, Haydn, Stravinsky, and Tschaikovsky. Meantime, this week-end thousands in the vast sweep of velvet lawns and tree-girt shed demesne planned their summer as they sat in dreamy tune with Mozart's "Cosi Fam Tutte," a first-ever for the BSO, and a beauty.

Seiji Ozawa conducted, and there were Gardners, Allens, Hatchs, Perrys, Alsops, Brookses, Cabots, Cutlers and Morrises whereever you looked.

Question? Call David Levenson or Marvin Schofer.

You only go for rock? The biggest collections on those boys in the country are tripling at Tanglewood — nearly 20,000 heard rock last week, and there'll be a July 21 and Aug. 18 presentation of the big-name boys.

No matter what you ike, it's here.

EVE. NEWS
MELROSE, MASS.
(C) 9,800
SEP 2 1970
New England Newsclip

BITS and PIECES

What Generation Gap?

By PHILIP R. SCHEIR

WHAT HAS WOODSTOCK GOT TO DO WITH TANGLEWOOD? — Attending the next-to-last concert at Tanglewood in Lenox has brought home the fact that the much-touted generation gap isn't that gappy.

Sure the music is muted at Tanglewood by the Boston Symphony, and the grass is greener than the mud at the Woodstock happening last year where rock ruled regally, but a close look brought out several interesting comparisons.

One of the most impressive is that people like to go out and listen in large groups to the kind of music they like to listen to.

At Woodstock, as shown in films and reports, they youngsters gathered by the thousands in that feeling of comradeship and sharing their mutual thing, like rock.

At Tanglewood, a more sedate group, not quite as large, also gathered to share their enjoyment of the Boston Symphony in their annual summer festival.

While there is the more formalized seating arrangement in The Shed, the large open-sided auditorium, the real action takes place to the rear in the sprawling green lawn.

Here, hundreds of couples, family groups, including grandparents and grandchildren, sit on blankets against the night dampness, or bring along lawn chairs, and partake of picnic spreads that would do justice to a formal presentation by Julia Childs.

The sound of popping corks as champagne is opened fills the evening with the prelude to a Lawrence Welk production, while the glow of citronella lamps to ward off flying insects provides the warm touch of informality.

At Woodstock, of course, there was a slightly different approach to the luncheon and dinner, because of logistic and money problems, but surely the enjoyment was the same.

At Tanglewood men and women smoked with evident relish, cancer scare or no cancer scare, while at Woodstock the young did their own brand of smoking, sniffing and jabbing, with all drug warnings pushed aside.

If fun and enjoyment is doing your own thing, then the similarities are more real than the disparities.

* * * *

THE SUNAPEE BELLE, the newly-built riverboat which cruises Lake Sunapee in New Hampshire, out of Sunapee Harbor, is coming to the close of its first season as a floating restaurant.

What makes this project of local interest is that the skipper and restaurant manager are two school officials, one formerly from Melrose, now of New Hampshire, and one from Malden.

Skipper of the Belle, built in the style of the old Mississippi riverboat, is Capt. Steve McGrath, former guidance counselor at Melrose High, who now has a similar position near Sunapee. He also has operated for many years a cruise boat which daily takes tourists around the scenic lakes.

His associate in the Revere Belle venture is Thomas McGrail, director of guidance at Malden High, and long-time friend of McGrath, and whose association with the floating restaurant venture was reported in these columns earlier in the summer.

McGrail in a note, reports that once the Belle began its cruises, "business has been great."

Now with the resumption of classes, the two educators are preparing, reluctantly, no doubt, to call it a summer and return to the everyday world of the classrooms.

* * * *

THE EARLIER STORY on Lake Sunapee brought a nostalgic note from William V. Reegan of 52 Piggott rd., Medford. He recalled that starting in 1922, he spent his vacations at Sunapee Harbor, and notes that he was there when Calvin Coolidge was sworn in as President of the United States at nearby Plymouth, Vt. Reegan writes that those who had cars in those early days, made the journey to Plymouth over rugged roads out of curiosity to the home of the elder Coolidge who had sworn in his son.

The Hartford Times
TRAVEL SECTION
Venture
10 C Hartford, Connecticut, Sunday, August 2, 1970

Traveling Along The Tanglewood Trail

LENOX, Mass. — Temperatures climb into the 90s and thoughts automatically turn toward the Connecticut and Rhode Island coastlines as best refuges from Hartford's shimmering heat. Automatically, but not necessarily. For residents with the inclinations of adventurers, there is another equally easy escape from the city: A three-hour leisurely drive into the Berkshire Mountains.

If, along with adventure, you want entertainment, choose as a destination the Boston Symphony Orchestra concerts at Tanglewood in Lenox, programs at the Music Barn, or the graceful poetry of dance at Jacob's Pillow Festival in Lee, Mass.

As our destination, we chose the forests and lakes around Lenox. Once, it was where Nathaniel Hawthorne sketched his "Tanglewood Tales," wrote "House of the Seven Gables," and received visits from Herman Melville. Now it is home of a major music festival through Aug. 23.

Traveling west on U.S. 44 from West Hartford, the famous Berkshire Hills stand blue-colored and deceptively low, sentinels of the Connecticut horizon. These same hills, however, if traversed via the Massachusetts Turnpike, have automobiles with even good cooling systems panting and warm after an eight-mile climb from Hartford's top 290 feet to nearly 1,800 feet above sea level.

A gentler, more interesting route is along the path outlined in our map above. And it isn't long out 44 before you arrive in New Hartford, Conn., and get the first feelings of your destination. Abruptly the countryside changes from heavily-trafficked roads and commercial establishments to sloping green fields of corn and fruits. Roadside vegetable stands are clustered under the trees and displaying home-grown corn and strawberries which were excellent quailty.

Got the kids with you? After your 30-minute drive to the freedom of the hills, you're about ready to stop at one of several ice cream carts parked all day along the road between Avon and Winsted. They are conveniently located in large clearings with turn-arounds.

The Pine Meadow section of New Hartford is next. A typical New England village, it's quiet, very rural, organized around a town square, and boasting a large white wooden-slated church. St. John's Episcopal is easily seen from the road across a small park, and well worth a visit, if only to admire the sculpted mouldings of its roof and bell tower.

At Winsted we turn left or north onto Rte. 8 through Winsted Center and past another well-landscaped park stretching like a narrow island for a block. A fountain bubbles day and night at the end of a walkway headed by a monument to those who died during the wars. Which war isn't especially important but the statue is a gathering place for the residents, and the park's limited wildlife.

For campers, the stretch between Winsted and New Boston is a bonanza, offering three state forests—the American Legion, Algonquin, and Tunxis—and posted notices of special campgrounds.

Just across the Massachusetts border in Colebrook, incorporated in 1779. A cemetery that epitaph collectors might find interesting tells the story of Indian attacks and untimely ends. A rule of thumb: Generally the best epitaphs are found in the worst places. If the cemetery looks impeccably neat and recent, forget it. Although imagination and wit are not limited to the past, people then seemed more free with it in their parting shots at the world.

A velvet ribbon replaces your well-worn roadway as you enter the Colebrook River Dam and Reservoir region, one of the finest spots along the way for picnics, fishing, swimming and boating, complete with loading ramps.

Part of a mountain was removed to build the gigantic reservoir, the capacity of which is 16.5 billion gallons which dot the clean blue water for most of the day.

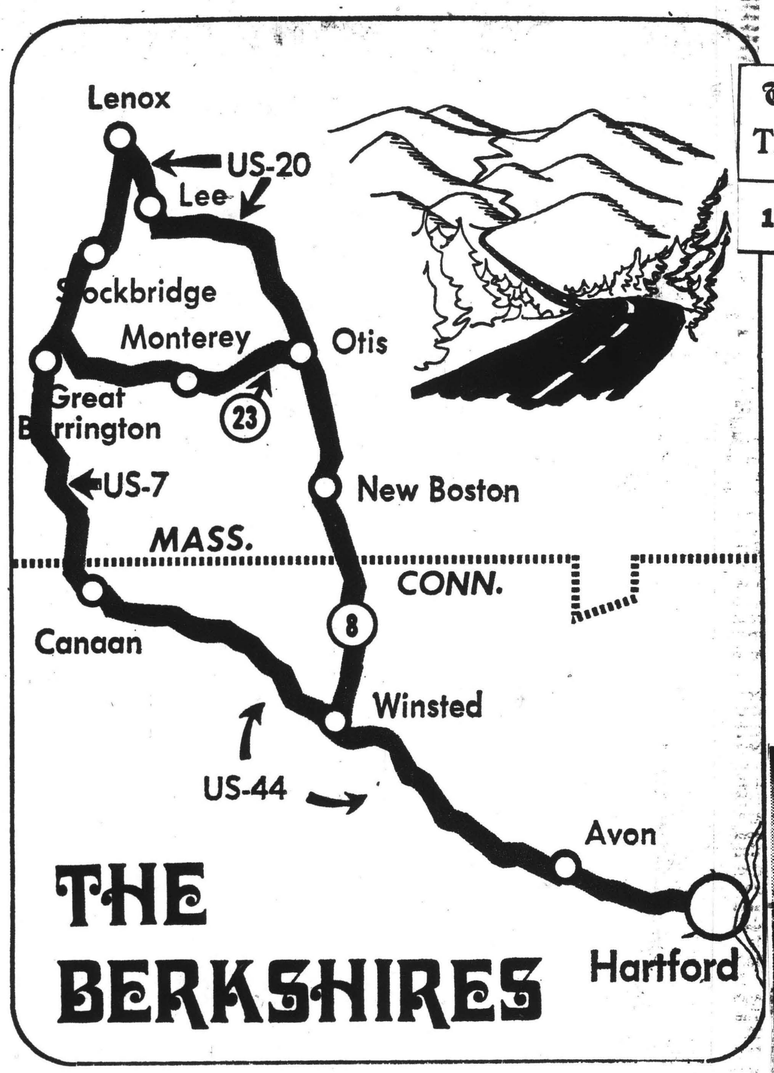
New Boston is a familiar sight to the many who have followed along our "Tanglewood Trail." Petersen's Country Store rests in the crook of a road, rests in the crook of a road, flanked by deep forest and a bridge crossing a stream nobody knows the name of, a quickly-moving, frothy, refreshing tributary, probably to the Colebrook region.

The stream runs for miles and is generally shallow and absolutely safe for children. Judging from varied license plates, it was the most popular picnicking spot on our trip. And, it was at this point that your photographer, in an effort to get a picture, skipped nimbly from rock to rock to what looked like a rock to a discovery: camera was more waterproof than we had thought, and the water, although tasting a bit like iron, was refreshing, cool and not undrinkable.

At Otis you can continue north and west on Rte. 20 into Rte. 23 through Monterey. We recommend the former

(Continued on Page 11C)

Times Auto Tour



WINSTED FOUNDATION
. . . refreshing on hot days

COMBINING CULTURE, COMFORT AND CONVIVIALITY
. . . sprawled on the lawns, Tanglewood visitors hear great music

COOL RUSHING WATER ALONG ROUTE 8
. . . stream runs for miles, great for picnics and daydreaming

Text and
Photos By
Ruthanne Devlin

PETERSEN'S COUNTRY STORE—A LANDMARK TO THOSE WHO DRIVE RTE. 8
. . . everything from sweet corn to suntan lotion, post office, too

Tanglewood Trail

(Continued from Page 10C)

course. The roads are far better, the view still interesting, although not as wild and uncultivated as the Monterey route. Monterey's advantage is that it leads into Great Barrington, which has several stops of historical interest. The speed limit to Monterey, directly proportionate to the road surface quality, drops from a comfortable 55 MPH to 35.

Lee's major industry has been papermaking since the first years of the 19th Century. Only lately has it become a summer (nearby Tanglewood, Jacob's Pillow and the lakes) and winter (ski) resort. Broiled lobster and roast lamb are the specialties of the Morgan House Inn, on Main Street. It does its own baking, soups and relishes, with everything served in a colonial-style inn dating to 1867. Lunch, semi a la carte, is from $1.95 to $3.50; dinner, $3.95 to $5.95.

Jacob's Pillow performances are at the Ted Shawn Theatre, 9 miles east off U.S. 20. Dance companies visit from around the world in a season of spectacular performances lasting through Aug. 23.

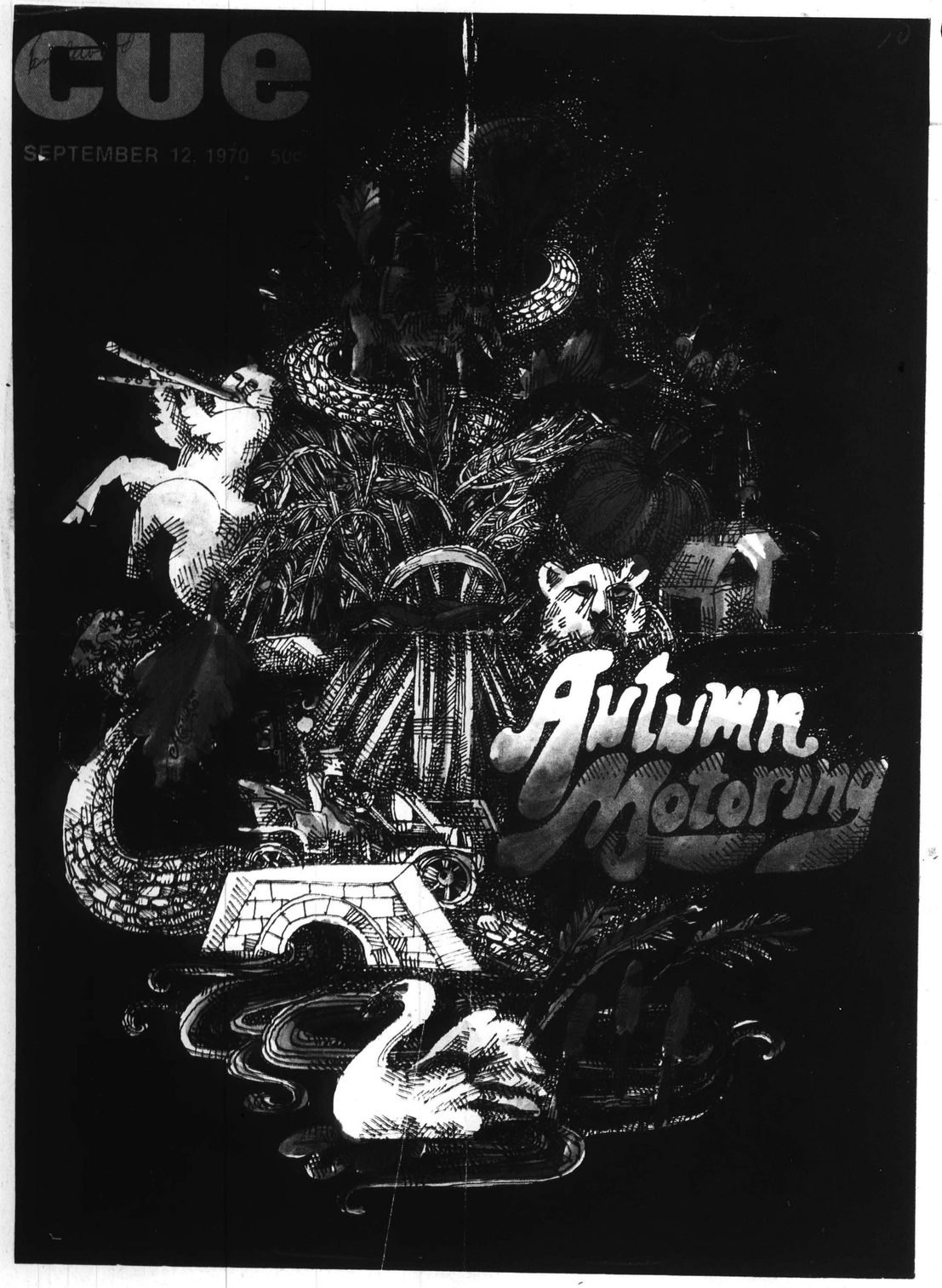
The town of Lenox, resident population, 1,713, became world famous for music when the Boston Symphony began the Berkshire Festival there in 1939. Many of its 210 acres were originally developed as a gentleman's estate by William Aspinwall Tappan and are now formal gardens. Hawthorne Cottage, a replica of the "little red house" where Hawthorne resided, is open to tours during the Tanglewood season.

Audubon enthusiasts should visit the Pleasant Valley Wildlife Sanctuary, located on West Mountain Road, two miles north on U.S. 7, 20, then west. It's one mile square with a beaver colony, living trails.

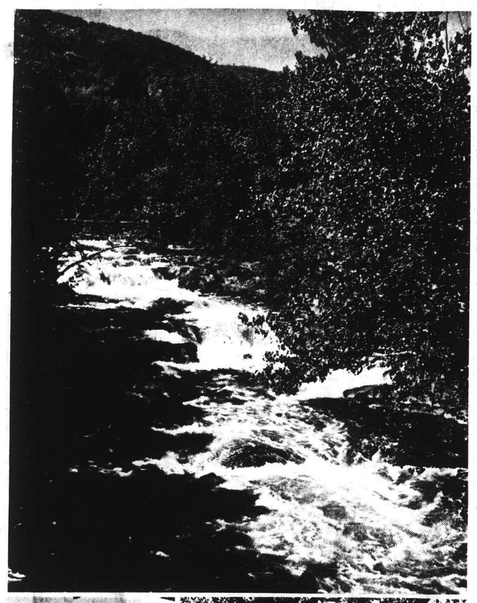
U.S. 7 south from Lenox takes us into Stockbridge, where fiery Jonathan Edwards preached his thunder of salvation and faith. For many years it was a center for teaching the Algonquin Indians.

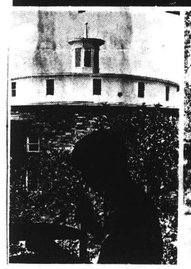
Our prime southerly destination is Great Barrington, generally accepted as the shopping center of the southern Berkshire resort communities.

It has tree-lined streets, big country hotels and fine homes, all of which can be seen from the road. If you have time, explore several of the back roads to find cellar foundations of homes belonging to those who migrated further west into New York.



AN Autumn DRIVE THROUGH THE HOUSATONIC VALLEY





Lenox is synonymous with Tanglewood. And indeed it should be, since this pretty town's population nearly doubles every summer with the arrival of the Boston Symphony and its guest musicians. But it was also the county seat from 1787 to 1867. The second building to be used as the courthouse was built in 1815 and is now the Lenox Library.

Pittsfield has been the county seat since 1867. It's a good-sized town and the major local shopping mecca. The construction in the heart of town is for a new Colonial Hilton. This 200-room, 14-story hostelry is rising on the site of the Wendell Hotel, a landmark which went the way of all old-

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TIMES UNION
Tuesday, July 21, 1970

CUE
NEW YORK, N. Y.
W. 244,000
SEP 12 1970

Around the Town

A Weekend Dining 'Double'

By EDGAR S. VAN OLINDA

Yes, Virginia, there is a pot of gold at the end of the rainbow.

In fact, there is a second one at the other end of the arc of gustatorial sense. Last week, our party dined at the Pillars Restaurant in Lebanon Center, following the Tanglewood Concert. On Sunday afternoon, last, we patronized the Four Chimneys Restaurant in Old Bennington, as representing the other end of the esthetic rainbow and a wonderfully relaxing experience following the controversial Sunday afternoon concert by the Boston Symphony Orchestra in a program which, to be truthful, was WAY OUT.

THE THREE MUSKETEERS OF the Four Chimneys are Jimmie Rallis proprietor and chef when the occasion requires; Maurice Champagne, chef of record and Paul Wentick, of Old Bennington in the summer and Florida in the winter, who acts as official greeter and sommelier when not pulling out chairs and snapping napkins for the epicurian cognoscenti.

The Four Chimneys, which is backgrounded by the tall, Bennington Monument is distinguishable by the four red brick heat vents (There are actually five) which stand out in hospitable relief to the colonial facade of the former private mansion, set in a beautifully-landscaped plot of ground, for all the world like a swank country club, with the exception that there are no annual dues.

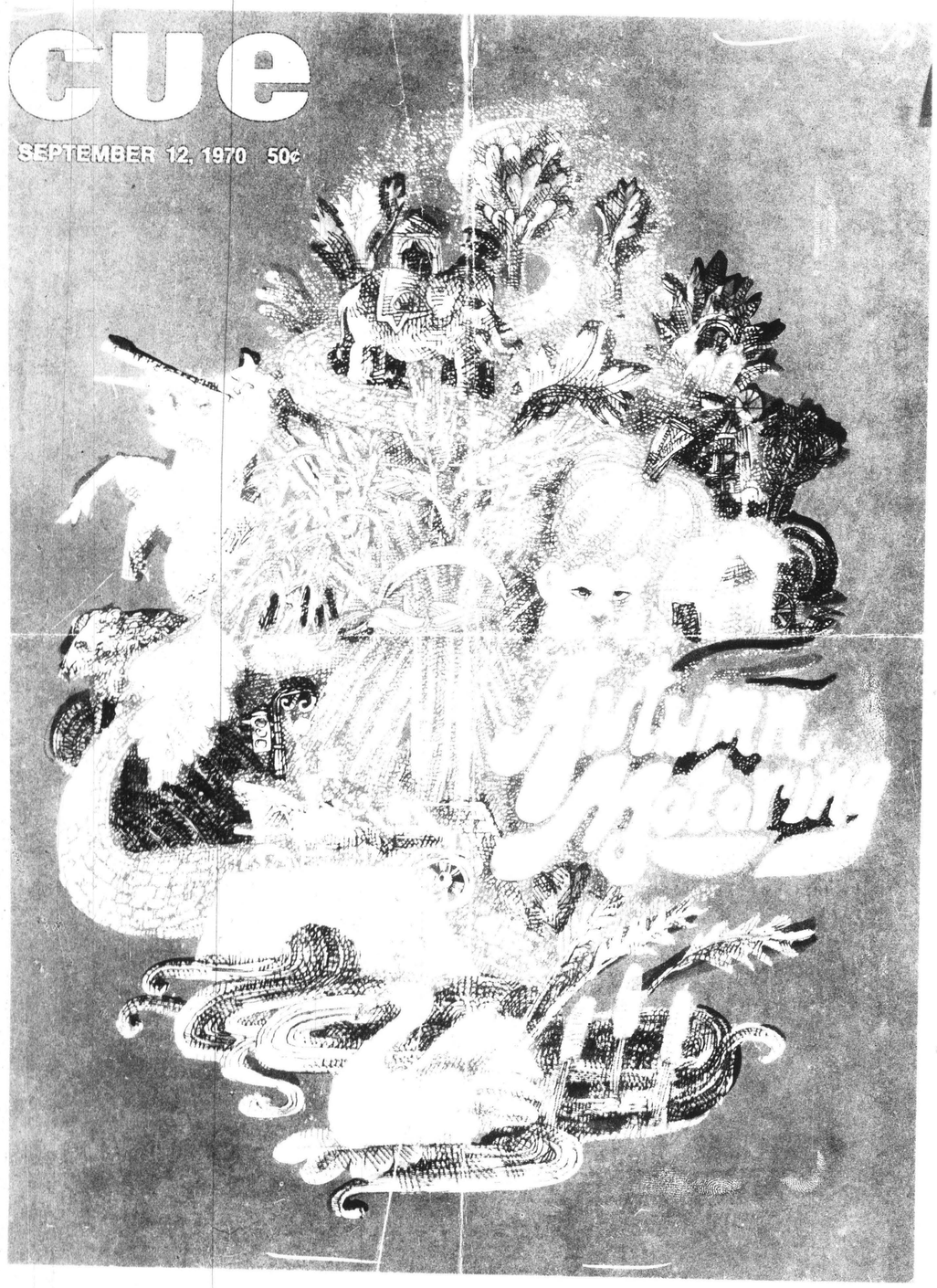
Mr. Rallis installed a complete air-conditioning plant so that diners may eat in complete comfort. He could not improve the food, so he improved the physical properties of his inn, lending glamor to the frogs legs, prime roast beef, lamb and pork chops, lobsters, steaks and a surprise package of delectable desserts. The cold cucumber soup is SUPER.

THE FOUR CHIMNEYS has become the Mecca for those attending the summer Berkshire music festival at Tanglewood by the Boston Symphony Orchestra. When the devotees of Bach, Beethoven and Brahms, yes, and Berlioz and Mahler also for good measure, decide that they need some material sustenance, The Four Chimneys is the logical objective. Mr. Rallis is a veteran in the food dispensing art, having started on the kitchen staff of the Ten Eyck Hotel in Albany under the aegis of the Rockwells, father and son.

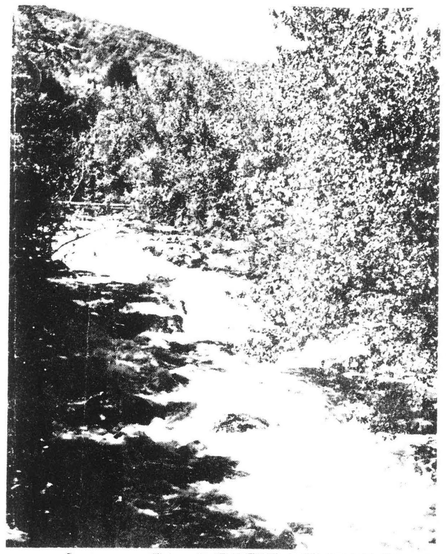
The trip to Old Bennington from Tanglewood is through some of the most beautiful country in America with magnificent vistas of the Berkshire and Green Mountains. The musical elite at the Four Chimneys are frequently supplemented by the horsey set of the pre-Saratoga habitues at the fairly new track at Pownal, Vt., especially those who picked the right horses in the daily double or the daily double-double events at the Green Mountain track.

Like all successful innkeepers, Jimmie Rallis is a seasoned chef, and nothing leaves his immaculate kitchen without his once-over of the steaming hot "vittles," served by a corps of skillful and mini-skirted waitresses.

But if you do have a yen for some chef d'oeuvre not listed on the extensive menu, make your gustatorial desires known to Mr. Rallis, and watch him perform culinary miracles.



AN Autumn DRIVE THROUGH THE HOUSATONIC VALLEY



Lenox is synonymous with Tanglewood. And indeed it should be since this pretty town's popularity [illegible] derives every summer [illegible] Boston Symphony and its guest musicians. But it was also the [illegible] from 1797 to 1800. The second building on the road is the Courthouse was built in 1875 and is now the Lenox Library.

Pittsfield has been the county seat since [illegible]. It's a good sized town and the major local shopping center. The construction in the heart of town is for a new Colonial Hilton. This 200 room, 14 story hostelry [illegible] the site of the Wendell Hotel, a landmark which was [illegible] old.

Around the Town

A Weekend Dining 'Double'

BY EDGAR S. VAN OLINDA

successful innkeepers [illegible] Italia is a seasoned [illegible] nothing leaves his [illegible]

Pittsfield, Massachusetts, Saturday, August 8, 1970

No Vacancy: Two Nights a Week

By GERALD B. O'CONNOR

Despite a reluctant stock market, tight money and reports that the vacationing American is pulling in his money belt, tourism in the Berkshires this summer is conceded to be holding its own.

The concession is made largely by persons in the food and lodging trade, but also by those speaking from the centers of culture and entertainment like Tanglewood.

In some cases, business is reported to be better than a year ago. Not surprisingly, one of the persons making this kind of report is John Vincent Geary, executive director of the Berkshire Hills Conference and one of the county's foremost drum beaters.

Near Record

Geary cited a near-record crowd at Tanglewood last weekend as part of the pudding's proof and also said that $4,000 worth of advertising in the New York Times last June, underwritten at his prodding by the state Department of Commerce and Development, played a helpful role.

Marvin Y. Schofer, press and public information director at Tanglewood, confirmed the near-record aspect of last weekend. Although Tanglewood won't reveal gate receipts, its spokesmen said the box office income from the approximately 30,000 persons who came to hear the music of Beethoven was the second largest weekend sum in the 33-year history of the music festival. The record weekend was in 1966.

Attendance at Tanglewood, said Schofer, is about even with 1969 and there is no marked sign that interest in symphonic music is on the wane. Attendance last year for the eight symphony concert weekends was 175,000 and over-all attendance was 225,000.

The impact of Tanglewood's Contemporary Trends series of rock music presentations is hard to measure, Schofer continued. Attendance has been greater this year that last, but that's because there have been more concerts. But the lone concert last year attracted nearly 21,000 persons, compared to this season's top crowd of 19,000.

Any business governed by factors as variable as the whims and fancies of the vacationing public cannot be expected to reflect a clearcut trend.

The county's innkeepers, therefore, paint a mixed picture. These facts seem to emerge:

—There is a decline in inn reservations from distant cities, like Philadelphia, Chicago and Cleveland, but an increase in the number of reservations from New Englanders.

They're 'Shopping'

—Weekend demand for sleeping accommodations has been approaching the capacity of the county's principal hotels and motels, but tourists are "shopping" for the best room rates perhaps a little more than usual.

—"Vacancy" signs are up from Sunday night through Thursday most weeks. However, restaurant and dining room business in many cases is better than a year ago. (At Jug End Resort in Egremont, for example, over-all business is about 14 per cent ahead of a year ago and a substantial part of the reason lies in the increased transient trade, according to a spokesman for proprietor Angus R. MacDonald.

—The presence of swimming pools at most hostelries is a significant factor in attracting vacationers. However, a pool-less motel on the Pittsfield-Lenox Road Friday night had its "no vacancy" sign lit while others with pools still had their doors open.

—Day-use and camping areas at the county's state parks have been heavily used. The 11 parks reported 7,009 campers and 23,687 day-use visitors last week.

One observation provided by George A. Tourain, proprietor of the Curtis Hotel in Lenox, is that the old-fashioned summer hotel with its big lobby, veranda and rocking chairs remains in the running as an attraction to tourists. The Curtis has been at 80 to 95 per cent of capacity most of the time, he said.

The summer isn't over. Two major concert weekends remain at Tanglewood, one of them a Beethohoven program in keeping with the 200th anniversary observation of the composer's birth. And Geary is predicting that by year's end the tourist business will have been as good as in 1968, the best year, he says, since he took his present post in 1958.

The Birmingham News
BIRMINGHAM, ALA.
D. 179,129 SUN. 219,330
AUG 23 1970

THOUSANDS GATHER OUTSIDE TANGLEWOOD'S WEDGE SHAPED "SHED" FOR SUMMER WEEKEND CONCERT

. . . Over 5000 more are seated inside to hear Boston Symphony Orchestra in its home away from home

The Berkshire, at Tanglewood

Oldest music festival of all

News fine arts editor and music critic Oliver Roosevelt has been covering the major music festivals of the northeast. Today he reports on Tanglewood. The series will conclude next Sunday with a report from the Saratoga Performing Arts Center.

BY OLIVER ROOSEVELT
News staff writer

LENOX, Mass.

The grandaddy of all the big American music festivals is here in the western part of Massachusetts. Since 1937 the Boston Symphony Orchestra has made a 210-acre estate here, "Tanglewood," its summer home, and the Berkshire Festival a Mecca for music lovers from all over the world.

To this visitor, returning after a 20-year absence, the Berkshire Festival remains very much the same. The Shed, seating some 5,100, is as utilitarian-looking as ever, and as accoustically remarkable. The overflow crowd, and the less affluent, still bring picnic lunches and sit on the grass behind the open edge of the Shed.

Nesting grackles still fly through the shed to their home atop a column, adding a not-unwanted counterpoint of melody to the orchestra's efforts. And the old train bell still summons the audience to its places.

There ARE some improvements. New wooden seats are almost comfortable. The orchestra shell, looking very much like a flight of black bats arising from backstage, projects sound superbly. Loudspeakers, with a built-in tenth of a second delay, reinforce the sound subtley for those outside.

And more importantly, while the orchestral concerts stick pretty much to standard fare, there is a five-day Festival of Contemporary Music, ranging from works by Luigi Nono to rock.

BUT THE HEART of Tanglewood is, as it has been since the late Serge Koussevitzky turned his dreams into reality in the early 40s, the Berkshire Music Center, which now involves some 400 early- and pre-professional musicians each summer.

Members of the Boston Symphony Orchestra plus special guests (this including conductor Leon Barzin, composer Mel Powell, violinist Paul Zukofsky) are the Center's faculty.

Composer Gunther Schuller, who with Seiji Ozawa is artistic director of Tanglewood, works closely with the young musicians, mainly as a conductor. Thanks to him, and to the Fromm Music Foundation, there has been an infusion of avant garde music at the Center.

WE CAUGHT a student orchestra rehearsal in which Schuller was preparing them in Penderecki's "Anaklasis," Nino's "Il Canto Sospeso" and George Crumb's "Echoes of Time," none of which is likely to make the Birmingham Symphony concerts any time in the near future.

Not that Amerigo Marino wouldn't like to do such way-out stuff. But very few subscription series audiences, in Birmingham or elsewhere, are ready for quarter-tonal, tone-clustery works.

For those young players, though, it's the chance of a lifetime, and they eat it up. Schuller told us that if he (and other avant garde composer-conductors) can get the young people before they are influenced too strongly by musical conservatives, they really "dig" the new music. We spot-checked a few of the young people, and found what he said to be true.

AMONG THE Berkshire Music Center's alumni are Leonard Bernstein, Lukas Foss, Leontyne Price and Claude Frank. Looking at the earnest faces of many of this summer's students, we could not help but wonder which one might become a future Bernstein or Price. Many students are here on a fellowship program that may unearth tomorrow's stars.

As its inner city project, the Music Center (along with nearby Jacob's Pillow and Williamstown Theatre) buses 240 Boston youngsters to Tanglewood for four days each, giving them a chance to rub elbows with musical greats.

Further diversification is offered at Tanglewood by Boston University, which offers courses in art, theater and music, and by the New England Conservatory, which has seminars in jazz, music education and composition.

But the more Tanglewood changes the more it remains the same. We think Serge Kousevitzky would be well pleased.

AMBLER, PA.
GAZETTE
W. 9,080
JUL 16 1970

Once Over Lightly

All On A Summer's Day

By SHIRLEY LAIRD

"Here, put Daddy's raincoat on the seat to save it for us," I instructed the middle one. We were at the Tanglewood (Mass.) Music Festival to hear and see an idol of mine, Leonard Bernstein, put the Boston Symphony through its paces.

At Tanglewood for $3 you can sit on the lawn adjacent to the outdoor (but covered) theater and enjoy a picnic while keeping an eye on your seats. Since they're not reserved at that price, you have to get there two hours early and save them with blankets, coats or programs.

Our group was passing the time with conversation and chicken out of the basket up there in New England where the Berkshires tell one of the most beautiful stories to be told.

"They're using everything in this symphony," I overheard someone say.

"How many flutes and piccolos?"

"FOUR EACH PLUS FOUR oboes, two English horns, five clarinets, two E flat clarinets and a bass clarinet, four bassoons and contra bassoon, six horns, six trumpets, four trombones, tuba, two sets of timpani, bass drum, snare drums, cymbals, small and large tam tams, triangle, three bells, a Ruthe, two harps, organ and strings. Besides that there'll be additional off-stage instruments: four horns, four trumpets, more timpani, a bass drum, cymbals and a triangle.

"What, no glockenspiel?" someone else said.

"There must be," said the one who had been listing the instruments. He was in a green and yellow tie-dyed shirt unmatching his blue and white tie-dyed dungarees. "I'll go look." He bounded off for the stage.

I pulled out my opera glasses to see if I could see a glockenspiel. Sure enough. Our neighbor had found one at rear left and was waving.

"I'm not at all sure what a Ruthe is," admitted a girl also in green and tie-dyed shirt and blue and white ditto-dyed jeans. (There were two others in the group wearing the same uniform, although I rather think they thought of themselves as non-conformists.)

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"I'm going to go get us a cup of coffee," hubby said. "Maybe I can get there between showers."

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(Please turn to Page 14)

Once Over Lightly

(Continued from page 7)

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"It's not my coat. I left mine home. Oh boy! No wonder that woman came up to see if this were her coat. I told her it was yours. I even found your opera glasses in one pocket to prove it."

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"The skies opened up again to envelop us in rain and fog.

Well, that's appropriate, I decided.

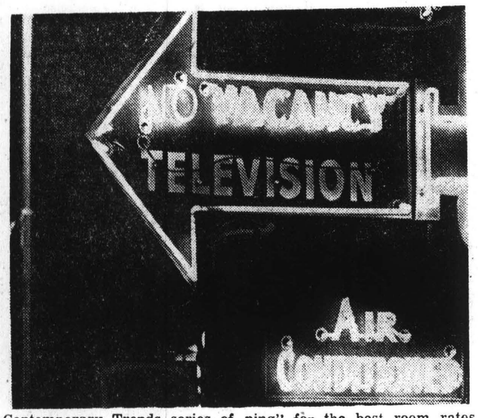
No Vacancy: Two Nights a Week

By GERALD B. O'CONNOR

Despite a reluctant stock market, tight money and reports that the vacationing American is pulling in his money belt, tourism in the Berkshires this summer is conceded to be holding its own.

The concession is made largely by persons in the food and lodging trade, but also by those speaking from the centers of culture and entertainment like Tanglewood.

In some cases, business is reported to be better than a year ago. Not surprisingly, one of the persons making this kind of report is John Vincent Geary, executive director of the Berkshire Hills Conference and one of the county's foremost drum beaters.



Near Record

Geary cited a near-record crowd at Tanglewood last weekend as part of the pudding's proof and also said that $4,000 worth of advertising in the New York Times last June, underwritten at his prodding by the state Department of Commerce and Development, played a helpful role.

Marvin Y. Schofer, press and public information director at Tanglewood, confirmed the near-record aspect of last weekend. Although Tanglewood won't reveal gate receipts, its spokesmen said the box office income from the approximately 30,000 persons who came to hear the music of Beethoven was the second largest weekend sum in the 33-year history of the music festival. The record weekend was in 1966.

Attendance at Tanglewood, said Schofer, is about even with 1969 and there is no marked sign that interest in symphonic music is on the wane. Attendance last year for the eight symphony concert weekends was 175,000 and over-all attendance was 225,000.

The impact of Tanglewood's Contemporary Trends series of rock music presentations is hard to measure, Schofer continued. Attendance has been greater this year that last, but that's because there have been more concerts. But the lone concert last year attracted nearly 21,000 persons, compared to this season's top crowd of 19,000.

Any business governed by factors as variable as the whims and fancies of the vacationing public cannot be expected to reflect a clearcut trend.

The county's innkeepers, therefore, paint a mixed picture. These facts seem to emerge:

—There is a decline in inn reservations from distant cities, like Philadelphia, Chicago and Cleveland, but an increase in the number of reservations from New Englanders.

They're 'Shopping'

—Weekend demand for sleeping accommodations has been approaching the capacity of the county's principal hotels and motels, but tourists are "shopping" for the best room rates perhaps a little more than usual.

—"Vacancy" signs are up from Sunday night through Thursday most weeks. However, restaurant and dining room business in many cases is better than a year ago. (At Jug End Resort in Egremont, for example, over-all business is about 14 per cent ahead of a year ago and a substantial part of the reason lies in the increased transient trade, according to a spokesman for proprietor Angus R. MacDonald.

—The presence of swimming pools at most hostelries is a significant factor in attracting vacationers. However, a pool-less motel on the Pittsfield-Lenox Road Friday night had its "no vacancy" sign lit while others with pools still had their doors open.

—Day-use and camping areas at the county's state parks have been heavily used. The 11 parks reported 7,009 campers and 23,687 day-use visitors last week.

One observation provided by George A. Tourain, proprietor of the Curtis Hotel in Lenox, is that the old-fashioned summer hotel with its big lobby, veranda and rocking chairs remains in the running as an attraction to tourists. The Curtis has been at 80 to 95 per cent of capacity most of the time, he said.

The summer isn't over. Two major concert weekends remain at Tanglewood, one of them a Beethohoven program in keeping with the 200th anniversary observation of the composer's birth. And Geary is predicting that by year's end the tourist business will have been as good as in 1968, the best year, he says, since he took his present post in 1958.

The Birmingham News
BIRMINGHAM, ALA.
D. 179,123 SUN. 219,330
AUG 23 1970

AMBLER, PA.
GAZETTE
W. 9,080
JUL 16 1970

THOUSANDS GATHER OUTSIDE TANGLEWOOD'S WEDGE SHAPED "SHED" FOR SUMMER WEEKEND CONCERT

. . . Over 5000 more are seated inside to hear Boston Symphony Orchestra in its home away from home

The Berkshire, at Tanglewood

Oldest music festival of all

News fine arts editor and music critic Oliver Roosevelt has been covering the major music festivals of the northeast. Today he reports on Tanglewood. The series will conclude next Sunday with a report from the Saratoga Performing Arts Center.

BY OLIVER ROOSEVELT
News staff writer

LENOX, Mass.

The grandaddy of all the big American music festivals is here in the western part of Massachusetts. Since 1937 the Boston Symphony Orchestra has made a 210-acre estate here, "Tanglewood," its summer home, and the Berkshire Festival a Mecca for music lovers from all over the world.

To this visitor, returning after a 20-year absence, the Berkshire Festival remains very much the same. The Shed, seating some 5,100, is as utilitarian-looking as ever, and as accoustically remarkable. The overflow crowd, and the less affluent, still bring picnic lunches and sit on the grass behind the open edge of the Shed.

Nesting grackles still fly through the shed to their home atop a column, adding a not-unwanted counterpoint of melody to the orchestra's efforts. And the old train bell still summons the audience to its places.

There ARE some improvements. New wooden seats are almost comfortable. The orchestra shell, looking very much like a flight of black bats arising from backstage, projects sound superbly. Loudspeakers, with a built-in tenth of a second delay, reinforce the sound subtley for those outside.

And more importantly, while the orchestral concerts stick pretty much to standard fare, there is a five-day Festival of Contemporary Music, ranging from works by Luigi Nono to rock.

BUT THE HEART of Tanglewood is, as it has been since the late Serge Koussevitzky turned his dreams into reality in the early 40s, the Berkshire Music Center, which now involves some 400 early- and pre-professional musicians each summer.

Members of the Boston Symphony Orchestra plus special guests (this including conductor Leon Barzin, composer Mel Powell, violinist Paul Zukofsky) are the Center's faculty.

Composer Gunther Schuller, who with Seiji Ozawa is artistic director of Tanglewood, works closely with the young musicians, mainly as a conductor. Thanks to him, and to the Fromm Music Foundation, there has been an infusion of avant garde music at the Center.

WE CAUGHT a student orchestra rehearsal in which Schuller was preparing them in Penderecki's "Anaklasis," Nino's "Il Canto Sospeso" and George Crumb's "Echoes of Time," none of which is likely to make the Birmingham Symphony concerts any time in the near future.

Not that Amerigo Marino wouldn't like to do such way-out stuff. But very few subscription series audiences, in Birmingham or elsewhere, are ready for quarter-tonal, tone-clustery works.

For those young players, though, it's the chance of a lifetime, and they eat it up. Schuller told us that if he (and other avant garde composer-conductors) can get the young people before they are influenced too strongly by musical conservatives, they really "dig" the new music. We spot-checked a few of the young people, and found what he said to be true.

AMONG THE Berkshire Music Center's alumni are Leonard Bernstein, Lukas Foss, Leontyne Price and Claude Frank. Looking at the earnest faces of many of this summer's students, we could not help but wonder which one might become a future Bernstein or Price. Many students are here on a fellowship program that may unearth tomorrow's stars.

As its inner city project, the Music Center (along with nearby Jacob's Pillow and Williamstown Theatre) buses 240 Boston youngsters to Tanglewood for four days each, giving them a chance to rub elbows with musical greats.

Further diversification is offered at Tanglewood by Boston University, which offers courses in art, theater and music, and by the New England Conservatory, which has seminars in jazz, music education and composition.

But the more Tanglewood changes the more it remains the same. We think Serge Kousevitzky would be well pleased.

Once Over Lightly

All On A Summer's Day

By SHIRLEY LAIRD

"Here, put Daddy's raincoat on the seat to save it for us." I instructed the middle one. We were at the Tanglewood (Mass.) Music Festival to hear and see an idol of mine, Leonard Bernstein, put the Boston Symphony through its paces.

At Tanglewood for $3 you can sit on the lawn adjacent to the (outdoor (but covered) theater and enjoy a picnic while keeping an eye on your seats. Since they're not reserved at that price, you have to get there two hours early and save them with blankets, coats or programs.

Our group was passing the time with conversation and chicken out of the basket up there in New England where the Berkshires tell one of the most beautiful stories to be told.

"They're using everything in this symphony," I overheard someone say.

"How many flutes and piccolos?"

"FOUR EACH PLUS FOUR oboes, two English horns, five clarinets, two E flat clarinets and a bass clarinet, four bassoons and contra bassoon, six horns, six trumpets, four trombones, tuba, two sets of timpani, bass drum, snare drums, cymbals, small and large tam tams, triangle, three bells, a Ruthe, two harps, organ and strings. Besides that there'll be additional off-stage instruments: four horns, four trumpets, more timpani, a bass drum, cymbals and a triangle.

"What, no glockenspiel?" someone else said.

"There must be," said the one who had been listing the instruments. He was in a green and yellow tie-dyed shirt unmatching his blue and white tie-dyed dungarees. "I'll go look." He bounded off for the stage.

I pulled out my opera glasses to see if I could see a glockenspiel. Sure enough. Our neighbor had found one at rear left and was waving.

"I'm not at all sure what a Ruthe is," admitted a girl also in green and tie-dyed shirt and blue and white ditto-dyed jeans. (There were two others in the group wearing the same uniform, although I rather think they thought of themselves as non-conformists.)

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The New York Times
NEW YORK, N. Y.
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SEP 6 1970

Gunther Schuller: Artist On a Hot Tin Roof?

By DONAL HENAHAN

WHAT strange itch is it that so often turns the promising modern composer into an artist on a hot tin roof? Beyond the primordial urge to earn the rent money, is it ego or greed that drives a Boulez, a Foss or a Bernstein to take on job after job, until Renaissance man begins to look like a monomaniac in comparison? Boredom, maybe? Power lust? Fear of an imminent drying up of creative juices? Simple, unconstrictable energy? All of the above?

Why not ask Gunther Schuller, who should know. Since Leonard Bernstein bailed out of the New York Philharmonic and retired to his dozen-odd other careers, Schuller has few challengers for the title of busiest man in American music—unless you count Boulez, who recently took on not only the Philharmonic but the duty of adviser to the Cleveland Orchestra after the death of George Szell. The other evening at Tanglewood, where Schuller was closing out his first season as co-director (with Seiji Ozawa) of the festival and director of the Berkshire Music Center, they interrupted him in mid-concert long enough to present him with Columbia University's Alice M. Ditson Conductor's Award.

Gunther Schuller, the citation noted, has "already achieved distinction in six careers: as conductor, as composer, as horn virtuoso and orchestral musician, and as author and educator." So here we sit in his Tanglewood office, listening to him explain what a nice youngish composer like him is doing in a place like this. Shouldn't he be up in the old garret composing instead of shuffling papers?

The 44-year-old musician, who wears a continual look of concern, can at times flash a smile of some charm, and now he does. "I haven't lived the kind of life for perhaps 20 years where I could just compose anytime I wanted to. Those days are long gone. I suppose I do occasionally find myself deprived at the particular time I want to write, but it hasn't reached the point where I've been stilled creatively. After all, I wrote an opera, 'The Fisherman and His Wife,' last spring and recently finished an orchestra piece." The opera, produced in Boston by Sarah Caldwell's company, will be presented on television this winter. His earlier opera, "The Visitation," was a hit in Germany several years ago, but fell flat here when the Hamburg Opera brought it to the Metropolitan. He is one of the most prolific, if not exactly popular, American composers, only his "Seven Studies on Themes of Paul Klee" having made it into the standard orchestral repertory.

*

Schuller played the French horn for two years in the Cincinnati Symphony, then for 14 years labored in the Metropolitan Opera orchestra before leaving in 1959 to begin enlarging his Protean Man image. As a free-lance horn, he took part in some pioneering recordings that tried to fuse jazz and the classical tradition, the so-called Third Stream experiments. He found time to acquire a family (wife Marjorie and two sons). He became the leading apostle of the American avant-garde as conductor and impresario, and president of the century-old New England Conservatory of Music in Boston. And now Tanglewood. If he had the heads of Hydra and the hands of Shiva, Schuller might be able to do more, but it is doubtful. A musician who has known him for years says, "Gunther can't say no to any job, or won't, anyway."

He has been conducting major orchestras for four or five years now and likes it up front. "But I'm holding the line at seven or eight major engagements a year — unlike Mr. Boulez — and don't want to go much beyond that. I can't. But in fact I have no great desire to become a professional conductor in the full sense. It's not inconceivable that I *could* at some future date, but I have no terrible ambitions about this. You may believe that or not."

Where is at all leading him? Along the same road as Boulez and Foss, perhaps? "What other conductor-composers do doesn't in any way indicate what I'm going to do. I like the complexity of this kind of life and the way all these activities cross-fertilize. The teaching, the composing, the conducting, the whole educational philosophy—you know, organizing a school into a fine teaching emporium—it all draws on my already varied background in a way that I find satisfying. It draws on all the stops that are in me, so to speak."

Then there is Gunther Schuller, the writer. "I'm working on the second volume of my jazz book. The first one, 'Early Jazz,' went up to 1930, and the second carries the story up to the present. It won't be entirely up to date, so I'm afraid I'll have to do a third volume some day." Projects have a way of breeding projects.

One of Schuller's career problems is, at the moment, in serious danger of settling itself. The New England Conservatory, whose head man he became three years ago, is in pressing trouble and may either close down entirely or cut back its activities drastically. But Schuller is not giving up. "We're still hopeful we'll find the support we need. We're still waiting for a number of sources to commit themselves. But what we must do to be in business next year is to start a major endowment fund-raising campaign."

The 600-student conservatory had very little capital when he took charge, Schuller said, "and we skimmed that off. We are now living on borrowed money." The yearly budget is about $2.5 million, and the deficit between $1 million and $1.5 million. "Our founder had this individualistic idea that a conservatory should pay its own way—it's even written into the charter. That worked a hundred years ago, but it doesn't work now. Eastman, Peabody, Juilliard—all the other conservatories have endowments." In order to live off its endowment, Schuller estimates, the Boston Conservatory needs to raise $15 or $20 million. If you have any change lying around, you can address him in care of the conservatory.

"Several foundations have been considering programs of help for all the conservatories. They're all in trouble. As I say, a number of doors have not been closed, and as long as they are open. . ." But President Schuller will have to begin making contract commitments to faculty and staff in the fall, and outside his window one could already see a tree or two with leaves turning.

Through the window, too, there came the occasional blasting of an amplified rock band, rehearsing that night's Fillmore-at-Tanglewood show in the hallowed Music Shed.

What did the Third Stream pioneer think of all that? Did he perceive a fusion of rock and the classics, or something hopeful in the already far advanced merger of rock and jazz? "All I can say about Third Stream developments is that there are more composers than ever writing music that attempts to fuse certain classical techniques with non-classical techniques." But rock is not where it's at. "Rock has nearly killed off jazz, and jazz did a lot to kill itself off by going two ways—toward the very commercial and the very avant-garde. So that an avant-garde jazz performer such as Ornette Coleman is perhaps worse off than the non-jazz avant-gardist." What about the occasional efforts lately to merge rock and the classics, such as the conjunction of Zubin Mehta and Frank Zappa on TV? "I find a lot of fusing, but most of it is of an absolutely appalling quality, and the only reason it's going on is that people think they can make a fast buck."

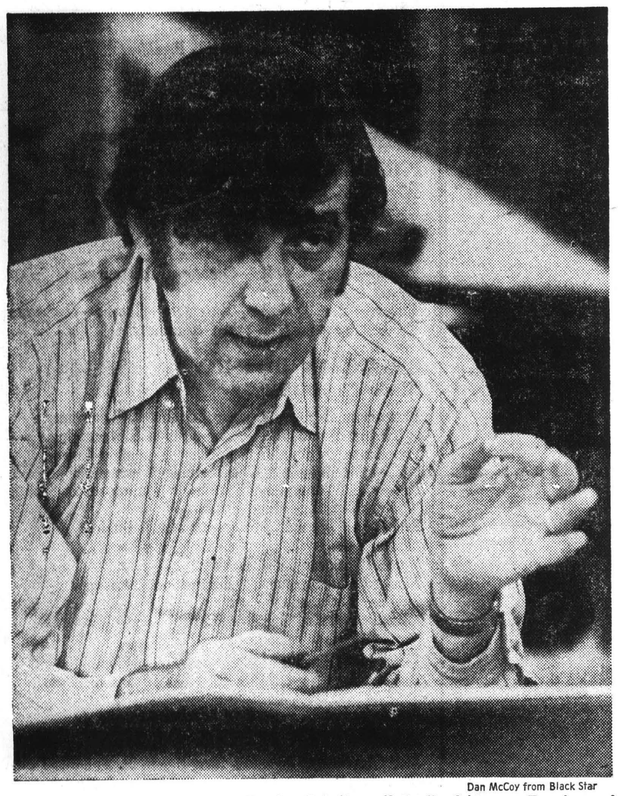
But fusion of elements from other cultures and other areas such as jazz is only one way composers are going today. "It's just a quiet thing that people with this special background are doing. The only thing that's changed—and thank God for it—is that the whole mania for labeling music as Third Stream has died down. A phrase I had been using in an apologetic way suddenly became a slogan and was put up by certain people as a panacea. When it didn't provide the answers they were looking for, they said it was dead. Well, it isn't."

At Tanglewood, Schuller's major concern is the Berkshire Music Center, which this summer had 168 fellows in residence, all getting free tuition, room and board (the Boston Symphony pays the whole bill). The quality of the students astonishes even Schuller. "Of course, we audition and get the best of the young people, but it is amazing to me to see how in my time here—seven years—standards keep improving. Not just technically, but in terms of musical perception, perception of how a composer puts a piece together. Problems that five years ago would have seemed insurmountable now are handled easily."

Plainly, education is the subject that warms up Schuller most. "These kids come here, some of them, indoctrinated by their school systems to think that only 19th-century music is worth anything. But they get the idea here, perhaps in some subliminal way, that contemporary music is their music. They start to relate to it, in spite of their indoctrination." Unfortunately, Schuller feels, a whole teaching profession has arisen over the last 100 years that has encouraged students to perfect instrumental skills for show-business purposes, not to deepen musical perception.

"That kind of player I am not interested in at all. If there is any one emphasis here, it is on the whole idea of ensemble, on training in the realization that you are part of an organism, and why."

In talking about his conducting career, Schuller also sounds more the educator than the career maestro. What if he were offered an orchestra? "My answer would have to depend on what kind of orchestra was offered. I don't mean how good it is. I'd like to think I could take some lesser orchestra and make it better. But the issue would be to what extent I would be given a free hand to do some of the rethinking, the reorientation of the symphony orchestra that it must do to survive." In Atlanta, for instance, *(Continued on Page 14)*



Dan McCoy from Black Star

Gunther Schuller, all "six" of him, at Tanglewood

"With the heads of Hydra and hands of Shiva he might be able to do more"

About Gunther Schuller

Continued from Page 13

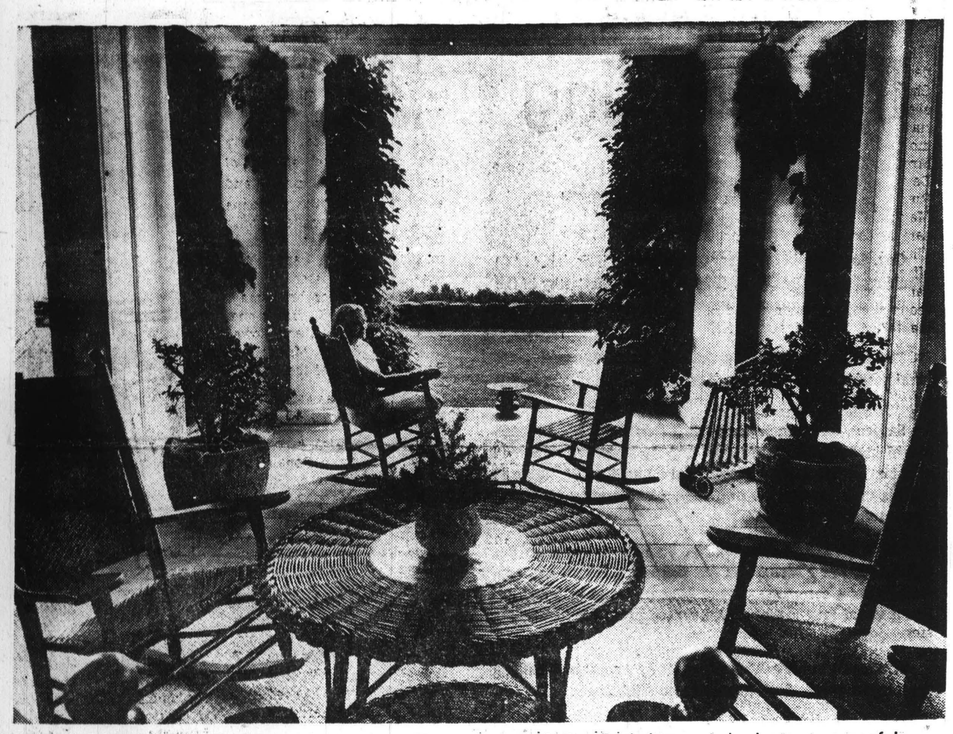
Schuller feels Robert Shaw has done "a really revolutionary thing in making that orchestra a part of the larger community. It's a very young orchestra, and a very live situation.

"I see an awareness developing in some orchestras, among some trustees and some musicians, that changes need to happen. That awareness is only a first step. Very few of them are into those changes, and perhaps it's not that easy to be into them. But at least they realize that the orchestra as constituted up to about three years ago can't continue very long. Economic factors have forced the realization of this—perish the thought it should ever be artistic matters that could force changes.

"It took quite a while for some of these people to accept the notion that someone could grow up in American society and not automatically love Beethoven. That was kind of a shocker, but now that it's established, a lot of doors are opening."

Looking at the composer-conductor form sheet, one would not be surprised to see all six Gunther Schullers stepping through one of those doors some day, if some board of trustees agrees with them that "a basic rethinking of the role of the symphony orchestra in our society has to take place."

But not just yet. "I won't quit the conservatory unless circumstances force it. I've put too much time and energy into it. I'm sticking it out."



VIEW FROM THE TERRACE overlooks the rolling ranges of the Berkshires and pleasant peaceful valleys of Western Massachusetts.

She Shall Have Music Wherever She Lives . . .

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JUL 28 1970 New England Newsclip

MARJORIE SHERMAN

The serenity of a grand lady

How does Olga Koussevitzky do it?

Sitting beside her on the low stone wall that is the end of her terrace and the beginning of flower-spangled meadows of Lenox, I looked at that serene and ageless face, frail-boned and ivory-skinned in the clear afternoon sunlight.

MADAME OLGA

She and Gen. Cutler were facing the Berkshire Hills across the valley; and she said, "Bobby, do you remember when beautiful view was here, after Serge suddenly realized this buying the house in the rain and fog?"

Her laughter was a young girl's — yet it was years ago, that shared day of delight.

"Dear lady," Robert Cutler said gently, "you and he have given so many of us so much."

On the grass at her feet, the Boston Symphony's newest fable, associate conductor Michael Tilson Thomas, looked wistful. "I wish I had been here then." He'll be 26 years old Dec. 21.

Velvet-jacketed, earnest, Christoph Eschenbach, whose talented hands had an hour earlier brought a Tanglewood audience of thousands, somnolent in the sun, to their feet with rocketing applause for Mozart's Piano Concerto in F, bent his young dark head over her thin blue-veined hand. "It is very sad to leave this place!"

"But you will be back, often. Everyone is," and her quick light step took her with him to the wide veranda. "Anna, Christoph is going." Her sister and closest friend, Duchess Anna de Leuchtenberg de Beauharnais, patted a handsome Beauharnais grandson on the arm, tucked his guitar under her blue chiffon arm, and nodded briskly toward the long tree-lined private road. "You will take Mr. Eschenbach down please."

Singer Phyllis Curtin, a wide-ribboned straw shading her vivid pretty face, sat on the terrace steps with the two small, enchanting daughters of the day's conductor, Kenneth Schermerhorn, making a flower posy to match their smocked Liberty prints. Beside them the long border garden blazed with deep coral marigolds, pungent-scented in the sun.

Inside, the long cool rooms glowed with the treasures the late Serge Koussevitzky loved. The greeny fire of Waterford glass, the ancient soft green of old jade, parchment piles of rare scores. And his vital face is everywhere. The famous Lipchitz bronze of him, the wall-high portrait with his double-bass, and most glorious of all, Olga Koussevitzky's warm living sketches.

Outside the party is still in happy spate: the Leonard Bernsteins have to rush off to meet Jerome Robbins; conductor Seji Ozawa has a rehearsal; composer Aaron Copland, honor guest on his 70th birthday, swaps ages with Gen. Cutler — and no one believes either of them.

There have been three days of feting the trustees and overseers of the Boston Symphony and a constant shuttling of guests of all ages and talents between Tanglewood and her big white house, yet Olga Koussevitzky looks radiant.

By LAURA WHITE

As a child, back in 1911, Olga Naumoff lined the bank of the Volga with thousands of other Russians, to hear Serge Koussevitzky conduct a huge symphony orchestra aboard a boat as it steamed along the river.

She was awed. And who wouldn't be? Koussevitzky was considered one of the greatest conductors in the world. But for Olga it was even more exciting. The great Koussevitzky was married to her aunt Natalya. And little did Olga dream that 36 years later —five years after her aunt's death—she would marry the great conductor.

SERANAK, the large old Koussevitzky home set on 200 acres in Lenox, adjoining Tanglewood. Koussevitzky bought the house when he was director of the Berkshire Music Center, and the house was always filled with famous and aspiring musicians.

"I REMEMBER it was such a thrill seeing my uncle conduct. After the concert, all the relatives gathered at the family estate at Samara on the Volga. All the children took horns and other instruments to start their own orchestra. But I insisted on conducting," laughed Mme. Koussevitzky, at Seranak, a 200-acre estate on a hill in Lenox adjoining Tanglewood.

Koussevitzky bought the estate in 1937, when he was director of the Berkshire Music Center, during the summers.

Koussevitzky had opposed the Bolshevik regime and left his native Russia for Paris. In 1924, he came to the Hub to lead the Boston Symphony Orchestra. The Koussevitzkys invited Olga, whose family had also fled Russia, to join them as their private secretary.

"I was a little afraid. My typing wasn't very good," said Mme. Koussevitzky who worked as secretary to her uncle and aunt for nearly 18 years.

Mme. Koussevitzky likes to recall some of the amusing stories about her late husband. Such as the time he was in Cuba to conduct the Cuban symphony orchestra.

"THE MUSICIANS came in wearing guns. They opened their music and rested their guns next to them. Koussevitzky was a little startled. He asked the concert master, a Russian also, why they all had guns. And the concert master replied, 'Oh, they're mostly all policemen and come right from their posts to play.' Koussevitzky was satisfied and they went on with rehearsals," said his widow.

When she's not in Lenox, Mme. Koussevitzky lives in New York, where she heads up the Koussevitzky Music Foundation, which among other things, commissions new work by artists. She's president of the American Music Foundation, which attempts to promote performances of major symphony orchestras from around the world. Tapes and recordings of the performances are distributed through the Foundation to schools, libraries, and universities so that young musicians and composers may study them.

AND SHE is president of Musicians Club of New York. The club encourages young musicians and even arranges a concert series open to the public to give the artists exposure.

"Musicians must play before audiences. We have a concert the first Sunday of the month betwen October and May, at the former Roosevelt residence, which was donated to Hunter College," she said.

But as soon as the weather warms, Mme. Koussevitzky returns to Seranak in Lenox.

"Always Tanglewood in the summer. It's one of the living memories of Koussevitzky," she said.

"Seranak" is a sprawling white house, on a high hill with a commanding view of the rolling Berkshires and deep valleys.

INSIDE, THE house is filled with portraits, photographs, books and unlimited memorabilia of the late Koussevitzky. On one wall are framed photographs with endearing inscriptions from two famous fans of the composer—Queen Eugenie, the Spanish noblewoman and consort of Napoleon 3rd, and Infanta Isabella, another member of the Spanish royal family.

Much of the memorabilia, especially that acquired during Koussevitzky's career with the Boston Symphony Orchestra has been donated to the music department of the Boston Public Library.

"IT'S HERE for now, but will be moved to the library when the new building is completed. It is for everyone to enjoy. And for young artists to study. That's the greatest memorial to Koussevitzky. A memory that lives and teaches," she said.

(Herald Traveler Staff Photos by Ulrike Welsch)

MME. OLGA KOUSSEVITZKY, widow of the late Serge Koussevitzky, world-famous conductor of the Boston Symphony Orchestra, poses beneath his portrait.

THE NEW HAVEN REGISTER, SUNDAY, AUGUST 9, 1970

Michael Tilson Thomas . . . Conductor, Conversationalist

By GORDON EMERSON
Register Music Reviewer

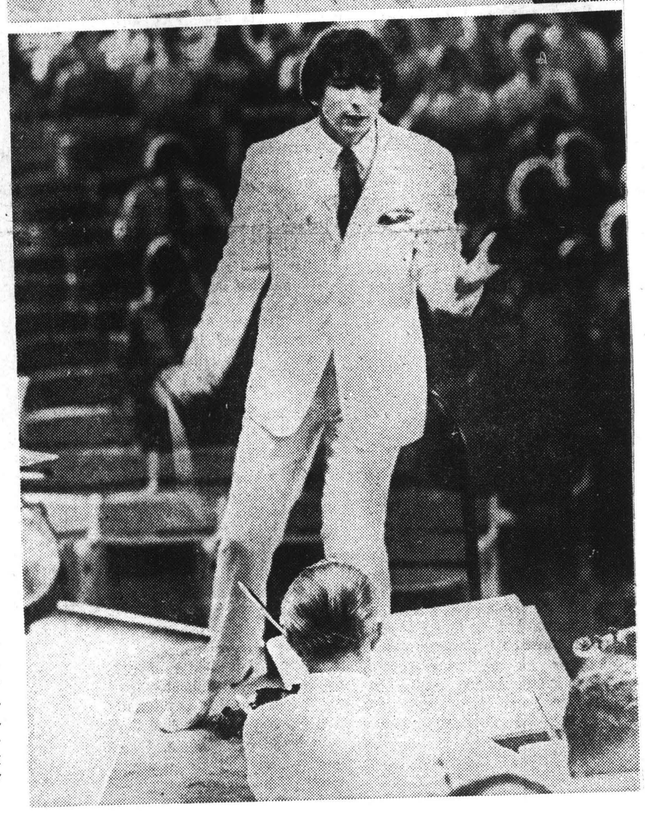
Ailing William Steinberg finished the first half of the Boston Symphony's program at Lincoln Center last October 22, but by intermission he felt too weak to continue. For at least one person in the audience the announcement held a special significance. As the newly appointed assistant conductor of the Boston Symphony Orchestra, 25-year-old Michael Tilson Thomas knew that it was now his ball game. Robert Starer's contemporary "Concerto for Violin, Cello and Orchestra" and Strauss' well known tone poem, "Till Eulenspiegel" were coming up after intermission, and although an assistant conductor is responsible for studying and learning all the pieces performed by an orchestra, Thomas had conducted neither of them previously—even during rehearsals.

Listeners and critics invariably root for the last minute substitute, but they are also rather quick to make up their minds concerning his competence and flair. Shortly after the first downbeat, however, there was little doubt in anyone's mind—a new major-rank conductor had been discovered on a cold October night at Manhattan's cultural mecca. Since Mr. Steinberg required hospitalization, Thomas finished the tour with the orchestra, and later presided over the final six weeks of the regular season at Symphony Hall in Boston.

* * *

Michael Tilson Thomas had, of course, really been "discovered" somewhat earlier. As a conducting fellow at Tanglewood during the summer of 1968 he was awarded the coveted Koussevitsky Conducting Prize, and on his return to the Boston Symphony's summer home in 1969 was invited to become the BSO's youngest assistant conductor in its 89 year history. More recently he was appointed Associate Conductor and last evening made his third Tanglewood appearance of the season in a program of works by Prokofiev, Debussy, Satie, and Mussorgsky. He also guest-conducted the Chicago Symphony at Ravinia a few weeks ago, and will appear in that capacity at Lincoln Center "Mostly Mozart Festival" on August 28 and 29.

Thomas was trained at the University of Southern California where he received a Master's Degree a year ago. He was a frequent guest conductor at the prestigious Monday Evening Concerts in Los Angeles—founded by Igor Stravinsky, the Ojai Festival, the Los Angeles Philharmonic Youth Concerts, and was regular conductor of the Young Musicians Foundation Debut Orchestra—also in Los Angeles. In addition, he has performed extensively as a pianist and harpsichordist, and has recorded on both the Nonesuch and Angel labels in that capacity. Though he is not currently represented on records as a conductor, Deutsche Grammophon has already recorded the Boston Symphony Orchestra under his leadership in new performance of Carl Ruggles' "Sun-Treader," Charles Ives' "Three Places in New England," and Tchaikovsky's "Symphony No. 1." The Ruggles-Ives pairing, scheduled for release in early October, is particularly auspicious since Ruggles' important and distinctive orchestral work of 1932 is currently available in only one recorded version.



Conductor Michael Tilson Thomas

* * *

At 25, Thomas is very much his own man, and a few days ago—between segments of his busy Tanglewood rehearsal schedule—he expressed the opinion that "all music should be played as if it were composed the day before yesterday. Accepted masterworks in particular should not be regarded as something holy and sacred and sets that have been preserved for posterity. For me it seems essential that all music should be approached as if it had never been heard before. Every performance should feel like a world premiere."

The remainder of our interview, which covered a wide range of topics, follows:

A certain group of observers think of the symphony orchestra as a kind of dinosaur. And, of course, we all know the financial problems being faced by American Symphony orchestras. Are you optimistic about the future?

Well, I am not really worried about the survival of the major musical institutions because they are already developing a flexibility and a kind of new adaptability which I think will insure their continuation. But I do think one has to worry about the second-line orchestras, and even beyond that the third, fourth and fifth line ones. Ultimately, one begins as a player in some orchestra like that—as a student in high school or whatever—and so eventually the absence of that sort of activity will effect even the major musical institutions.

In terms of the so-called museum aspects of the symphony orchestra—which have been so much criticized in recent years—I must say that I have nothing against museums, and as a

See CONDUCTOR Page 7D

Thomas conducting at Tanglewood.

(Continued From Page 1D)

matter of fact I love to visit them. But I only go to museums where there is art that I find very beautiful. And this is basically my reaction to the criticism of symphony orchestras; if programs are interesting and imaginative people will come. My own programs are filled with enormously contrasting kinds of music, and I think that this simple measure insures interest and continued life to the symphony.

Concerning imaginative programming, I think that one can present masterworks in such a predictable way that it is self-defeating, however. For example, take Beethoven's "Fifth Symphonoy." If you place it in the second half of the program it's already a very predictable situation, and everyone is set for it. But what if that piece were to come at the beginning of the program? You walk into the hall and suddenly—bang! you're hit with that opening gesture. Also doing it at the beginning of the program very much affects the whole kind of performance one gives it. And then what if after intermission you have something by Varese or Elliot Carter, or what if you end with a Haydn symphony? The possibilities are practically limitless. My own way of planning programs now is that if there is anything either in the choice of the pieces themselves, or in the arrangement of the pieces that I think is too pat, too predictable, then I immedataely change it, because I want to do whatever I can to revitalize the concert format.

Another interesting possibility for rejuvenation is the use of many diverse ensembles. I think Boulez' idea of having much larger orchestras is very valid; that is, instead of having an orchestra of 106, maybe having one of 150. With that many players it would be possible to have two conductors in residence all the time, and they could both be working on very different parts of the repertoire. Then programs of enormous diversity could be evolved. And it would be good for the players too since they would not be stuck playing the same pieces at the same desk.

You mentioned that placement within the program would affect your interpretation of a work. Could you be more specific?

Well, for example, if the Beethoven "Fifth" comes in the second half of the program, the opening gesture is imbued with the whole fate thing associated with it. You sit there, and you're ready for it to happen. But if it comes at the beginning of a program it's really like a virtuoso playing his opening three notes. It's a much more aggressive statement, like someone coming out and saying "Okay, this is the material I am working with, and here it is!" And then you go into this opening movement, which is so short that it is almost like 'Here it is, and I've warmed up my fingers, and now I'm going to play you an Adagio. It's a very different kind of thing. It sort of puts it into almost a completely different musical tradition. Actually I think of that symphony as a first-half-of-the-program piece.

How much interpretive latitude do you feel a conductor can—or should—exercise?

Let me preface my answer by saying that I think phonograph records have created a very sad situation in this respect. We have become very stultified in our idea of what is permissible interpretatively, and people have almost a proprietary interest in certain performances—generally corresponding to what they happen to have in their record collection.

Since music is a performing art, how boring it would be if all performances were quite similar. The same would be true of the theater—I mean if there were a standardized performance of 'The Tempest' or 'Hamlet.' The whole interest lies in the fact that performances can be both valid and different. The possibilities or re-interpretation are enormous.

Would you say that a stage director has more leeway in that respect than a conductor?

It depends upon the piece, although in most cases, I would say yes. But there is still a great deal of leeway in the traditional musical repertoire. And I think that it is necessary for all musical traditions to be recreated with each generation. Of course it happens anyway. I mean when one listens to records that were made in the early part of the century by then very famous artists he realizes that it would just be intolerable to do it that way now. I'm looking forward to the snide criticisms which will be made of our current lauded aesthetic by young musicians 30 years from now. And that's essential—that's necessary. I think that an art is in a very healthy way when there is perpetual scandal about interpretation or its current state. I think that's a very, very good sign.

I agree. In fact, I think that even if a piece of art polarizes people it is all to the good. One of the large problems now is that the avant garde musical scene is sufficiently uninteresting so that almost nothing happens. That is, people don't yell or boo—they either just get bored or they don't bother to go at all.

Sure. And with established masterworks this business about records is no joking matter either. It's really a very deleterious thing. I mean people get so used to hearing a certain record that when they go to a performance, they are often very disappointed, and they measure the goodness of the performance by its congruency with the record that they own.

Do you feel that that's also partly due to the current vogue of copious tape editing and splicing?

Oh, yes.

Since your debut as a recorded conductor will be taking place soon, how does this fit in with your whole feeling about recordings?

Well, I think recordings should be made—especially of pieces which are not often performed, or which have not been adequately recorded. But I would certainly hope that people would not become so attached to one record that if I decided to re-record the piece they will be angry with me for having changed my ideas about some things. After all, a recording is really a portrait of one possibility of a piece. Still, I suppose that one can't realistically hope that people won't become attached to the record because they have listened to it so many times.

Many musicians are concerned that kids of 18 or 19 are not going in the direction of "classical" music. How do you feel about the audience of the near future?

I think that if the music that they are offered is really interesting they will go. And I don't mean interesting in the sense of the much publicized combination of rock and roll groups with symphony orchestras. I think that this is perhaps one of the worst condescensions on the part of the symphony orchestra. And also, the very best rock groups perform music that is absolutely complete in itself. I mean, it is an art form and it is complete and total. And it's marvelous!

Are there some rock groups of which you're particularly fond?

Yes. But you know the current state of rock is very complicated because so many groups are breaking up and not working or changing around. I mean you might say, "I like this group" and then find out they haven't even existed for a year. I certainly like the Stones very, very much. It's an enormously creative group in every way . . . sociologically, very important, too. I like James Brown very much, and I like some of the things the Beatles have done. I liked Buffalo Springfield while it existed.

There are also some older artists that I like very much in terms of the pop field, too. I like Peggy Lee very much—and Bessie Smith. And Dietrich is really fantastic! Especially her early records. Also, I like a lot of the older carbaret performers — sort of semi-classical performers — like Richard Tauber. Aud (guitarist) Django Reinhardt was fantastic.

I think what I like about these people is that they speak through the music. That they as people speak directly to you through it. And that's something that I always try to do as a conductor. I like it much better if I feel that I'm really talking through what I'm doing with a piece. I am infinitely more interested in communicating and getting something across, than presenting an isolated, abstract version which is 99 and 44/100 per cent pure by somebody or another's standards.

This whole idea of a musical performance is a fatal business too. That's one of my least favorite phrases. The musical world is divided into all sorts of societies and cults who have a real 'thing' about certain composers; about how they should be played or what constitutes a musical performance of their works. I always contest this because I don't think the word musical means anything when used this way. A person can be musical. You know, you can say so and so is a musical person and you mean that he is disposed towards music or that he has a gift for music. But when someone talks to me about a musical performance I generally think — "well, this was a performance that this person liked, but either he doesn't know why he liked it or else he doesn't want to say why." By way of example, if you like a great deal of rubato in music, then when you hear someone play with a lot of rubato you say 'That's a musical performance.' Or if you hear someone play without rubato then you say "It's an unmusical performance." And so it goes. There is no such thing as an absolute musical performance. It's really just a matter of what your own particular taste is.

After that comment it would be difficult to escape the area of music criticism. Although I spend part of my time in that capacity I must admit to a growing disillusionment about what it really amounts to — particularly in the case of a concert which is presented only once (and most concerts are). As a young conductor how do you feel about musical criticism in general?

Well, critics are all individuals, and I feel very differently about some than I do about others. I do read my reviews — there are conductors who say they don't but I think everybody reads his reviews — and I always relate criticism to the fact that it emanates from a person. It's not some abstract voice. And after one reads a few reviews by a certain critic one has an idea of his responsibility and depth of knowledge. This, of course, doesn't apply only to "critics" either. If I were standing in a room, for example, and someone said to me 'Well, look, I really think this was wrong in your performance,' or 'You should have done this or that,' and I know this person's background and know the basis of his taste, then I will either totally ignore his remark or else I will take it very seriously. The only difference with music criticism is that it is out in public like an open letter. But that's okay — because you are performing in public too. That's just the nature of the game. One has to get used to that. But I certainly have, at times, been impressed by a criticism that someone has written, and thought, "Yes, that is a good point," and I have remembered it and taken it into consideration in future work on the same piece or in one that presents the same problems. On the other hand I have read comment which has been just irresponsible. So it's really a matter of the person who writes it.

Would you care to mention any critics whom you feel to be particularly responsible and sensitive?

I don't think I would. I would add, however, that any critic is under a tremendous disadvantage to have to express himself in a very short space in the paper. In a way it is almost impossible not to be — well — cryptic. Also, I think that you brought up an important question as to whether concerts which are presented only once should be reviewed at all. If the same program is going to be done many times — as it would in Boston, for example — I think there is some validity in having the concert reviewed because it gives people an idea of what it was like and so on. But if it is a one-night stand, as so many concerts are, then one really wonders exactly what it is all about. You know, what purpose does it really serve?

Repeat programs bring up another interesting aspect of musical interpretation. For example, if you were to go on the road with the Boston Symphony Orchestra and conduct the same program several times, would the performances vary much?

Definitely. I change a great deal from performance to performance.

Upon what would the changes depend?

Upon everything. Everything from what I eat for dinner to what the temperature is. What I am reading at that moment, who I have seen . . . And you know it's very exciting to me that performances vary.

On the other hand, sometimes they vary just because I want to do different things — because I have decided that it's time to try another possibility — another potentiality.

In terms of artistic pre-disposition, I can think of several conductors who would not want that kind of spontaneity brought to a large work.

Oh, yes. I know conductors who pride themselves on the fact that their performances of a particular work are the same length, and that they are very much like one another. But I don't share that view. I come from a theatrical family, as you know, and it has probably influenced my approach. My whole family was in the theater, actors, writers, directors, everything. And maybe part of my orientation comes from that. My real name is Thomashafsky and my grandfather, Boris Thomashafsky, was the star and founder of the Yiddish theater in America. Also, the actor, Paul Muni was a cousin of mine, and there are a number of other well known people in the theater in my family. I grew up in that sort of environment, and I think that it has influenced a lot of my ideas about performing.

I must say that I am terribly proud of being a performer too. Some musicians whom I know seem a little bit sheepish about the fact that they are performers, and they want to feel that they are great intellectual forces and so on. Well, that's all very true, but I think that one must never lose the sense that one is there to project some thing—communicate something. Something, indeed, that is much greater than the sum of its parts.

How about the orchestra as an instrument? Since your 'instrument' consists of people—artists with their own musical predispositions—how does that change your work as a performer in the normal sense, since you must speak to the audience via other human beings rather than through a piece of brass or gut?

Well, of course, I speak to them, too. That is most important. As a matter of fact, the really enormous emotional experience that one has with the orchestra is what the audience feels, too; this real "einfuhrung" feeling. You know, when a performance is right, and you look at the people in the orchestra and something switches on magically—a kind of nonmetered time. An undifferentiated forward motion, that is absolutely irresistable. I don't mean like accelerandi—but rather like magnetic tape moving past the head—inevitable and total. That's when you know you are really on and it's truly a performance. That sense of oneness in the orchestra is really a super-exhilarating thing.

How about the times when you are not getting that feeling, and you have to try to bring it about?

Sure, that happens, too. By getting more and more experience as a conductor you learn where the places are that you really have to work, and where you really have to do something. Conducting is a very curious thing—in some ways it's a very precise and quantitative thing, and in other ways it's very, very mysterious.

What are your feelings about musical education?

I actually think, as I said before, that the current generation contains an astonishingly great number of people who are very interesting, and very involved in all kinds of music. I think that it's wonderful that musical education now takes place in an environment where one is exposed to a great deal of non-musical disciplines—as I was. I think that is very, very important.

And, also, as in my case in Los Angeles where I was trained, one played classical music one day, a rock and roll date the next, avant garde improvisations the day after that—with Haydn chamber music in between. There was a sense of real musical totality, and even if one wasn't ultimately involved in a certain musical discipline, one learned to respect it and know it. I think that all of this is leading to much more interesting concert fare, and provides a much more meaningful perspective from which to interpret and perform music.

Michael Tilson Thomas

Spaced-Out Music for the Great Outdoors

Globe

By Margo Miller

LENOX, Mass.

We were talking about his two Tanglewood programs and Michael Tilson Thomas, who conducts the Boston Symphony on Sunday, July 19, and again on Saturday, Aug. 8, was explaining something about music outdoors.

You need a music of great clarity for outdoors, he said, a music whose "harmonies are spaced out." He was saying this, and, at the same time, pantomiming with a good deal of body English what a music of clarity looks like. A conversation with Thomas includes words, of course — great flights of lucid, rapidly spoken sentences, delivered at you with his direct, gray-eyed gaze and sometimes accompanied by a musical interlude of him singing and conducting. You have been buttonholed by one of the best buttonholers. It would seem an almost childish performance, the kind that brooks no interruption or intermission, but for the fact that Thomas sweetly assumes you to have his own serious concern for the subject. If there is also a theatricality in Thomas's conversation — the body English, the conducting — it is the practical theatricality of the actor, the little things that reinforce spoken ideas. Visual in the extreme is Thomas and not surprisingly, for he is the grandson of the Thomashefskys of Yiddish theatre fame and the son of Ted Thomas, a Hollywood screen writer. Watching Michael Thomas on the podium, music critics have noticed his clear way with the music and so do the musicians under him, though the veterans are likely to follow praise of Thomas with the remark that at 25 he still has a few things to learn.

Miss Miller is on the editorial staff of the Boston Globe.

Clarity is a criterion for music outdoors: Thus, at the chamber orchestra concert on the 17th, Haydn's Symphony No. 98 to begin and Stravinsky's "Pulchinella" Suite to end, and in between, with soprano Bethany Beardslee as soloist, the Bach Cantata No. 51 and for Krenek's 70th birthday, the concert aria "Die Nachtigall." "Radiant, radiant," is how Thomas describes the Krenek.

On the Aug. 8 program: More or less a standard opening of overture (Rimsky-Korsakov's "Russian Easter") and concerto (the Third Prokofieff, with pianist Gary Graffman). Thomas mentions his present Russian kick, his reading of the memoirs of the "Russian Five," of whom Rimsky was one and to Thomas's way of thinking the despoiler of Moussorgsky's music (Thomas would like to revive the Moussorgsky "Night on Bald Mountain" — with chorus). Of this Russian opening he says "These are my genes catching up with me." After intermission on the 8th come two Debussy pieces, "Afternoon of a Faun" and "La Mer." He says he has always wanted to do them outdoors. And between them he will insert two or three of the Debussy-orchestrated "Gymnopedies" by Erik Satie.

Here reasoning flows back and forth. Practical to do because brief (six minutes), an acknowledgment of the Debussy-Satie friendship, delightful music though not as well known as Thomas would like (though the rock group Blood Sweat and Tears do them) and linked to "Faun" by way of dance. "Faun" was commissioned by Diaghilev for Nijinsky to choreograph and dance (and anything of the Diaghilev era fascinates Thomas), and "Gymnopedies" (Thomas quoting Satie) is a slow, athletic Greek dance of great control and plastique. Upon these words, Thomas was out of his chair and had fastened himself into a slow, very sculptured sequence of the ballet pose known as the "attitude."

Programming, Thomas had said elsewhere in this conversation, "should avoid predictability." Choice of music is one way but even when confined to one composer it can be done. Thomas recalled once starting a program with a Mozart wind serenade and then following it up with a Mozart symphony. "The symphony was for small orchestra but coming after something for a dozen players, I thought it got across what a symphonic concert must have been in Mozart's time — the sensory overkill of its day." Summing up, Thomas said of programming that he supposed the greatest influence on him was the philosophy behind the Monday Evenings, a Los Angeles concert series for which he was a conductor in 1964-1968. "We did new, very new, old, very old, but they all had to be great."

Tanglewood patrons who also go to the Berkshire Music Center concerts may remember this same Michael Tilson Thomas in the late 1960s. In the summer of 1968, he won the Koussevitzky Prize for conducting. In his high school days, music had keen competition from the sciences. His interests then were in mineralogy, crystallography, inorganic and then organic chemistry, and he won prizes at the school science fairs. Bright enough to combine the last two years of high school with the first two years of the University of Southern California, he switched for good to music. As he told another interviewer, "the men of the arts impressed me more than the men of science." He says now he thinks that he has absorbed all the West Coast has to offer, but he made the most of those years. "You cannot imagine the diverse influences on the Coast . . . I would play the piano accompaniment of a Haydn cello concerto for a Gregor Piatigorsky class in the morning, then work on a Haydn symphony in the afternoon with Pierre Boulez — this provides an incredible artistic shock. I got to know Igor Stravinsky and Robert Craft and of course worked with my teachers, Ingolf Dahl and Robert Crown. Crown taught me piano (Thomas is pianist for the Boston Symphony Chamber Players), and Dahl conducting, but Dahl really taught ear training, music history, structural analysis. His is an overwhelming figure."

Seasoned by an appointment as assistant conductor to Boulez at the Beyreuth Festival of 1966 and at California's Ojai Festival in 1967, Thomas had the same title when he joined the Boston Symphony in 1969. He has just been elevated to associate conductor here and has a contract through the 1971-72 season. The new title will give him, he says, more "performing" (conducting) and less "covering" (understudying). But it was as "cover" in the fine old tradition of stage sagas, that Thomas came so far so fast. A flare-up of an infection having struck BSO music director William Steinberg last October at the intermission of a Philharmonic Hall concert, Steinberg told Thomas "to put on your suit . . . I think you're going to conduct." He did, and Steinberg's illness continuing intermittently through the winter, conducted 30 more concerts. Popular with Boston audiences, Thomas is in demand elsewhere as a guest conductor: two dates this summer at the Ravinia Festival, a Mozart Requiem in New York after Tanglewood, winter concerts in Buffalo and Rochester. What was to have been a vacation in late May and early June found Thomas "doing my filling-in thing again" (wry smile) for an ailing conductor and the London Symphony Orchestra. "Beethoven Violin Concerto first half, then all Stravinsky. Three pieces I'd always wanted to do together," he said mentioning the Symphonies for Wind Instruments, the Symphony in C and the Symphony in Three Movements, with the air of one for whom indulgence is sweet and necessary.

Photographs by Warren Fowler

Globe

Michael Tilson Thomas: Wunderkind of the Boston Symphony

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Miss Miller is on the editorial staff of the Boston Globe.

Clarity is a criterion for music outdoors: Thus, at the chamber orchestra concert on the 17th, Haydn's Symphony No. 98 to begin and Stravinsky's "Pulchinella" Suite to end, and in between, with soprano Bethany Beardslee as soloist, the Bach Cantata No. 51 and for Krenek's 70th birthday, the concert aria "Die Nachtigall." "Radiant, radiant," is how Thomas describes the Krenek.

On the Aug. 8 program: More or less a standard opening of overture (Rimsky-Korsakov's "Russian Easter") and concerto (the Third Prokofieff, with pianist Gary Graffman). Thomas mentions his present Russian kick, his reading of the memoirs of the "Russian Five," of whom Rimsky was one and to Thomas's way of thinking the despoiler of Moussorgsky's music (Thomas would like to revive the Moussorgsky "Night on Bald Mountain" — with chorus). Of this Russian opening he says "These are my genes catching up with me." After intermission on the 8th come two Debussy pieces, "Afternoon of a Faun" and "La Mer." He says he has always wanted to do them outdoors. And between them he will insert two or three of the Debussy-orchestrated "Gymnopedies" by Erik Satie.

Here reasoning flows back and forth. Practical to do because brief (six minutes), an acknowledgment of the Debussy-Satie friendship, delightful music though not as well known as Thomas would like (though the rock group Blood Sweat and Tears do them) and linked to "Faun" by way of dance. "Faun" was commissioned by Diaghilev for Nijinsky to choreograph and dance (and anything of the Diaghilev era fascinates Thomas), and "Gymnopedies" (Thomas quoting Satie) is a slow, athletic Greek dance of great control and plastique. Upon these words, Thomas was out of his chair and had fastened himself into a slow, very sculptured sequence of the ballet pose known as the "attitude."

Programming, Thomas had said elsewhere in this conversation, "should avoid predictability." Choice of music is one way but even when confined to one composer it can be done. Thomas recalled once starting a program with a Mozart wind serenade and then following it up with a Mozart symphony. "The symphony was for small orchestra but coming after something for a dozen players, I thought it got across what a symphonic concert must have been in Mozart's time — the sensory overkill of its day." Summing up, Thomas said of programming that he supposed the greatest influence on him was the philosophy behind the Monday Evenings, a Los Angeles concert series for which he was a conductor in 1964-1968. "We did new, very new, old, very old, but they all had to be great."

Tanglewood patrons who also go to the Berkshire Music Center concerts may remember this same Michael Tilson Thomas in the late 1960s. In the summer of 1968, he won the Koussevitzky Prize for conducting. In his high school days, music had keen competition from the sciences. His interests then were in mineralogy, crystallography, inorganic and then organic chemistry, and he won prizes at the school science fairs. Bright enough to combine the last two years of high school with the first two years of the University of Southern California, he switched for good to music. As he told another interviewer, "the men of the arts impressed me more than the men of science." He says now he thinks that he has absorbed all the West Coast has to offer, but he made the most of those years. "You cannot imagine the diverse influences on the Coast . . . I would play the piano accompaniment of a Haydn cello concerto for a Gregor Piatigorsky class in the morning, then work on a Haydn symphony in the afternoon with Pierre Boulez — this provides an incredible artistic shock. I got to know Igor Stravinsky and Robert Craft and of course worked with my teachers, Ingolf Dahl and Robert Crown. Crown taught me piano (Thomas is pianist for the Boston Symphony Chamber Players), and Dahl conducting, but Dahl really taught ear training, music history, structural analysis. His is an overwhelming figure."

Seasoned by an appointment as assistant conductor to Boulez at the Beyreuth Festival of 1966 and at California's Ojai Festival in 1967, Thomas had the same title when he joined the Boston Symphony in 1969. He has just been elevated to associate conductor here and has a contract through the 1971-72 season. The new title will give him, he says, more "performing" (conducting) and less "covering" (understudying). But it was as "cover" in the fine old tradition of stage sagas, that Thomas came so far so fast. A flare-up of an infection having struck BSO music director William Steinberg last October at the intermission of a Philharmonic Hall concert, Steinberg told Thomas "to put on your suit . . . i think you're going to conduct." He did, and Steinberg's illness continuing intermittently through the winter, conducted 30 more concerts. Popular with Boston audiences, Thomas is in demand elsewhere as a guest conductor: two dates this summer at the Ravinia Festival, a Mozart Requiem in New York after Tanglewood, winter concerts in Buffalo and Rochester. What was to have been a vacation in late May and early June found Thomas "doing my filling-in thing again" (wry smile) for an ailing conductor and the London Symphony Orchestra. "Beethoven Violin Concerto first half, then all Stravinsky. Three pieces I'd always wanted to do together," he said mentioning the Symphonies for Wind Instruments, the Symphony in C and the Symphony in Three Movements, with the air of one for whom indulgence is sweet and necessary.

Photographs by Warren Fowler

Globe

Michael Tilson Thomas: Wunderkind of the Boston Symphony

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 20 1970

New England Newsclip

Whitestone Photo

Lili Kraus with Seiji Ozawa, conductor, at Tanglewood

Applause from four continents

By Louis Snyder

Lenox, Mass.

Lili Kraus is one of those extraordinary people to whom nothing inconsequential ever seems to happen. A pianist, Hungarian-born, and revered on four continents, she has played at wedding festivities for the Shah of Iran; in the first program ever of secular music heard in England's Canterbury Cathedral; in the inaugural concert arranged for Brazil's pristine new capital, Brasília; in ornate Moroccan palaces, and with the late Dr. Albert Schweitzer as audience in the bare mess hall of his hospital in French Equatorial Africa (now Gabon). On the darker side, she spent three years (one of them at hard labor) in Japanese concentration camps in Java during World War II, a test of the inner self as unremitting as it was unexpected.

Chatting with Mme Kraus (as she is called by everyone) while she rocked in a comfortable wicker chair on a wide, shaded hotel veranda near Tanglewood — she returned to the Boston Symphony there in July — one wondered where to begin to probe such an unusual career.

The smiling, healthy-complexioned woman in a smart white pant-suit, hair piled high, unostentatious but richly handsome earrings of clusters of small green dangling stones, and a ring or two of subdued heirloom quality, was very much the unquenchably reassured star performer. She told of a full schedule of television appearances and radio interviews in New York, wondered how anyone could be a music critic, admitted to enjoying interviews (careful, she's about to interview you), and quite sincerely said the right things in praise of the lush green countryside in which she was a first-time guest.

Time to break the summer Berkshire ice. Would she consider it rude to be asked, not about her triumphs and honors, but about those dark days when her younger career was seemingly destroyed, her family—husband and two children—taken from her, and her daily diet a form of primitive slavery?

Mme Kraus, surprisingly, laughed rather whimsically. "I never think of it any more," she said. "So long ago — it was another Lili Kraus. So much has happened since then. . . ." But her eyes and her expression told that she was slipping back to those days.

Once she and her late husband, Dr. Otto Mandl, a professor of philosophy, had made a world tour without their two young children, and missed them so that they vowed never to be away from them so long again. So, when a concert tour of the East Indies was proposed, the family went together. They took a house in Bandung, where it was cooler, and Mme Kraus planned to move out to her recitals from the Javanese capital, Batavia.

It was 1940, and despite general disbelief, the Japanese did move in. As a British citizen, Mme Kraus—along with the American wife of the Dutch governor of the island, and a French woman—was seized on a false conspiracy charge, imprisoned without recourse in a small subterranean cell with 12 other women, and without knowing the fate of her husband and children, consigned to hard labor.

The fanatic tensions of the time, her husband's futile efforts to serve in her stead, the extremes to which one human's treatment of another were carried are still unfathomable parts of the story. Caught in this trap, Mme Kraus admits to realizing two choices—to allow herself to be broken by the circumstances, or to survive on the basic ingredients of her musical training, her discipline, sensitivity, and toughness. Of the two, she chose the latter.

"I am one who dreams all the time—fantastic dreams," said Mme Kraus. "But the whole time I was there, I never dreamed once about my husband or my children. The other women use to say 'Why are you so cheerful? You never tell us about your family' 'No,' I reply, "I don't.' And that was all. I had put them away in my subconscious mind, where we could be together in spirit, safe from my fears and uncertainties for them. Instead, I concentrated on the work I had to do. And as I worked, I played music in my mind. Although there was a piano in the prison office, I had no access to it, of course."

"Work" varied every fortnight. "The other women would say 'Let us do it, you must save your hands,' but as it turned out I was the only one who finally would reach into the street gutters and take out the filth with my hands to unclog the drains. It had to be done. It took strong inner reasoning, I must say, but I was not in a position to argue. After all, hands can be washed. The next week, I'd carry patients and their bedding on my back in the hospital. I weighed less than 100 pounds by then, but thanks to the Lord's mercy and to music — and they are the same — I was able to do this and more and come out alive."

The rest of the story reads like a wildly unrealistic film script. Being summoned by the prison commandant to be told that the charge under which she had been imprisoned had been found to be false; that she would join her husband and children in a family detention camp (where they spent two more years); that she had learned to believe nothing that she was told by her captors.

Little by little, it came true. "How is the piano?" the Japanese interpreter asked who had committed her and was on hand before she was released. "Have you been playing?" Mme Kraus, in the remnants of the dress she was wearing when she was seized a year before, plus some torn pajama pants, gazed at him speechless. "There's a piano here, come in and play."

"Do I remember what I played?" she exclaimed in an exuberant crescendo. "The 'Wanderer Fantasy,' some Mozart, of course. . . . Then I was put on an army truck, with an armed guard—all 90 pounds of me—and yes, there was a bag of cement, and I was taken to another part of the partitioned city. There were bananas on a table in the house where I was delivered. They couldn't believe that I hadn't seen one or eaten anything but a cup of rice a day for a year."

When freedom finally came, Mme Kraus found that manual labor had made her fingers unusually strong, but without suppleness or sensitivity of touch. It meant a long road back, of practice and conditioning, and recouping not only her broken career but shattered family fortunes. Soon she was playing in Australia and New Zealand, and for her "unrelenting efforts" in the postwar era, she was granted honorary citizenship by the latter country.

Mme Kraus — the "now" Lili Kraus — is back on the concert stages of the world, with an enhanced reputation on four continents. She tours ceaselessly. "Next year I am playing from September 29 to May 20 in the United States, with four weeks abroad. I tell myself, only three years more. Besides, my son-in-law, Dr. Fergus Pope, and I are partners in a 700-acre farm in the mountains of North Carolina. He is the only obstetrician in four counties. There is to be a center for communal planning and vocational guidance, and a clinic for retarded children. Around my house I am building a center for music — 'Music in the Mountains' — where those people who have never had anything like that before, can come to hear and to perform. If one has a gift, one must develop the generosity to share it."

In retrospect, it seemed like a heartless thing to have done, on a shining Berkshire afternoon, to dig into a nightmarish past, particularly when there were so many more dazzling aspects of this second independently triumphant career to explore.

Perhaps it was the serenity of the time and place, and the fact that Mme Kraus had had a day or two away from a grinding schedule. But she still had a few more things to say about that unthinkable year: "I became convinced," she said, "that whatever happened . . . I was a vessel through which God was speaking.

"I tell you," said this handsome woman who has thrilled countless thousands with the keyboard touch of the same fingers that dredged filthy gutters in Batavia, "It was an invaluable experience."

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 14 1970

New England Newsclip

Tanglewood Tries New Ways To Make Money on Classics

By JOHN F. KYES
Gazette Music Critic

LENOX — A year ago, Tanglewood was suffering from a number of headaches common to summer music festivals: such as rain, rising costs, the drifting away of audiences to other projects or types of music.

Some of those were "acts of God" and could not be controlled; others were trends on the part of people, and nearly as hard to regulate. But Tanglewood is still trying.

Meanwhile the newcomers, Blossom Music Cinter in Ohio (Cleveland Orchestra) and Saratoga Performing Arts Center (Philadelphia Orchestra) as well as Meadow Brook in Michigan (Detroit Symphony) have not been immune. They have all found it hard to make money on classical orchestral concerts.

"Trends" Concert

Tanglewood last year used five "Contemporary Trends" events to attract young crowds, and brought back Arthur Feidler and the Boston "Pops" for two added concerts at the season's end. This year three "Trends" concerts and the one usual "Pops" betoken a return to 1968 proportionings.

Last Tuesday's first "Trends" Concert, under the sponsorship of "Fillmore at Tanglewood," shattered attendance records when 18,784 paid from $4 up to get in. Another 6,000 are thought to have gained access by more devious routes.

One may question: If summer festivals do not make money, why have them? Even ignoring educational projects caried on during festival seasons, there still is a vital reason. All the larger symphony orchestras have been pushed in recent seasons by the players' unions, to provide virtually 52 weeks per year of performances and paid vacations.

Seiji Ozawa

Some Alternative

The hard alternative (a shorter season) would have the effect of establishing completely fantastic rates per perfomance for the formal winter and spring season, rates which could bankrupt the orchestras' basic years.

Talcott M. Banks of the BSO directorate recently attributed ⅓ of Boston's latest annual deficit to its activities at Tanglewood. But let Tanglewood cease operations, and few would dare guess how the total Boston deficit would soar, since BSO musicians would still demand a certain minimum annual income, assured by their contract.

Boston devoted great effort in April to a ball which netted $132,000 to help reduce the deficit. Much remains to be done.

New Image

Tanglewood has not run out of ideas. It is creating a new image. The ugly, hard old seats of the music shed are gone; new roomier ones are arranged more attractively.

Also, the time-honored system of conductorship went overboard when Erich Leinsdorf left.

William Steinberg, interim BSO conductor, plagued by illnesses, conducts only four of the six Beethoven commemorative programs in 1970. The others will be led by Antal Dovati and Max Rudolf. Of the 18 remaining concerts, Seiji Ozawa, young Japanese artistic director at Tanglewood, gets eight; associate conductor Michael Tilson Thomas two; and co-director Gunther Schuller, advisor Leonard Bernstein and six guest conductors, one concert each.

In 1969, 15 of the 24 major concerts were conducted by Leinsdorf and nine by others.

Attracting Youngsters

It would seem that the new scheme would attract more people. The 1970 programs at Tanglewood also demonstrate a greater readiness to offer some of the "very new" along with the "tried and true old," probably as the result of the Schuller-Ozawa influence.

It is a questionable move for attracting people of middle age, but it is an essential gesture to youth and to contemporary composers.

The management boasts that its 1970 repertory ranges from Haydn, Mozart and The Bachs to Ligeti, Krenek, Lutoslawski and Xenakis.

Lots of Soloists

Tanglewood might boast with equal pride that its many 19th century romanticists are elbowed in programs by such greats as Mahler and "easy-to-take" 20th century composers.

BLANK PAGE

175

Talk to Area Businessmen

Tanglewood Said 'In Peril' Unless Annual Gifts Upped

Berkshire County businessmen were advised here yesterday that unless area businesses substantially increase their annual giving to Tanglewood, the future of the Boston Symphony Orchestra's summer program is "very much in peril."

Talcott Banks of Boston, chairman of the BSO's board of trustees, said the operations at Tanglewood in the summer account for about one-third of the BSO's annual deficit of $1.5 million. He said the summer festival costs about $1 million to produce and ticket sales yield only about $500,000; that while there is income from endowments, the BSO has had to dip into capital reserves to keep going.

Yesterday's kickoff luncheon of the business committee of the Council of Tanglewood Friends was held at the Country Club of Pittsfield. Accompanying Banks for the talk to the businessmen were David Rockefeller Jr., BSO's development coordinator, and Robert Corcoran of the BSO business staff.

$27,500 Sought

Businessmen were advised that they are expected to give $27,500 this year—$7,500 more than was contributed last year when the annual giving program was launched—if the BSO's over-all 1972 goal of $700,000 is to be met, and if the summer operation is to be continued. It was noted that both the Cleveland and Chicago symphony orchestras "do not foresee" summer festivals in 1971.

A brochure distributed at the luncheon estimates that Tanglewood generates more than $5-million in tourist business for the Berkshires. It estimates that 85 per cent of the audiences at Tanglewood come into the Berkshires from outside the area and contribute substantially to sales in stores, motels and restaurants. It notes, too, that more than 40 members of the BSO have either bought or built homes in the Berkshires.

Among those attending the luncheon were Robert S. Alsop, Arthur R. Birchard Jr., Russell Bolduc, Samuel Boxer, John H. Brooks, Ernest H. Brundage, Curtis Buttenheim, Thomas R. Carrington, John T. English, John H. Fitzpatrick, John V. Geary, Roger G. Gendreau, James C. Hart, chairman of the county business committee, Joseph T. Kelley, James F. Kiley, E. Stewart Morrison, Mrs. Richard G. Osborne, James R. Sloane and Donald A. Thurston.

EXPRESS
PORTLAND, MAINE
(E) 30,034

APR 24 1970 New England Newsclip

Tanglewood Fete In Dire Straits

PITTSFIELD, Mass. (UPI)—The world famous Tanglewood Music Festival may be forced to close unless local businessmen can raise $27,000.

Talcott Bank, head of trustees for the Boston Symphony Orchestra which operates the festival held annually in near by Lenox, told a meeting of local business officials Thursday that summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood faced the same prospect.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. He said the merchants should help try to keep the festival in the Berkshires by raising $27,000.

JOURNAL
PROVIDENCE, R. I.
(M) 66,725 (S) 208,348

APR 24 1970 New England Newsclip

Annual Tanglewood Music Festival Facing Problems

Pittsfield, Mass. — (AP) — The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees yesterday asked businessmen in the Berkshire area to donate $27,500 this year toward the $1 million projected cost of the festival.

The request is $7,500 more than the businessmen donated last year.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Friday, April 24, 1970

Tanglewood Faces Financial Trouble

PITTSFIELD, Mass. (AP) — The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, Tuesday asked businessmen in the Berkshire area to donate $27,500 this year toward the $1-million projected cost of the festival.

The request is $7,500 more than the businessmen donated last year.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

MAY 1 1970 New England Newsclip

Tanglewood

The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, has asked businessmen in Berkshires to donate $27,500 this year toward the $1 million projected cost of the festival.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

New York Post
D. 708,180 SAT. 369,902

APR 24 1970

Tanglewood Music Festival May Be Discontinued

PITTSFIELD, Mass. (AP) —The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, yesterday asked businessmen in the Berkshire area to donate $27-500 this year toward the $1-million projected cost of the festival.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

Tanglewood Music Festival May Be Discontinued

PITTSFIELD, Mass. (AP) —The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, yesterday asked businessmen in the Berkshire area to donate $27-500 this year toward the $1-million projected cost of the festival.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 568,377

APR 24 1970 New England Newsclip

Tanglewood fest seeking $27,500

PITTSFIELD — The annual Tanglewood Music Festival may be discontinued unless local businessmen raise $27,500, the head of the Boston Symphony Orchestra trustees said yesterday.

Talcott Banks said at a meeting of businessmen in the Berkshire area they must donate the $27,500 toward the $1 million projected cost of the festival, an amount $7500 more than the businessmen donated last year.

He noted summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood faced the same prospect.

Banks said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants.

NEWS
BANGOR, MAINE

APR 24 1970 New England Newsclip

Music Festival In Bay State Faces Shutdown

PITTSFIELD, Mass. (UPI) — The head of the Boston Symphony Orchestra trustees said Thursday the annual Tanglewood Music Festival in Lenox would be forced to close unless local businessmen raise $27,000.

Talcot Bank, in a meeting with local business officials, noted summer music festivals in Chicago and Cleveland were scheduled to shutdown because of a lack of funds and Tanglewood, operated each summer by the Boston Symphony, faced the same prospect.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Friday, April 24, 1970

Tanglewood Music Festival May Be Discontinued

PITTSFIELD, Mass. (AP) —The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, yesterday asked businessmen in the Berkshire area to donate $27-500 this year toward the $1-million projected cost of the festival.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

APR 25 1970 New England Newsclip

Tanglewood May Be Cancelled

The Boston Symphony Orchestra may have to shut down its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the BSO's trustees, said Tanglewood accounted for one-third of the Symphony's deficit in 1969.

Banks has asked Berkshire merchants to increase their annual donations by $7500 this year, to a total of $27,000

Without increased donations to meet the $1 million cost of t he festival, he said, it may have to be discontinued.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN 3,221,849

APR 29 1970

Tanglewood In Trouble

The Tanglewood Music Festival, annual summer season of the Boston Symphony Orchestra, is in jeopardy because of lack of funds. Talcott Banks, chairman of the symphony's trustees, said the festival near Pittsfield, Mass., would have to be discontinued if increased donations are not received to meet the $1 million cost. Banks said he has asked businessmen in the Berkshires area home of the festival, to increase their yearly contributions.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

MAY 1 1970

Lack of Funds Threatening Tanglewood

PITTSFIELD, Mass. (UPI)—The famous Tanglewood Music Festival may be forced to close unless local businessmen can raise $27,000.

Talcott Bank, head of trustees for the Boston Symphony Orchestra which operates the festival held annually in near-by Lenox, told business officials that summer festivals in Chicago and Cleveland were scheduled to shut down because of a lack of money. Tanglewood faced the same prospect.

Bank said the festival, which starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. He said the merchants should help try to keep the festival in the Berkshires by raising $27,000.

176

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Saturday, April 25, 1970

Tanglewood In Trouble

PITTSFIELD, Mass. (AP) — The annual Tanglewood Music Festival may be discontinued if donations are not increased.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, has asked businessmen in the Berkshire area to donate $27,500 this year toward the $1-million projected cost of the festival.

The request is $7,500 more than the businessmen donated last year.

Banks noted that Tanglewood accounted for one-third of the Boston Symphony's defiiit last year.

PRESS
MIDDLETOWN, CONN.
(E) 19,775

APR 27 1970 New England Newsclip

Tanglewood Festival Is Shy of Funds

PITTSFIELD, Mass. (UPI)— The world famous Tanglewood Music Festival may be forced to close unless local businessmen can raise $27,000.

Talcott Bank, head of trustees for the Boston Symphony Orchestra which operates the festival held annually in nearby Lenox, told a meeting of local business officials that summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood faced the same prospect.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. He said the merchants should help try to keep the festival in the Berkshires by raising $27,000.

GLENS FALLS, N. Y.
TIMES
D. 8,500

APR 27 1970

Help Needed

First it was the Lake George Opera Festival. Its 1969 season was a success, artistically, but financially it was not. Its officers did a lot of soul searching before deciding to continue performances this summer, but, happily, they went ahead. An appeal for funds helped although it fell short of what was needed. Its schedule of performances is a promising one and should get an enthusiastic response.

Then it was the Glens Falls Concert Association. An old and established institution in the city, it simply did not have a sufficient financial outlook for next season so it decided to take a sabbatical in the hope, and expectation, that the series, so long an ornament to the city and a boon to music lovers in the whole area, could be resumed in 1971-72. Meanwhile, it has appealed to the public for volunteers to help it build up membership and finances. Those who love, and can hardly live without, good music now have an opportunity to lend a hand to a good cause. It is hoped that the association can again be the esthetic and cultural instrument it always has been.

Word also comes that the Tanglewood Music Festival is in trouble. The Boston Symphony Orchestra trustees have asked businessmen in the Berkshire area to donate $27,500 this year toward the $1 million estimated cost of the festival, or $7,500 more than they gave last year. If donations are not increased the Festival may be discontinued. It accounted for one-third of the Boston Symphony's deficit last year.

There are few enough musical attractions of high caliber. To lose these would be tragic.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

APR 24 1970 New England Newsclip

Lenox Festival May Close

PITTSFIELD, (UPI) — The head of the Boston Symphony Orchestra trustees said yesterday the annual Tanglewood Music Festival in Lenox would be forced to close unless local businessmen raise $27,000.

Talcot Bank, in a meeting with local business officials, noted summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood, operated each summer by the Boston Symphony, faced the same prospect.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. In turn, he said, the merchants should help try to keep the festival in the Berkshires by raising $27,000.

GAZETTE
WORCESTER, MASS.
(E) 94,00

APR 24 1970 New England Newsclip

Large Deficit May Spell End Of Tanglewood

PITTSFIELD, Mass. (AP) — The Boston Symphony Orchestra may be forced to close its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the B.S.O.'s trustees, said Tanglewood accounted for one-third of the Symphony's deficit last year.

Banks Thursday asked businessmen in the Berkshires to increase their annual donations by $7,500 this year, for a total of $27,000.

Without increased donations to meet the $1 million cost of the festival, he said, it may have to be discontinued.

EXPRESS
NEWPORT, VERMONT
(E) 4,280

APR 24 1970 New England Newsclip

Boston Symphony May Close Tanglewood

PITTSFIELD, Mass. (AP) — The Boston Symphony Orchestra may be forced to close its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the B.S.O.'s trustees, said Tanglewood accounted for one-third of the Symphony's deficit last year.

Banks Thursday asked businessmen in the Berkshires to increase their annual donations by $7,500 this year, for a total of $27,000.

Without increased donations to meet the $1 million cost of the festival, he said, it may have to be discontinued.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 209,240

MAY 5 1970 New England Newsclip

Tanglewood's Future After '70 Jeopardized

Lenox, Mass. — (UPI) — This summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances, the sponsoring Boston Symphony Orchestra said yesterday.

The orchestra made the announcement to clear up confusion over recent comments regarding the future of the summer program.

A spokesman for the trustees said earlier that if the summer program was to continue, local businesses would have to help raise $27,000 to meet the expenses.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

APR 24 1970 New England News

Tanglewood Has Money Problem

PITTSFIELD, Mass. (UPI)— The world famous Tanglewood Music Festival may be forced to close unless local businessmen can raise $27,000.

Talcott Bank, head of trustees for the Boston Symphony Orchestra which operates the festival held annually in nearby Lenox, told a meeting of local business officials Thursday that summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood faced the same prospect.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. He said the merchants should help try to keep the festival in the Berkshires by raising $27,000.

REFORMER
BRATTLEBORO, VERMONT
(E) 8,700

APR 24 1970 New England Newsclip

PRESS-HERALD
PORTLAND, MAINE

MAY 5 1970 New England Newsclip

Tanglewood Series May End This Year

LENOX, Mass. (UPI) — This summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances, the sponsoring Boston Symphony Orchestra said Monday.

The orchestra made the announcement to clear up confusion over recent comments regarding the future of the summer program.

A spokesman for the trustees said earlier that if the summer program was to continue, local businesses would have to help raise $27,000 to meet the expenses.

Tanglewood Festival May Close Down

PITTSFIELD, Mass. (AP) — The Boston Symphony Orchestra may be forced to close its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the B.S.O.'s trustees, said Tanglewood accounted for one-third of the Symphony's deficit last year.

Banks Thursday asked businessmen in the Berkshires to increase their annual donations by $7,500 this year, for a total of $27,000.

Without increased donations to meet the $1 million cost of the festival, he said, it may have to be discontinued.

BIDDEFORD-SACO JOURNAL
BIDDEFORD, MAINE
(E) 9,068

APR 24 1970 New England Newsclip

Music Festival May Be Forced To Close

PITTSFIELD, Mass. (AP — The Boston Symphony Orchestra may be forced to close its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the B.S.O.'s trustees, said Tanglewood accounted for one-third of the Symphony's deficit last year.

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Without increased donations to meet the $1 million cost of the festival, he said, it may have to be discontinued.

JOURNAL
LEWISTON, MAINE
(E) 14,465

APR 24 1970 New England Newsclip

May Be Forced To Close Tanglewood

PITTSFIELD, Mass. (AP) — The Boston Symphony Orchestra may be forced to close its annual Tanglewood Music Festival for lack of funds.

Talcott Banks, chairman of the B.S.O.'s trustees, said Tanglewood accounted for one-third of the Symphony's deficit last year.

Banks Thursday asked businessmen in the Berkshires to increase their annual donations by $7,500 this year, for a total of $27,000.

Without increased donations to meet the $1 million cost of the festival, he said, it may have to be discontinued.

COURANT
HARTFORD, CONN.
(E) 152,525

MAY 5 1970 New England Newsclip

Fund Lack Dims Concert Future

LENOX, Mass. (UPI) — This summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances, the sponsoring Boston Symphony Orchestra said Monday.

The orchestra made the announcement to clear up confusion over recent comments regarding the future of the summer program.

A spokesman for the trustees said earlier that if the summer program was to continue, local businesses would have to help raise $27,000 to meet the expenses.

GAZETTE
TAUNTON, MASS.
(E) 13,611

MAY 2 1970 New England Newsclip

TANGLEWOOD STILL ON

BOSTON (UPI)—Boston Symphony Orchestra officials denied Friday reports the Tanglewood Festival would not open this summer. "The upcoming summer season will definitely take place," an official said.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAY 21 1970 New England Newsclip

From the Wings

By FRANCINE TREVENS

Despite announced financial difficulties, the Boston Symphony Orchestra stated positively that the summer season at Tanglewood, the season's summer home, would definitely take place. There will be 24 Tanglewood concerts and the Berkshire Music Center School will operate. Good news for all who have come to take Tanglewood for granted. It would be good news for the orchestra if they could raise the $27,500 they need, too.

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Lockport Union Sun & Journal
Saturday, May 2, 1970

Berkshire Festival Schedule Carries

BOSTON (AP) — The Boston Symphony Orchestra announced Friday that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Thursday, May 14, 1970

Tanglewood Fete On

The management of the Boston Symphony Orchestra has announced that the summer season at Tanglewood will take place, despite a recent report that the festival would be off unless Tanglewood area businessmen could raise $27,500.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

MAY 2 1970 New England Newsclip

Tanglewood Festival Still Set for Summer

BOSTON (AP)—The annual Tanglewood Music Festival at Lenox in the Berkshires will take place as scheduled this summer, the Boston Symphony Orchestra says.

An orchestra spokesman said the announcement was made Friday because of published reports that financial problems might force the festival to close.

PRESS-HERALD
PORTLAND, MAINE

APR 24 1970 New England Newsclip

Tanglewood Festival Faces Money Trouble

PITTSFIELD, Mass. (UPI) — The head of the Boston Symphony Orchestra trustees said Thursday the annual Tanglewood Music Festival in Lenox would be forced to close unless local businessmen raise $27,000.

Talcot Bank, in a meeting with local business officials, noted summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood, operated each summer by the Boston Symphony, faced the same prospect.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. In turn, he said, the merchants should help try to keep the festival in the Berkshires by raising $27,000.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAY 5 1970 New England Newsclip

Tanglewood on, BSO announces

United Press International

LENOX — The Boston Symphony Orchestra says this Summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances.

The orchestra made the announcement yesterday to clear up what it said was confusion over recent comments regarding the future of the Summer program.

At that time, a spokesman for the trustees said if the Summer program was to continue local businesses would have to help raise $27,000 to meet the expenses.

PRESS
MIDDLETOWN, CONN.
(E) 19,775

MAY 13 1970 New England Newsclip

Festival On At Tanglewood

The management of the Boston Symphony Orchestra stated today that the upcoming summer season at Tanglewood, BSO summer home, will definitely take place. A wire service report had indicated earlier that unless Tanglewood-area businessmen quickly raise $27,500 this summer's festival was off. The erroneous report stemmed from an incorrect account of a speech delivered to Berkshire Hills businessmen by Talcott M. Banks, BSO Trustee President.

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254

MAY 2 1970 New England Newsclip

Chairman for election of officers.

TANGLEWOOD STILL ON

BOSTON (UPI) — Boston Symphony Orchestra officials denied Friday reports the Tanglewood Festival would not open this summer. "The upcoming summer season will definitely take place," an official said.

MONITOR
BOSTON, MASS.
(M) 210,850

APR 25 1970 New England Newsclip

Tanglewood not closing

Boston

A spokesman for the Boston Symphony Orchestra denied that its annual Tanglewood Music Festival was in imminent danger of closing for lack of funds.

Talcott Banks, chairman of the Boston Symphony Orchestra trustees, Thursday asked businessmen in the Berkshire area to donate $27,500 this year toward the $1 million projected cost of the festival.

The request is $7,500 more than the businessmen donated last year.

Mr. Banks noted that Tanglewood accounted for one-third of the Boston Symphony's deficit last year.

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350

APR 24 1970 New England Newsclip

Tanglewood Has Money Woes

PITTSFIELD, Mass. (UPI) — The head of the Boston Symphony Orchestra trustees said Thursday the annual Tanglewood Music Festival in Lenox would be forced to close unless local businessmen raise $27,000.

Talcot Bank, in a meeting with local business officials, noted summer music festivals in Chicago and Cleveland were scheduled to shut down because of a lack of funds and Tanglewood, operated each summer by the Boston Symphony, faced the same prospects.

Bank said the festival, which normally starts in late May or early June, attracts large numbers of tourists to the region to the benefit of local merchants. In turn, he said, the merchants should help try to keep the festival in the Berkshire by raising $27,000.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAY 5 1970 New England Newsclip

Tanglewood on, BSO announces

United Press International

LENOX — The Boston Symphony Orchestra says this Summer's season of Tanglewood concerts will be held — but future seasons may be jeopardized by lack of finances.

The orchestra made the announcement yesterday to clear up what it said was confusion over recent comments regarding the future of the Summer program.

At that time, a spokesman for the trustees said if the Summer program was to continue local businesses would have to help raise $27,000 to meet the expenses.

New York Post
D. 703,180 SAT. 369,902

MAY 14 1970 Byfield

Tanglewood Fete On

The management of the Boston Symphony Orchestra has announced that the summer season at Tanglewood will take place, despite a recent report that the festival would be off unless Tanglewood area businessmen could raise $27,500.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

MAY 2 1970 New England Newsclip

Music Festival On As Scheduled At Tanglewood

BOSTON (AP)—The annual Tanglewood Music Festival at Lenox in the Berkshires will take place as scheduled this summer, the Boston Symphony Orchestra says.

An orchestra spokesman said the announcement was made Friday because of published reports that financial problems might force the festival to close.

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

MAY 2 1970 New England Newsclip

TANGLEWOOD STILL ON

BOSTON (UPI) — Boston Symphony Orchestra officials denied Friday reports the Tanglewood Festival would not open this summer. "The upcoming summer season will definitely take place," an official said.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

MAY 24 1970 New England Newsclip

Tanglewood cancellation called 'erroneous'

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

The management of the Boston Symphony Orchestra terms "erroneous" a wire service report last month that the upcoming summer season at Tanglewood would be cancelled unless Tanglewood-area businessmen quickly raised $27,500 to help defray expenses.

A report that the orchestra's summer program was "very much in peril" is said to stem from an incorrect account of a speech delivered April 22 to Berkshire Hills businessmen by Talcott M. Banks, president of the orchestra's trustees.

Bank's speech referred to the well known financial problems of American symphony orchestras, which he said the Boston Symphony shares.

Businessmen were advised that they were expected to give $27,500 this year — $7,500 more than was contributed last year.

Banks said that the Berkshire Music Festival (and presumably a portion of the Berkshire Music Center, educational department of the Boston Symphony) accounts for about one-third of the orchestra's annual deficit of $1.5 million.

The Tanglewood season of eight weeks costs about $1-million, only half of which is realized in ticket sales. There is income from the orchestra's endowment fund but it has been necessary to use capital reserves.

Banks referred to long-term jeopardy of all such summer festivals.

The orchestra's management stated that the Banks discussion dealt with the outlook over the next several years and did not in any way imply that Tanglewood might be cancelled this summer.

There will be 24 regular concerts in the Berkshire Music Festival, from July 3 through August 23.

Concerts will be Friday nights at 9 p.m. (with a Weekend Prelude at 7 p.m. for early-comers), Saturdays at 8 p.m., and Sunday afternoons at 2:30 p.m.

This summer's opening weekends will not be devoted to baroque music played by a reduced orchestra.

New Music Director

Seiji Ozawa, Tanglewood's new music director, will conduct the opening concert on July 3 with Bernstein's "Chichester Psalms" for chorus and orchestra, Ligeti's "Atmospheres," and Berlioz' "Fantastic" Symphony.

Concertmaster Joseph Silverstein will be soloist for the Saturday, July 4, program in Stravinsky's Violin Concerto in D. Balance of the program is Stravinsky's "Firebird" Suite, and Mozart's Overture to "The Marriage of Figaro" and "Linz" Symphony.

Leonard Bernstein, laureate conductor of the New York Philharmonic and adviser to Tanglewood, will close the first weekend, July 5, with Mahler's Symphony No. 2, "Resurrection," with the Harvard Glee Club, Radcliffe Choral Society, Tanglewood Festival Chorus, and Boston Symphony.

Eugene Ormandy, conductor of the Philadelphia Orchestra, will not conduct at Tanglewood this summer as previously announced. Ormandy is undergoing surgery this summer which will keep him from his own Saratoga Performing Arts appearances until the final weekend, late in August.

Other Conductors

Other Tanglewood conductors this summer are William Steinberg, Aaron Copland, and Arthur Fiedler, Gunther Schuller, Fruhbeck de Burgos, and Michael Tilson Thomas.

Piano soloist are Vladimir Ashkenazy, Christoph Eschenbach, Rudolf Firkusny, Claude Frank, Lili Kraus, Jerome Lowenthal, Peter Serkin, Yugi Takahashi, Andre Watts and Alexis Weissenberg.

The violinists are Silverstein, Ishtak Perlman, and Paul Zukowsky, who recently gave a recital at Alden Hall, under the joint auspices of the Worcester Art Museum and Worcester Polytechnic Institute. Cello soloist will be Jules Eskin of the Boston Symphony.

Singers are John Alexander, Phyllis Curtin, Rosalind Elias, Ezio Flagello, Loma Haywood, Tom Krause, Christa Ludwig, George Shirley, Leopold Simoneau and Teresa Stratas.

Beethoven Concerts

Two weekends of Beethoven concerts will be conducted by Steinberg to commemorate the 200th anniversary of the composer's birth.

They are July 31-Aug. 2, and Aug. 14-16. The five piano concertos will be played by Frank, Watts, Ashkenazy, Firkusny and Lowenthal. In addition will be Beethoven's Triple Concerto, overtures and symphonies, including the ninth on August 16.

Other highlights are the Berlioz Requiem, conducted by Ozawa to close the festival on Aug. 23, and Ozawa conducting a concert staging of Mozart's opera, "Cosi Fan Tutte," July 11.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

MAY 2 1970 New England Newsclip

BSO to conduct annual festival in Berkshires

BOSTON (AP) — The Boston Symphony Orchestra announced Friday that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the Orchestra's press office.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN CITIZEN ADVERTISER
Saturday, May 2, 1970

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

MAY 2 1970 New England Newsclip

785

TANGLEWOOD FESTIVAL

Boston — (AP) — The annual Tanglewood Music Festival at Lenox in the Berkshires will take place as scheduled this summer, the Boston Symphony Orchestra says. An orchestra spokesman said the announcement was made Friday to counteract published reports that financial problems might force the festival to close.

Tanglewood open

BOSTON (AP) — The Boston Symphony Orchestra announced Friday that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN CITIZEN ADVERTISER
Saturday, May 2, 1970

Tanglewood Event Set This Summer

BOSTON (AP) — The Boston Symphony Orchestra announced Friday that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN CITIZEN ADVERTISER
Saturday, May 2, 1970

Tanglewood to Bloom

BOSTON (AP) — The Boston Symphony Orchestra announced Friday that the annual Tanglewood Festival in the Berkshire Mountains would take place as scheduled this summer.

Reports had circulated indicating financial problems might force Tanglewood to close, according to the orchestra's press office.

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520 (S) 14,727

MAY 3 1970 New England Newsclip

TANGLEWOOD STILL ON

BOSTON (UPI)—Boston Symphony Orchestra officials denied Friday reports the Tanglewood Festival would not open this summer. "The upcoming summer season will definitely take place," an official said.

EXPRESS
PORTLAND, MAINE
(E) 30,034

MAY 2 1970 New England Newsclip

785

Tanglewood Still On

BOSTON (UPI)—Boston Symphony Orchestra officials denied Friday reports the Tanglewood Festival would not open this summer. "The upcoming summer season will definitely take place," an official said

music

SUMMER HIGHLIGHTS

It didn't seem to be a summer of musical discontent in New York. The Philharmonic, the Metropolitan Opera, and other, less famous organizations brought free music to large and small parks. Filmed operas drew big audiences to Philharmonic Hall, which also housed a Mozart-Haydn-Schubert festival, some jazz from Preservation Hall, New Orleans, and a show-bizzy debut "recital" by Ivan Rebroff.

Beyond city and state borders, but accessible with varying degrees of difficulty, thanks to the invention of the wheel were the exalted Marlboro in Vermont, the famous Tanglewood in the Berkshires, and the intimate Caramoor in Upper Westchester. Add to these summer music festivals a relative newcomer at Waterloo Village, a pleasantly and not overpoweringly restored Colonial settlement complete with gardens, brooks, ponds, frame houses, and an acoustically decent concert tent in which no less than Pablo Casals has been pleased to conduct these past two summers en route from San Juan to Marlboro.

One of the highest of the summer highlights surely was Don Pablo, at the age of 93, up there on the podium and amidst a crackling wind that threatened to bring the tent down on all our heads, rehearsing in the afternoon and presenting to the public that June night a conception of Mozart's "Jupiter" Symphony contrasting fury with grace in the first three movements and driving the finale at maximum pressure on the principal voice in the moment's counterpoint without ever pulling apart the over-all structural complex. Whenever that balance between form and content is achieved in that kind of music, the flame of genius burns up planets.

It's been obvious for more than a few years now that Alexander Schneider practices the Casals doctrine of keeping music, musicians, and audiences awake. Schneider is the inexhaustible live wire on a circuit of musical electricity that has stretched from Prades to Marlboro, or from Casals to Rudolf Serkin. It was evident certainly in so many of those New School concerts in winters past, and emphatically last December in Carnegie Hall, with Schneider leading a crash-coached group of string students in some of the most breathtaking Bach I had ever heard. (Mr. Schneider looks forward to more of this next December.) The live wire was also working at the Waterloo Village concert to accompany Mieczyslaw Horszowski's performance of Beethoven's Fourth Piano Concerto, a performance lacking a little in keyboard glitter and dash but extremely sensitive to the way phrases should begin, soar, and close.

About Marlboro I can give no report. Hoping to get there one summer or other, I can only relay the reaction of a usually blase acquaintance, to wit: "Go—even if you have to walk all the way."

Tanglewood, which used to prosper so mightily by reducing the 50-Pieces formula once propounded by Virgil Thomson down to 35, has been saving its soul these last few years by presenting, with the help of the Fromm Foundation, a week of up-to-the-minute contemporary music. As fate would have it, I missed the Fromm week this year and only got up to the Berkshires for Mahler's Second Symphony, with the Boston Symphony Orchestra, Christa Ludwig, Lorna Haywood, and an army of choristers all conducted

music

Continued from page 36

by Leonard Bernstein. Despite my extreme-side seat location, at which some of the work's biggest effects seemed noticeably dampened, this was a performance with tremendous tension and long-breathed song. If Miss Ludwig sang the "Urlicht" movement with nothing like the transfixing, childlike intensity Jennie Tourel once brought to it on the very same stage, she sang it gorgeously none the less. And as for the Bernstein manner with the earth-shaking finale, he once more made it evident that, if you've heard one apocalypse, you haven't necessarily heard them all.

A good deal closer to New York City is Caramoor, and if the Rosen estate where this all-outdoor festival takes place was hit very hard by some raw weather this summer, compensation was at hand in the thoroughly unhackneyed programming by the musical director, Julius Rudel. A couple of the concerts were discussed some weeks ago in this column, but I wouldn't want to let more time go by without talking about Mr. Rudel's big-scaled revival of Mozart's "Idomeneo," the American premiere of Malcolm Williamson's opera, "The Growing Castle," and one particularly outstanding concert.

The "Idomeneo" was sung and played grandly and heroically, for the most part. As it happened, any strivings for orchestral delicacy, and there are golden opportunities for it, had to be abandoned in any case; the evening's rain was somewhat too steady. Tenor George Shirley, in the title role, charged gallantly and successfully through "Furo del mar," and Bianca Sauler, Maralin Niska, John Stewart, and Richard Stilwell handled their abridged roles competently. This despite Tito Capobianco's absolutely frilly and silly staging, which sourrounded every principal with his or her own little corps de ballet and spread asunder as far as possible those whom music and libretto had joined together. And no hint of a sea monster, although Bruce Harrow's luxuriantly feathered costumes were a treat.

Mr. Williamson's libretto for his opera skillfully condenses Strindberg's "A Dream Play," but the music lacks the power to make the opera exist on its own terms. It's true that the music in Kristina's "pasting" scene trips along engagingly, especially as sung by Nancy Williams, but the rest of the score, for all its staying on the conservative side of modernism, traces frail excuses for singing, except near the end, when goddess and poet part and a comfortable evocation of Richard Strauss takes over. The composer, behind the scenes, played a number of percussion and keyboard instruments, and the cast was made up of Clarice Carson, a bit too external and vocally stiff, as the goddess, and Miss Williams, the ever dependable William Metcalf, and the extremely promising Brent Ellis taking several roles each.

Mr. Rudel's final concert of the festival was as varied an assortment of Viennese music as you might ever encounter in one evening, except that something from the Schoenberg school might also have been included. But how often on a summer's night do you get, in one sitting, Maureen Forrester's rich contralto encompassing the grandeur of the Brahms "Alto Rhapsody" and following it up with three of Mahler's "Wunderhorn" songs, an excellent male chorus in two Schubert songs, Beethoven's "Prometheus" Overture, Haydn's 95th Symphony, and a couple of Johann Strauss polkas? Almost everything was stylistically right, except for the fact that Miss Forrester hit Mahler's "Rhine Legend" with a little too much beer-hall bounce. But she more than made up for that with her sumptuously vocalized and powerfully acted account of the same composer's "Where the Beautiful Trumpets Blow."

—Leighton Kerner

the lively world

by Milton R. Bass

DESPITE the economic squeeze, cultural events in Berkshire County didn't come off too badly this summer. Tanglewood, of course, was the keystone, and its draw of 257,419 patrons, up 20,482 from the year before, contributed to the fallout patronage of all the other events.

Attendance at the 24 regular Boston Symphony concerts was 186,190, up about 11,000 from the year before, but nowhere near the record of 213,000 set in 1963. The big boost this year came from the 51,459 people who attended the three Fillmore-at-Tanglewood Contemporary Trends concerts, and although this is good in its way, it has nothing to do with Tanglewood or what it basically stands for. The big draws for the classical season were the Beethoven weekends, and this, despite the howls of the avant-garde howlers, is what Tanglewood really stands for.

* * *

SUMMER THEATRE attendance was down in both ends of the county, Williamstown drawing about 70 per cent capacity, down about 10 per cent from the year before, and the Berkshire Theatre Festival in Stockbridge doing about 60 per cent of capacity, down some 15 per cent from the year before.

The BTF went through an internal upheaval just before the season started. William Gibson, president of the BTF, decided that the schedule set up by executive producer Lynn Austin was not within the goals of his faction, which was to present "original, American plays." Miss Austin resigned and Arthur Penn, who had been serving as artistic director for the past three years, stepped down. The Gibson group seems quite happy with the new direction of their theatre, and Miss Austin has taken steps to establish a group on the grounds of Music Inn next summer which will represent her approach to contemporary theatre. It could be that next summer we will have a most active third force in summer theatre around here. Meanwhile, the BTF is tentatively planning to present at least four "workshop" productions in Stockbridge during the fall and winter.

* * *

JACOB'S PILLOW reports that its attendance ended up just about the same as last year despite the tight situation. The Pillow presented 65 performances (4 more than ever before), including three world premieres. The big breakthrough sartorially was the dropping of tutus for form-revealing tights, which could stir new interest from a whole new group.

The movie business was spotty during the summer, with M*A*S*H the surprise hit of the season. The "nudie" movies did not fare as well as some people might expect. They did a respectable (I write some pretty subtle stuff, don't I?) amount of business, but nothing to make the theatres offer sex as a steady diet.

* * *

RESTAURANT BUSINESS in the county held up fairly well in comparison to last year, some of the restaurants showing a slight increase. Which goes to prove that the stomach is a cultural attraction that never loses its savor, and also that the restaurants around here give a pretty good show for the money.

The rock and folk concerts at Music Inn had ups and downs depending on the attraction and the weather, the smashing successes balanced off by the few dismal events, but when it comes to Nature and show biz, there's no telling if it's going to rain or pour.

Over the river, Saratoga had a pretty good year, especially in its ballet, which jumped some 50 per cent over the previous year. Their contemporary trends concerts consisted of anybody and everything, from the stars of "Hee Haw" to the Kitchen Sink (a rock group?).

All in all, it was a lively summer, and, all in all, it's a Lively World.

AKRON BEACON JOURNAL
AKRON, OHIO
D. 175,468 SUN. 203,118
AUG 30 1970

Fine Arts Report

by Theodore Price

MORE STATISTICS?

Tanglewood, the inland Summer home of the Boston Orchestra closed its 1970 season last week with a total attendance up more than 20,000 from last year, according to New York Times critic Donal Henahan.

Total attendance for the 8-week festival, reports Henahan was 257,419, compared to 236,937 in 1969. Twenty-four symphony programs and eight rehearsals drew 186,190, against 1969's 175,468.

Three rock concerts brought 51,459 through the Tanglewood turnstiles. The season's largest crowd, 18,784, attended the July 7 evening performance featuring The Who, Jethro Tull and It's a Beautiful Day.

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500
SEP 10 1970

BRICKTOWN, N. J.
DAILY OBSERVER
DAILY 8,500
SEP 4 1970

Tanglewood Rock Drew Record Crowds

NEW YORK — Summer of 1970 - a time when almost any outdoor rock gathering was doomed to either a rip-off, a riot or both - a time when the high hopes of the "Woodstock nation" were brutally crushed, Bill Graham and Tanglewood succeeded in producing three successful rock concerts at the Berkshire Music Center, Tanglewood, Lenox, Massachusetts, which reached, without untoward incident, a record-breaking 51,000 people.

For the first time in Tanglewood's history, the 12,000 plus people in attendance on the lawn were able to see the concerts as well as hear them, from a giant 20 x 16 foot color television screen onto which Joshua Television, with it's highly sophisticated MTS equipment, projected the concerts simultaneously, while at the same time feeding the show to tape, for later editing and possible use as a TV special.

Filmore at Tanglewood's 1970 summer season, which was produced as a Contempory Trends Concert under the auspices of the Berkshire Music Center, featured THE WHO, JETHRO TULL and IT'S A BEAUTIFUL DAY on July 7, CHICAGO, JOHN SEBASTIAN and THE PRESERVATION HALL JAZZ BAND on July 21, and SANTANA, MILES DAVIS and THE VOICES OF EAST HARLEM on August 18.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
SEP 1 1970
New England Newsclip

REFORMER
BRATTLEBORO, VERMONT
(E) 1,700
1970
New England Newsclip

Lively World

Beethoven

By Milton R. Bass

IF BEETHOVEN were alive today, he would be 200 years old.

But Beethoven IS alive today. Anyone who attended the Beethoven weekends at Tanglewood this summer could see from the audience reaction that Beethoven is alive and well and living wherever classical music is played.

Which brings us to the next life-death problem. There are those who say that within five years there will be no classical recordings made in the United States. An article in Newsweek recently stated that classical record sales have nosedived in this country because of "youth turned off by the concert hall's irrelevance, a shrinking number of serious-record stores, a union that has almost priced orchestras out of the market, radio stations dominated by pop re-leases, a record-buying public that only responds to a few glittering names, a repertory glutted by old war-horses."

* * *

OUR OWN Boston Symphony Orchestra severed its relationship with RCA Victor last year to go with Deutsche Grammophon Gesellschaft. The BSO hinted that it wanted out of its long-standing RCA contract because the American outfit would not be doing any classical recordings in a few years. But it was no secret that RCA was not having much luck selling BSO recordings, that it was putting pressure on the BSO to hire a glamorous conductor and that the only reason it had stuck with the BSO was that the Pops recordings were a big seller. Arthur Fiedler's birthday gift to the BSO was a letter stating that he, too, would sign with DGG.

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Some feel that a great deal of the problem lies in the fact that most of the recording companies are now run by lawyers or accountants, men who came up through the business office rather than the talent side. These men are interested only in numbers, and if classical records seem soft, then they pull back rather than attempt to charge forward.

* * *

AND WHEN WERE you last able to ask a clerk in a record store a question about classical music and get an answer? There was a time when you could hear a theme on the radio, go in a record store and hum it and the clerk would be able to identify the piece and get the record for you. Try it now and see what happens.

Also, the public is not interested in contemporary classical music. It is almost impossible to draw a crowd to a concert hall for contemporary compositions, let alone sell anybody a recording of them. Aaron Copland is about the last of the contemporary composers who writes music that sells, and they just celebrated his 70th birthday.

Some people maintain that classical music is dying because the younger generation associates it with the Establishment and puts it down, but Syer says his people go around the country to all the colleges, and they hear an amazing amount of classical music coming out of the dorm windows. This is a rather informal survey, to be sure, but it does indicate a positive attitude.

music

SUMMER HIGHLIGHTS

It didn't seem to be a summer of musical discontent in New York. The Philharmonic, the Metropolitan Opera, and other, less famous organizations brought free music to large and small parks. Filmed operas drew big audiences to Philharmonic Hall, which also housed a Mozart-Haydn-Schubert festival, some jazz from Preservation Hall, New Orleans, and a showbizzy debut "recital" by Ivan Rebroff.

Beyond city and state borders, but accessible with varying degrees of difficulty, thanks to the invention of the wheel were the exalted Marlboro in Vermont, the famous Tanglewood in the Berkshires, and the intimate Caramoor in Upper Westchester. Add to these summer music festivals a relative newcomer at Waterloo Village, a pleasantly and not overpoweringly restored Colonial settlement complete with gardens, brooks, ponds, frame houses, and an acoustically decent concert tent in which no less than Pablo Casals has been pleased to conduct these past two summers en route from San Juan to Marlboro.

One of the highest of the summer highlights surely was Don Pablo, at the age of 93, up there on the podium and amidst a crackling wind that threatened to bring the tent down on all our heads, rehearsing in the afternoon and presenting to the public that June night a conception of Mozart's "Jupiter" Symphony contrasting fury with grace in the first three movements and driving the finale at maximum pressure on the principal voice in the moment's counterpoint without ever pulling apart the over-all structural complex. Whenever that balance between form and content is achieved in that kind of music, the flame of genius burns up planets.

It's been obvious for more than a few years now that Alexander Schneider practices the Casals doctrine of keeping music, musicians, and audiences awake. Schneider is the inexhaustible live wire on a circuit of musical electricity that has stretched from Prades to Marlboro, or from Casals to Rudolf Serkin. It was evident certainly in so many of those New School concerts in winters past, and emphatically last December in Carnegie Hall, with Schneider leading a crash-coached group of string students in some of the most breathtaking Bach I had ever heard. (Mr. Schneider looks forward to more of this next December.) The live wire was also working at the Waterloo Village concert to accompany Mieczyslaw Horszowski's performance of Beethoven's Fourth Piano Concerto, a performance lacking a little in keyboard glitter and dash but extremely sensitive to the way phrases should begin, soar, and close.

About Marlboro I can give no report. Hoping to get there one summer or other, I can only relay the reaction of a usually blase acquaintance, to wit: "Go—even if you have to walk all the way."

Tanglewood, which used to prosper so mightily by reducing the 50-Pieces formula once propounded by Virgil Thomson down to 35, has been saving its soul these last few years by presenting, with the help of the Fromm Foundation, a week of up-to-the-minute contemporary music. As fate would have it, I missed the Fromm week this year and only got up to the Berkshires for Mahler's Second Symphony, with the Boston Symphony Orchestra, Christa Ludwig, Lorna Haywood, and an army of choristers all conducted

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500

SEP 10 1970

music

Continued from page 36

by Leonard Bernstein. Despite my extreme-side seat location, at which some of the work's biggest effects seemed noticeably dampened, this was a performance with tremendous tension and long-breathed song. If Miss Ludwig sang the "Urlicht" movement with nothing like the transfixing, childlike intensity Jennie Tourel once brought to it on the very same stage, she sang it gorgeously none the less. And as for the Bernstein manner with the earth-shaking finale, he once more made it evident that, if you've heard one apocalypse, you haven't necessarily heard them all.

A good deal closer to New York City is Caramoor, and if the Rosen estate where this all-outdoor festival takes place was hit very hard by some raw weather this summer, compensation was at hand in the thoroughly unhackneyed programming by the musical director, Julius Rudel. A couple of the concerts were discussed some weeks ago in this column, but I wouldn't want to let more time go by without talking about Mr. Rudel's big-scaled revival of Mozart's "Idomeneo," the American premiere of Malcolm Williamson's opera, "The Growing Castle," and one particularly outstanding concert.

The "Idomeneo" was sung and played grandly and heroically, for the most part. As it happened, any strivings for orchestral delicacy, and there are golden opportunities for it, had to be abandoned in any case; the evening's rain was somewhat too steady. Tenor George Shirley, in the title role, charged gallantly and successfully through "Furo del mar," and Bianca Sauler, Maralin Niska, John Stewart, and Richard Stilwell handled their abridged roles competently. This despite Tito Capobianco's absolutely frilly and silly staging, which sourrounded every principal with his or her own little corps de ballet and spread asunder as far as possible those whom music and libretto had joined together. And no hint of a sea monster, although Bruce Harrow's luxuriantly feathered costumes were a treat.

Mr. Williamson's libretto for his opera skillfully condenses Strindberg's "A Dream Play," but the music lacks the power to make the opera exist on its own terms. It's true that the music in Kristina's "pasting" scene trips along engagingly, especially as sung by Nancy Williams, but the rest of the score, for all its staying on the conservative side of modernism, traces frail excuses for singing, except near the end, when goddess and poet part and a comfortable evocation of Richard Strauss takes over. The composer, behind the scenes, played a number of percussion and keyboard instruments, and the cast was made up of Clarice Carson, a bit too external and vocally stiff, as the goddess, and Miss Williams, the ever dependable William Metcalf, and the extremely promising Brent Ellis taking several roles each.

Mr. Rudel's final concert of the festival was as varied an assortment of Viennese music as you might ever encounter in one evening, except that something from the Schoenberg school might also have been included. But how often on a summer's night do you get, in one sitting, Maureen Forrester's rich contralto encompassing the grandeur of the Brahms "Alto Rhapsody" and following it up with three of Mahler's "Wunderhorn" songs, an excellent male chorus in two Schubert songs, Beethoven's "Prometheus" Overture, Haydn's 95th Symphony, and a couple of Johann Strauss polkas? Almost everything was stylistically right, except for the fact that Miss Forrester hit Mahler's "Rhine Legend" with a little too much beer-hall bounce. But she more than made up for that with her sumptuously vocalized and powerfully acted account of the same composer's "Where the Beautiful Trumpets Blow."

—Leighton Kerner

AKRON BEACON JOURNAL
AKRON, OHIO
D. 175,468 SUN. 203,118

AUG 30 1970

Fine Arts Report

by Theodore Price

MORE STATISTICS?

Tanglewood, the inland Summer home of the Boston Orchestra closed its 1970 season last week with a total attendance up more than 20,000 from last year, according to New York Times critic Donal Henahan.

Total attendance for the 8-week festival, reports Henahan was 257,419, compared to 236,937 in 1969. Twenty-four symphony programs and eight rehearsals drew 186,190, against 1969's 175,468.

Three rock concerts brought 51,459 through the Tanglewood turnstiles. The season's largest crowd, 18,784, attended the July 7 evening performance featuring The Who, Jethro Tull and It's a Beautiful Day.

the lively world

by Milton R. Bass

DESPITE the economic squeeze, cultural events in Berkshire County didn't come off too badly this summer. Tanglewood, of course, was the keystone, and its draw of 257,419 patrons, up 20,482 from the year before, contributed to the fallout patronage of all the other events.

Attendance at the 24 regular Boston Symphony concerts was 186,190, up about 11,000 from the year before, but nowhere near the record of 213,000 set in 1963. The big boost this year came from the 51,459 people who attended the three Fillmore-at-Tanglewood Contemporary Trends concerts, and although this is good in its way, it has nothing to do with Tanglewood or what it basically stands for. The big draws for the classical season were the Beethoven weekends, and this, despite the howls of the avant-garde howlers, is what Tanglewood really stands for.

* * *

SUMMER THEATRE attendance was down in both ends of the county, Williamstown drawing about 70 per cent capacity, down about 10 per cent from the year before, and the Berkshire Theatre Festival in Stockbridge doing about 60 per cent of capacity, down some 15 per cent from the year before.

The BTF went through an internal upheaval just before the season started. William Gibson, president of the BTF, decided that the schedule set up by executive producer Lynn Austin was not within the goals of his faction, which was to present "original, American plays." Miss Austin resigned and Arthur Penn, who had been serving as artistic director for the past three years, stepped down. The Gibson group seems quite happy with the new direction of their theatre, and Miss Austin has taken steps to establish a group on the grounds of Music Inn next summer which will represent her approach to contemporary theatre. It could be that next summer we will have a most active third force in summer theatre around here. Meanwhile, the BTF is tentatively planning to present at least four "workshop" productions in Stockbridge during the fall and winter.

* * *

JACOB'S PILLOW reports that its attendance ended up just about the same as last year despite the tight situation. The Pillow presented 65 performances (4 more than ever before), including three world premieres. The big breakthrough sartorially was the dropping of tutus for form-revealing tights, which could stir new interest from a whole new group.

The movie business was spotty during the summer, with M*A*S*H the surprise hit of the season. The "nudie" movies did not fare as well as some people might expect. They did a respectable (I write some pretty subtle stuff, don't I?) amount of business, but nothing to make the theatres offer sex as a steady diet.

* * *

RESTAURANT BUSINESS in the county held up fairly well in comparison to last year, some of the restaurants showing a slight increase. Which goes to prove that the stomach is a cultural attraction that never loses its savor, and also that the restaurants around here give a pretty good show for the money.

The rock and folk concerts at Music Inn had ups and downs depending on the attraction and the weather, the smashing successes balanced off by the few dismal events, but when it comes to Nature and show biz, there's no telling if it's going to rain or pour.

Over the river, Saratoga had a pretty good year, especially in its ballet, which jumped some 50 per cent over the previous year. Their contemporary trends concerts consisted of anybody and everything, from the stars of "Hee Haw" to the Kitchen Sink (a rock group?).

All in all, it was a lively summer, and, all in all, it's a Lively World.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 1 1970

New England Newsclip

BRICKTOWN, N. J.
DAILY OBSERVER
DAILY 8,500

SEP 4 1970

Tanglewood Rock Drew Record Crowds

NEW YORK — Summer of 1970 - a time when almost any outdoor rock gathering was doomed to either a rip-off, a riot or both - a time when the high hopes of the "Woodstock nation" were brutally crushed, Bill Graham and Tanglewood succeeded in producing three successful rock concerts at the Berkshire Music Center, Tanglewood, Lenox, Massachusetts, which reached, without untoward incident, a record-breaking 51,000 people.

For the first time in Tanglewood's history, the 12,000 plus people in attendance on the lawn were able to see the concerts as well as hear them, from a giant 20 x 16 foot color television screen onto which Joshua Television, with it's highly sophisticated MTS equipment, projected the concerts simultaneously, while at the same time feeding the show to tape, for later editing and possible use as a TV special.

Fillmore at Tanglewood's 1970 summer season, which was produced as a Contempory Trends Concert under the auspices of the Berkshire Music Center, featured THE WHO, JETHRO TULL and IT'S A BEAUTIFUL DAY on July 7, CHICAGO, JOHN SEBASTIAN and THE PRESERVATION HALL JAZZ BAND on July 21, and SANTANA, MILES DAVIS and THE VOICES OF EAST HARLEM on August 18.

VERMONT

New England Newsclip

Lively World

Beethoven

By Milton R. Bass

IF BEETHOVEN were alive today, he would be 200 years old.

But Beethoven IS alive today. Anyone who attended the Beethoven weekends at Tanglewood this summer could see from the audience reaction that Beethoven is alive and well and living wherever classical music is played.

Which brings us to the next life-death problem. There are those who say that within five years there will be no classical recordings made in the United States. An article in Newsweek recently stated that classical record sales have nosedived in this country because of "youth turned off by the concert hall's irrelevance, a shrinking number of serious-record stores, a union that has almost priced orchestras out of the market, radio stations dominated by pop re-leases, a record-buying public that only responds to a few glittering names, a repertory glutted by old war-horses."

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GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 24 1970 New England Newsclip

Pop Mixed With Classics Pays Off

Tanglewood Attracts 186,190

By JOHN F. KYES
Gazette Music Critic

LENOX — In spite of an overdose of bad weather, which reduced lawn audiences, the Berkshire Music Festival at Tanglewood reported increased attendance over 1969.

Tanglewood's 33rd festival reported 186,190 at 24 major concerts by the Boston Symphony and eight open rehearsals, averaging 7,100 a concert.

Total attendance at paid public events at Tanglewood this year was over one-quarter million, several times the number of patrons the Saratoga Performing Arts Center in New York had for comparable forms of music.

69,787 at Saratoga

Saratoga this summer drew 69,787 to 18 concerts by the Philadelphia Orchestra, an average of 3,877 a concert.

While total ticket sales at Saratoga Springs soared from 1969's 231,434 to 338,696, special popular events accounted for 192,342 of this, and another 74,566 was for ballet.

Both Tanglewood and Saratoga registered attendance increases in all departments. Saratoga's soaring grand total (56 per cent over 1969) was produced by a host of special events, and in the field of classical music Saratoga added only 5 per cent and Tanglewood 6 per cent.

Saratoga had generally good weather, while Tanglewood's many wet nights reduced lawn audiences. A saving element in the Berkshire picture was the two groups of Beethoven commemorative concerts, which turned out to be among the largest weekends in the history of Tanglewood.

25,000 Hear Rock

Saratoga set a new record on Sept. 1, when almost 25,000 attended the concert by "Chicago," a rock group.

Tanglewood also attracted the impressive average of 17,153 each to three Contemporary Trends concerts by popular groups, arranged by Fillmore-at-Tanglewood.

Seven-seasons-old Meadow Brook Music Festival in Rochester, Mich. hit the jackpot this summer by changing from four Detroit Symphony programs per week to two classical concerts, plus "rock and jazz" Fridays and "Pops" on Sundays. Attendance rose from 1969's discouraging 88,250 for 38 concerts to a record 127,572 for 34 events.

And it is clear that all these festivals are finding it expedient to mix youth and popular music with symphonic concerts.

Summer—And The Musical Atmosphere

By BORIS NELSON
Blade Music Critic

What used to be — and to some still is — a pleasant summer vacation near a place where music abounds has become in recent years more of a working place for professionals and young people aspiring to a professional career.

One immediately is reminded of such places as the National Music Camp at Interlochen, Mich., which has always been a training place for the talented young, not that that the theaterical arts, dancing, and the plastic arts are forgotten.

But to many, Tanglewood's Berkshire Festival, Saratoga, Blossom, and Meadow Brook, just to mention a few, are names that conjure up pleasant evenings and Sunday afternoons with such as the Boston Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, and the Detroit Symphony under distinguished conductors with many distinguished soloists delighting with the standard repertoire.

This is no longer so. The repertoire by no means relies any longer on the tested masterworks exclusively, but experiments with lesser known old and very new works. The members of the respective orchestras are engaged in hard-working schedules as teachers in schools for talented young instrumentalists, composers, and conductors — and even critics.

Take Tanglewood, for example. Seiji Ozawa and Gunther Schuller shared the duties of artistic directors with Ozawa's principal responsibility the Festival Concerts, Schuller's main concern the Berkshire Music Center (the Boston Orchestra's summer academy for advanced music studies).

Leonard Bernstein, meanwhile, assumed a post as adviser, gave a series of classes and seminars, and conducted the Bostonians as well as the student orchestras.

Ozawa conducted Bernstein music, Bernstein conducted Mahler. Copland conducted Copland, Steinberg, and Rudolf; Dorati conducted Beethoven.

There was opera in concert verions, and there was music by Ligeti, Schoenberg, Satie, Webern, Xenakis, Schuller, Krenek, Szymanonwski, Scriabin, and Lutslawski, few of whose works appear during the winter seasons.

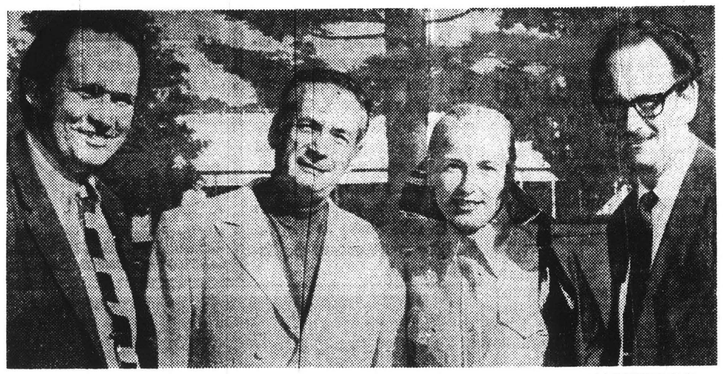
And there was Boston Pops-at-Tanglewood with Arthur Fiedler and six Contemporary Trends Concerts — a euphonism for some classy jazz and rock concerts that attracted more than 50,000 listeners.

An expanded conducting program, under the direction of veteran Leon Barzin of the National Orchestral Association, one of the earliest and consistently most productive training organizations in America, brought 11 conducting fellows into the caldron of activity.

There were eight weekly open rehearsals, the Festival of Contemporary Music (reported on last Sunday), young composers in residence, and, under a new artist-in-residence program, there was soprano Phyllis Curtin and pianist Byron Janis, who gave master classes. The list of soloists and other artists involved is much too long, however impressive, to catalog here.

* * *

Another activity, in which I was particularly interested and involved, was the 2nd Annual Critics Institute sponsored by the Music Critics Association (your reporter is in his third year as president) and the Fromm Music Foundation under the direction of Dr. Elliott Galkin, music critic of the Baltimore Sun, who also teaches at Goucher College and the Peabody Conservatory. Six junior critics were in residence from Aug. 13 through 23, attending rehearsals and concerts, meeting with composers and writing reviews under the tutelage of MCA senior critics Harold Schonberg of the New York Times, Irving Lowens of the Washington Star, Thomas Willis, of the Chicago Tribune, Elliott Galkin, and myself.



OFFICIALS TAKE TIME OUT FOR PHOTOGRAPHER AT TANGLEWOOD

From left, Dr. Elliott Galkin, director of the Critics' Fellowship Program; Leon Barzin, director of orchestral conducting; Mrs. Carolyn Raney, executive secretary; and Dr. Boris Nelson, The Blade's music critic

As one taught, one learned from the young critics — Father James Burns, writer for The Voice, Catholic Choirmaster, and Semaphore; James E. Harvey of the Flint (Mich.) Journal; Peggy Ann McKay of Denver, Colo.; Susan G. Raccoli, a student in the Rockefeller project for the training of music critics at the University of Southern California, and going to the Houston Post; James Roxbury, former stringer of the Washington Star and a composer as well, and Carol W. Steiner of the Buffalo Evening News and a contributor to Current Musicology.

The object of this program is the creation of a dynamic forum, exposed under pressure to as much contemporary music as one might hear during an entire season at home (except possibly in Buffalo, where Lukas Foss propheted such music), as well as the more standard fare by the Boston Symphony which framed the project with its weekend concerts.

Congenial as the group was, the analyses by all hands was by no means always so, but to a purpose, as the whole philosophy of criticism and its place in daily journalism had to be considered in depth. Not that there was always agreement. On the contrary, as we hear with our own ears, so our reactions based on knowledge and experience, still speak their own comment —and not always in the same journalese either, since newspapers vary as to whom they seek to serve.

One fact among many emerged and that was the keen ability of these critics to verbalize, an ability which was shared by at least two of the composers who — while speaking their own new language musically — shared their thoughts frankly and ably, Barbara Kolb and Richard Felciano. Avant-gardism doesn't require awe, although some sympathy, identification would help, we learned.

The avant-garde composer is aware of stylistic coteries, "parroting the same fashionable devices" — Bernstein had referred to it in his opening address running from "didactic super-serialism to frivolous dada — some merely opportunistic. We also learned once again, since no composer reads or is ever influenced by criticism (the clipping books fill themselves!), that critics only "bump our ego." We learned in a fascinating exchange between Paul Fromm, founder-director of the Fromm Music Foundation, and Harold Schonberg, what "sympathy" can mean (Fromm is very sympathetic to the experimental; Schoenberg is not). Fromm pleaded for the non-master approach, while Schoenberg insisted that progress only comes from the dissatisfied and rejected the good second-class composer, insisting on master-standards.

What emerged was really a mutual affection for quality, arrived at in different ways. What everyone seemed to agree on was what Bernstein had referred to previously — "While some new music is fascinating, some titillating, some of it touching and even beautiful, it almost never is noble." And yet, it seems that in these days of turmoil, proxy wars, and impatience for instantaneous solutions of our problems, the noble would serve humanity best.

* * *

Since my car insists on misbehaving after each 500 miles, I missed the Saturday concert by the Bostonians, conducted by William Steinberg, but my colleagues assured me that Beethoven's Choral Fantasy and Choral Symphony No. 9 were done well.

Sunday's concert, under the baton of Max Rudolf, formerly of the Cincinnati Symphony, also all-Beethoven, dished up a rather tepid No. 5, due, let's be charitable, to depressing humidity.

Things went better during the last weekend of concerts. On Friday night, Gunther Schuller conducted the orchestra in his own "Spectra" with a reseated ensemble, a work of juxta-posed colors, floating pigmentation on a prepared canvas, with Ravelian and Stravinskyan chromosomes. There was chromatic and motivistic recognition and the piece was durch-komponiert.

Paul Zukofsky, the patron-saint of avant-garde violin music and a superb violinist, dashed off superbly the Szymanowski Violin Concerto No. 1, a post-romantic work with echoes of Strauss and Bruckner, turning spasmodically atonal.

The big piece of the evening was Scriabin's "Le poeme de l'extase," opus 54, which once created a scandal. One wonders why? It is a Lisztian-Debussyan explosion of sound on sound, but must ectascy be so noisy? The program began with a rather pedantic reading of Wagner's "Rienzi Overture," which seemed to set the color basis for the music that followed.

Seiji Ozawa conducted the final two performances of the season on Saturday evening and Sunday afternoon. The evening program brought forth a splendid reading of Lutoslawski's Concerto for Orchestra, written in 1954, strongly influenced by Bartok and Hindemith and permeated with Polish folk material. It is a strong work and needs to be heard more often. There was also the Bartok Concerto for Orchestra.

The disappointment of the evening to me were Alexis Weissenberg's ideas of Rachmaninoff's Piano Concerto No. 3 in D minor, opus 30. I had listened to Weissenberg's weekend prelude recital on Friday evening and was amazed at his most prodigious technical equipment and how little music he made with it. There is an elegance and technical elan about his playing with undoubted appeal, but there are dynamic quirks from thunderous jetstream runs and chords to disappearing whispers and little in between. Ozawa did splendidly in holding down the orchestra during the Rachmaninoff, which was often, but just how far can a conductor do this, or how often. What emerged was a very uneven, tattered rendition which also showed the stitching in the composition.

It poured all night and by 10 a.m. on Sunday it looked as if the elements had conspired to lend a hand to the performance of Berlioz' "Grande Messe des Morts," opus 5, in memory of former Boston conductor Charles Munch. But by concert-time, the rain had stopped and the sun tried hard to dry things up a bit. The Berlioz Requiem is a mighty work, aimed at being colossal, to impress with its four extra brass choirs, greatly augmented orchestra, plus 8 pairs of timpani and 10 pairs of cymbals and a huge chorus and tenor soloist. Ozawa, conducting without score, impressed with his absolute knowledge of the material, his clear and always balanced delineations, and his awareness of the arch of the work.

There were times when this overall empathy led to blurred details, but on the other hand there was a sense of climax to the work which came off impressively. The four extra bands, set at the periphery of the huge shed, served in stereo effect, but how more meaningful must this become in a hall. There was much excitement, if not all the spiritual milieu inherent in the pages of this magnificent score.

A practical note in conclusion: Sacrificing a goodly number of admissions, Tanglwood's shed now has new wooden seats, affording good back support and greater leg room — and what a difference it makes from the previously uncomfortable, narrow metal chairs that could freeze any spine on a cool or wet evening. And the entire shed has been repainted. Perhaps all this practical comfort aided somewhat in bringing Tanglewood's total attendance up more than 20,000 from 1969 — 257,419 people attended and that's a good figure with which to end this report.

As I Hear It

Sneak Preview

By Jay C. Rosenfeld

TANGLEWOOD programs are largely gleaned from the concerts the Boston Symphony Orchestra plays the preceding winter season in its home hall. The Boston management has just issued the contents of its 90th anniversary season (1970–71). A glance may allow us to get an early peek at what we will hear next summer.

The orchestra plays twenty-two weeks in three series, Friday afternoons, Saturday evenings and Tuesday evenings. This last series is divided unevenly between Symphony Hall and Sanders Theatre in Cambridge. There is a shorter series on Thursday evenings. The orchestra travels to Providence three times and to Philharmonic Hall in New York five times, where it repeats its Wednesday program on Fridays. This adds up to a lot of concerts but it doesn't mean the same number of programs for there can be as many as five repetitions of one.

* * * *

THE MUSICAL director of the orchestra, William Steinberg, will prepare six programs; Michael Thomas, the associate conductor, an equal number; Seiji Ozawa, Erich Leinsdorf and Rafael Kubelik, two each, and Donald Johanos, Rafael Fruhbeck de Burgos, Claudio Abbado and Bernard Haitink, one each.

Several first chair players from the orchestra's wind section will come forward for solos. Otherwise, there will be only one violinist soloist, Paul Zukovsky, in the William Schuman concerto; one cellist, Mstislav Rostropovich; three pianists, Maurizio Pollini, Joseph Kalichstein and Christoph Eschenbach. This is evidently the continuation of the policy of reducing expenses, but no one could have found fault with the brilliance of the artists chosen last year so on that score there need be no discrepant comment. I retain unforgettable memories, though, of Francescatti and Serkin in other years and of Christa Ludwig and Leopold Simoneau this year.

* * * *

A HASTY and probably inexact tabulation of the composers represented reveals that 45 are to be played. About a dozen are contemporaries. High man on the list is good old Mozart showing up on six programs, bad seconds are Beethoven, Stravinsky and Robert Schumann with only three each. Ravel, Schoenberg, Debussy, Prokofieff, Mahler, Brahms lower the gate to allow contemporary William Schuman to join their circle with two each. From here, however, the season looks good. The scattering of responsibility to nine conductors will not win unanimous approval, but maybe the spice of variety will compensate.

* * * *

IT WAS IN the spring of 1881 that Henry Lee Higginson founded the musical organization that brought world fame to Boston. At the time he published a statement of aims in which he expressed himself:

"My original scheme was to hire an orchestra of 60 men and a conductor, paying them all by the year, reserving for myself the right to all their time needed for rehearsals and for concerts and allowing them to give lessons when they have time. I should always wish to eschew vulgar music, such trash as is heard in the theatres, sentimental or sensational nonsense. I do not like Wagner's music, etc. etc."

In the first season 20 public rehearsals on Friday afterncons and 20 concerts on Saturday evenings were to be given. In the second season 26 concerts were given. The first concert took place on Oct. 22, 1881, in the Boston Music Hall. On Sept. 15, 1900, during the regime of Gov. Winthrop Murray Crane. Symphony Hall was inaugurated to replace the older hall, which had been built in 1852.

THE HISTORY of the organization and the parade of conductors and soloists make a list of unprecedented brilliance. The long list of works performed by the Boston Orchestra since its foundation testifies to a considerable catholicity of selection. All the shocking avant-garde composers of their eras were heard in Boston. Arnold Schoenberg was among them and H. Earle Johnson wrote that today one might say of Schoenberg what Oscar Wilde said of William Ernest Henley, the British poet and editor: "He has fought a good fight and has had to face every difficulty except popularity."

A summer series of daily concerts by a reduced contingent of the orchestra was inaugurated in 1885 under the name of the Music Hall Promenade Concerts, modeled on the London "Proms." After the erection of the new Symphony Hall in 1900, the summer concerts were renamed "Symphony Hall Pops" and later became known simply as "Boston Pops," of which Arthur Fiedler has been conductor since 1930.

* * * *

IN 1929, Fiedler launched a series of free outdoor concerts on the banks of the Charles River on the Boston site. These, known as Esplanade Concerts, are presented, weather permitting, six times a week in July.

The Boston Symphony came to the Berkshires in 1936, the third summer of the Berkshire Festivals. Serge Koussevitzky was the orchestra's conductor. They played the first summer under a tent at Holmwood, the second on the grounds of Tanglewood, still under a tent, however. But a storm prevented the completion of the Aug. 12 (1937) program. The immediate response to Koussevitzky's ultimatum — a permanent roof or no concerts — met immediate cooperation from the community, and the 1938 season was played in the Great Shed which today is the mecca of international interest of the musical world.

BERKSHIRE EAGLE
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SEP 26 1970 New England Newsclip

THE BLADE
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SEP 6 1970

Magazine of the
Sunday Herald Traveler
July 12, 1970

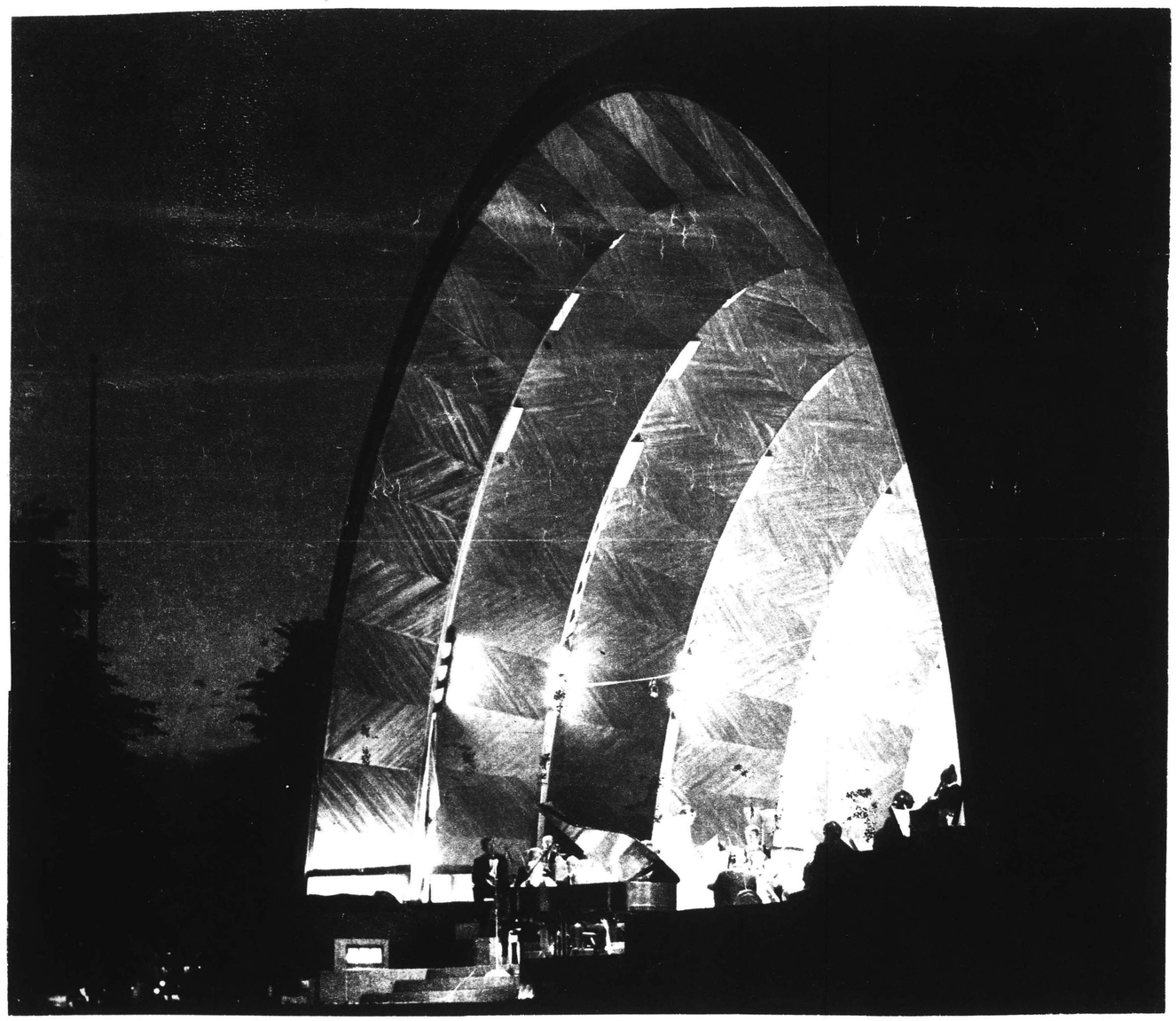
Herald

SUMMER FUN IN BOSTON / THE ESPLANADE STORY

Magazine of the
Sunday Herald Traveler
July 12, 1970

Herald

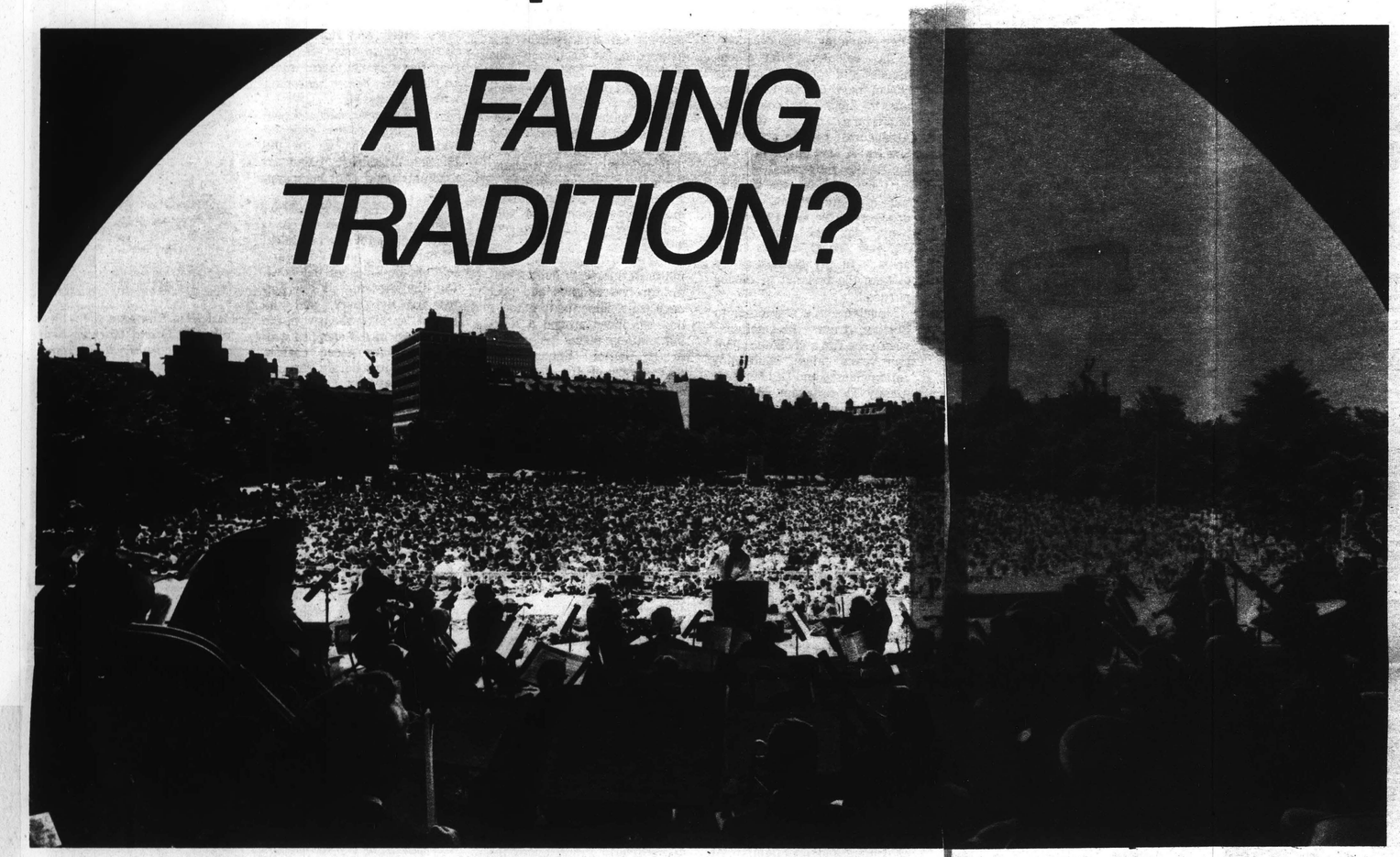
SUMMER FUN IN BOSTON / THE ESPLANADE STORY

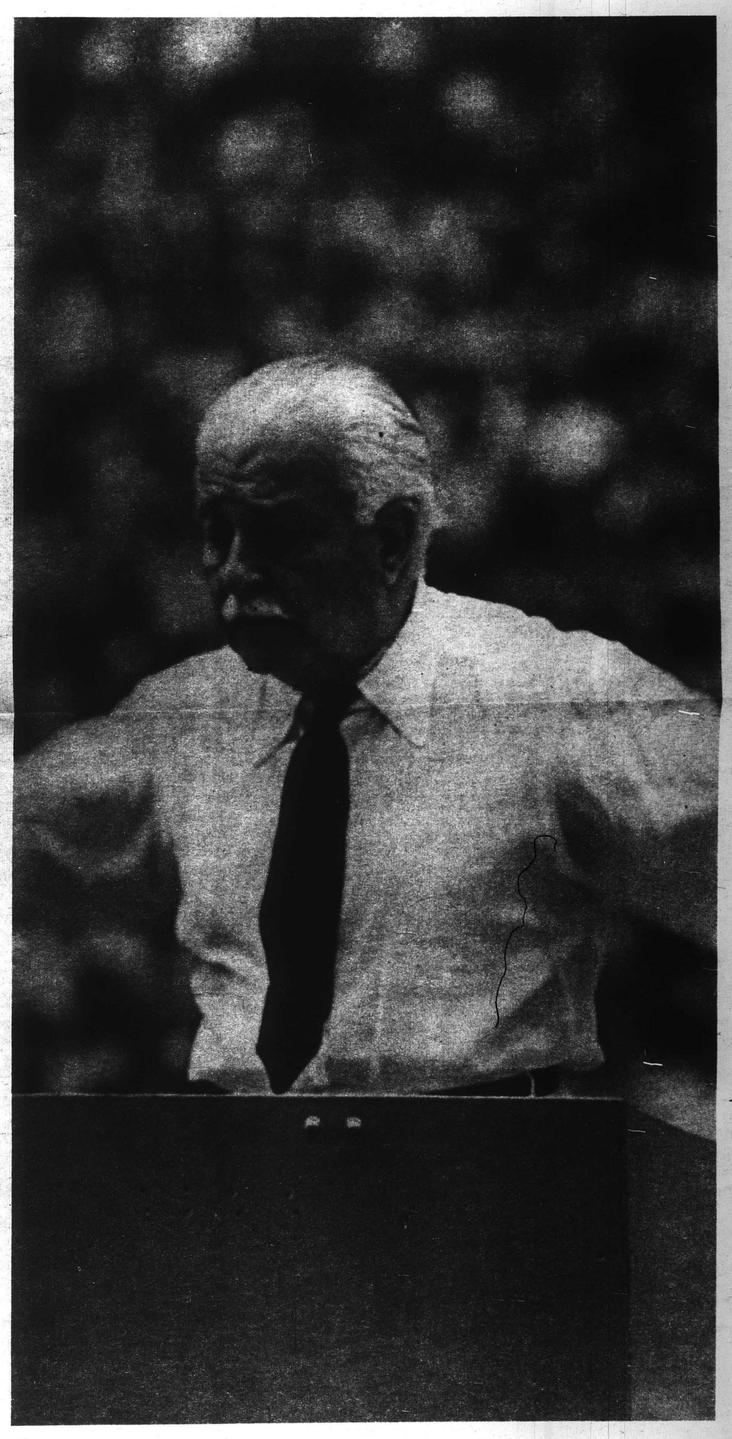


The Esplanade Concerts:

The 42nd season will open at the Hatch Memorial Shell tomorrow with Arthur Fiedler again on the conductor's stand. But there'll be fewer concerts than ever before.

A FADING TRADITION?





by McLaren Harris

The 42nd season of Esplanade Concerts will open at the Hatch Memorial Shell tomorrow. It will be Arthur Fiedler's 42nd consecutive year on the Hatch podium and will begin with a gala, admission-free (as always) concert celebration of his 75th birthday. It will also be the smallest Esplanade season since the series was founded in 1929.

As he has done in recent years, Fiedler will conduct opening night only and then depart for engagements elsewhere. The orchestra itself will be away from the Esplanade for three days, July 14 through 16 (July 14 at Bunker Hill, July 15 at Smith Field, Hyde Park, and July 16 at City Hall Plaza in the morning and Rogers Park, Brighton, in the evening). Esplanade programs resume July 17 and continue; Sunday excepted, through July 25.

To many, the 10-concert, nine-day Esplanade schedule looks suspiciously like the latest in an extended series of cutbacks and revives fears that the series, which often seems to be regarded as a kind of stepchild by the Boston Symphony Orchestra, could disappear entirely. Not that the Symphony is solely at fault; it incurs a deficit well into six figures through normal operations, and the annual season of free outdoor programs, even at the virtually rent-free Hatch Shell, is anything but self-sustaining.

The Esplanade Concerts were wholly the innovation of Fiedler, then a Symphony violinist. "Libraries and museums are free, but for music you always have to dig into your pocket. Why?" he asked himself. And so he went about Beacon Hill and environs, ringing doorbells and enlisting support for outdoor symphony concerts. His donors were skeptical—they thought he would attract mostly sailors and winos—but they came across.

The Esplanade Concerts opened July 4, 1929, performed by 43 musicians under a small wooden shell constructed for the purpose by the Metropolitan District Commission, which owns the land along the Charles. Warnings notwithstanding, in six weeks Fiedler and his Symphony musicians drew audiences totaling half a million.

In the beginning the concerts were undertaken at the personal financial risk of Fiedler and his donors. The Symphony had no business agreements regarding the Esplanade; the trustees were not convinced the series would last. And they were almost right.

In the years following 1929 the Depression bit deeply into the usual sources of support and threatened closure of the Esplanade venture. As a last resort Fiedler made a public appeal to his audiences for small individual donations, and the response was sufficient to continue the concerts on a three-week basis and justify construction in 1934 of a new, larger shell of welded steel plates cast at the Somerville Iron Works.

Not only did the series survive, but it gave welcome summer employment to hard-pressed Symphony men during the 1930's. Finally, after more than a decade of Esplanade seasons and as the multi-purpose, $240,000 granite-and-teak Edward Hatch Memorial Shell was being built, the BSO recognized it as an official Symphony function and took over its business management. By 1948 (a year of renewed financial appeals) the orchestra's membership had reached 85.

One of the Esplanade orchestra's principles is that it be composed chiefly, if not entirely, of Boston Symphony musicians. But the Symphony faced an increasing commit-

Above: A musician's eye view of an Esplanade audience. Right: Arthur Fiedler in his customary position.

Continued on next page

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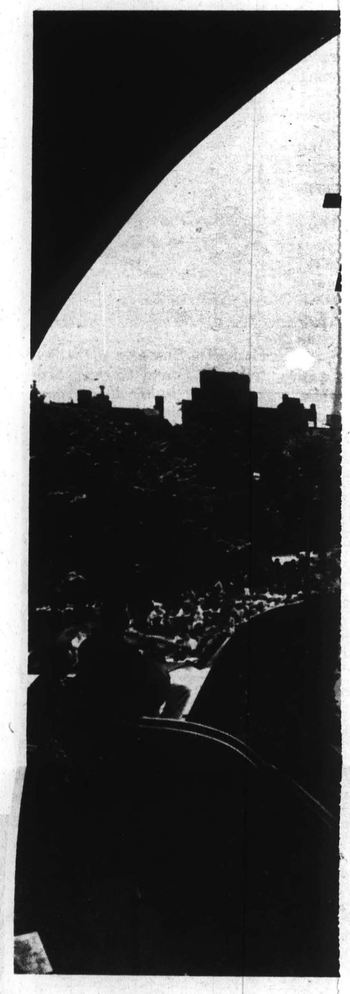
The concerts



by McLaren Harris

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ment to a growing Tanglewood schedule—where, after all, tickets could be sold and exposure gained to a wider audience, especially from New York City. That, in turn, boosted the Symphony's income via enhanced record sales.

During his 13-year reign as Symphony music director Charles Munch instituted the Bach-Mozart Weekends at Tanglewood, whereby the first two weekends in Lenox (which overlapped with the annual Esplanade season) required a much-reduced orchestra. For the first such week, half the Symphony went to Tanglewood and the other half played at the Esplanade, augmented by local professionals. For the second week the two halves exchanged places.

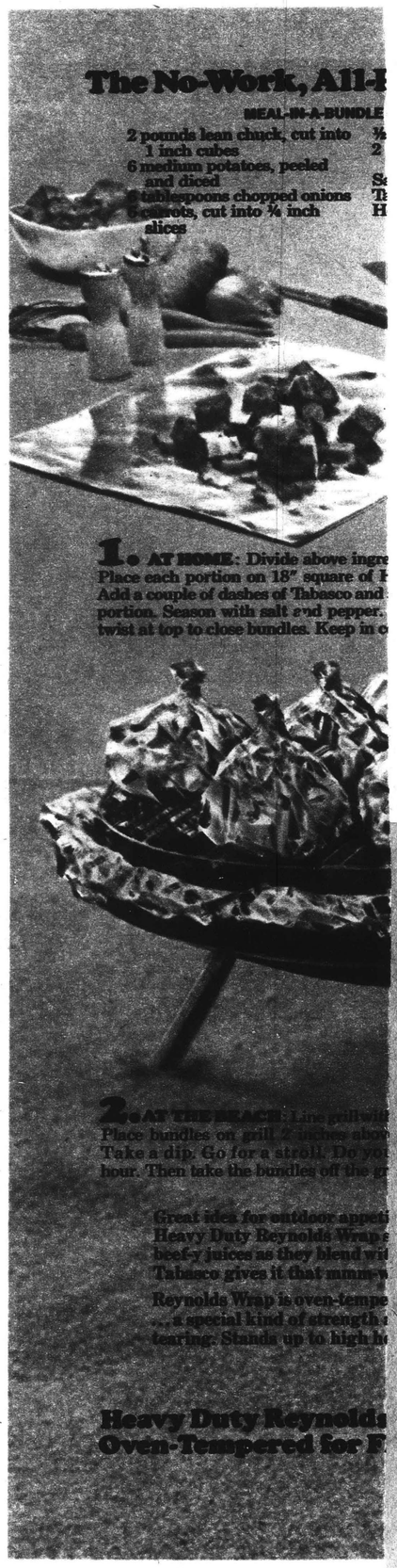
For the first summer after Erich Leinsdorf assumed command (1963), the arrangement remained intact. Then for 1964 Leinsdorf and the trustees decided to subtract one week from the Esplanade season and add it to Tanglewood, bringing the latter to its current duration of eight weeks.

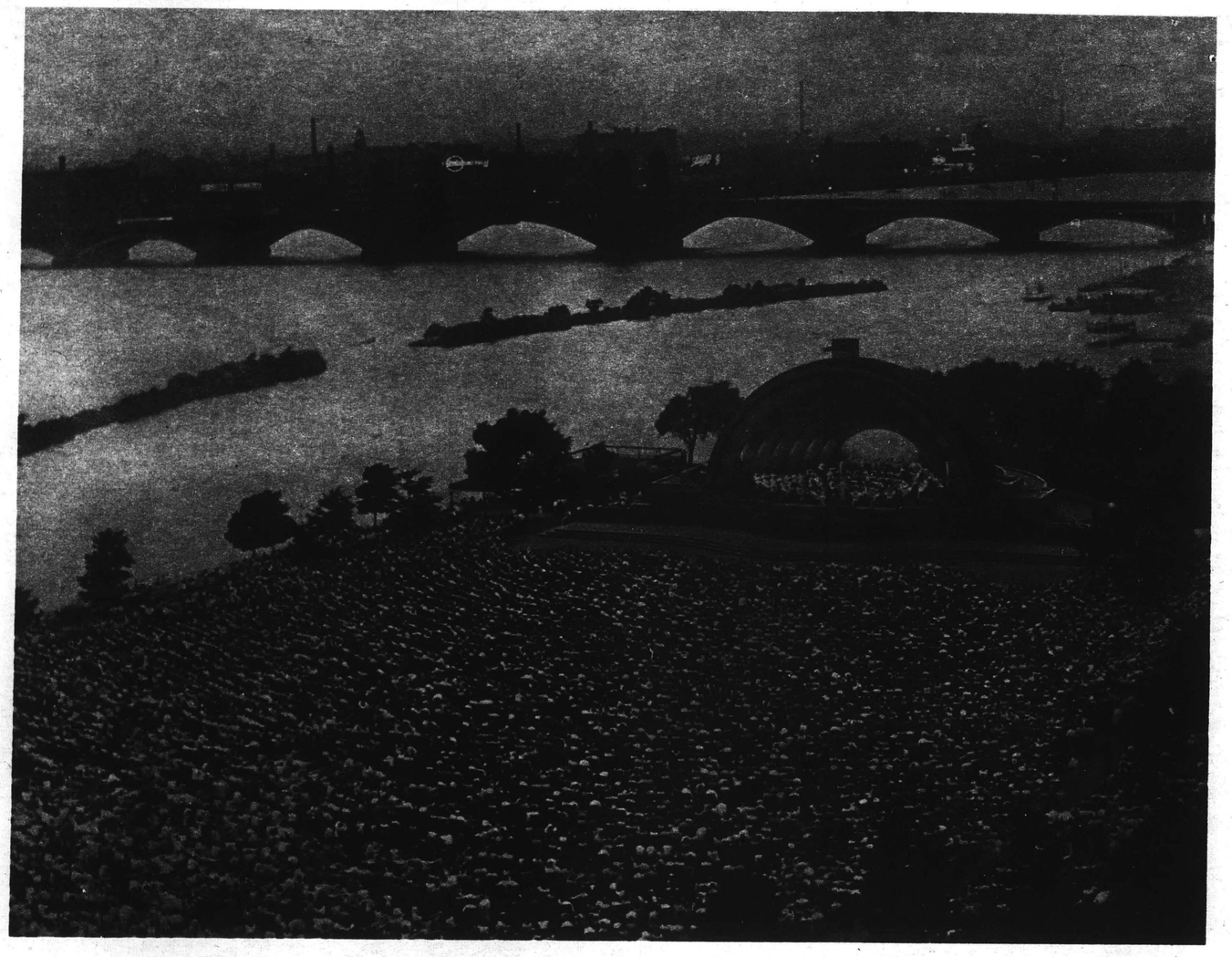
Also, the Bach-Mozart tradition began to falter. As Tanglewood's opening weekend traditionally falls close to July 4, it was deemed preferable to feature more extravagant orchestral works in proper holiday spirit (and again, it helped business). Bach and Mozart were relegated to the second and third weekends and the Esplanade dates were shifted here or there in response.

This year, Tanglewood's first two weekends are devoted primarily to larger works such as Mahler's "Resurrection" Symphony and Stravinsky's "Rite of Spring." The Esplanade season, July 13-25, is thus later than usual.

The decision to spend three

They come to the Esplanade concerts with their own chairs.





Above: Charles River provides a picturesque background for the Esplanade concerts. Right: Some of the Esplanade programs are designed for children.

concerts

Continued from page 25

definite, albeit less tangible, role in audience development. The casual listener who encounters Brahms or Beethoven for the first time at the Esplanade may become a regular Symphony subscriber later on. And the free programs support the Symphony's claim to status as a non-profit, educational institution (in the latter regard, it is curious to note that, as with this year's Pops programs, all notes about the music have been dropped from Esplanade program pamphlets).

The problems of the Esplanade Concerts are essentially the problems of the Hatch Shell, and chief among those is Storrow Drive. In the decade-plus between its construction and the highway's intrusion, the shell saw its greatest use and largest audiences. Concerts, drama, ballet, religious crusades, civic functions, war bond rallies and victory celebrations were held there.

When the highway was proposed, chief engineer Benjamin Fink stated that its presence would make "no appreciable difference" in conditions there. This explains why Mr. Fink was a highway engineer and not a musician or an acoustician and probably not even a listener. The inbound traffic tunnel at the Arlington street exit, which was put forth as the solution to the noise difficulty, surfaces within 50 yards of the stage with the constant engine roar of cars accelerating uphill.

Even though the only way to alleviate highway noise would be to build a wall along Storrow Drive, it has never been seriously considered. Instead, the villain in the shell's shortcomings has been identified as the electronic sound system—it has been reworked again this year—although electronics in almost any form constitute a distinctly unaesthetic encumbrance in musical performances.

The MDC's policy forbidding the charging of admission to Hatch Shell events has been called another major obstacle, as many organizations are unable to raise money otherwise to cover their own expenses. But even if the policy were changed it is questionable, if the noise problem remained uncorrected, whether enough paying customers could be attracted to underwrite such events as orchestra concerts.

Even if the Symphony were forced to relinquish its Esplanade activity, it is unlikely that the concerts would pass into total eclipse. They have become too deeply a part of municipal and metropolitan pride, as one may gather from the consistently good attendance during decent weather.

But musicians have pride, too, as well as stomachs. They must be paid, and most of them, if they are expected to exert their energies and talents, prefer to be heard. Until economic and physical conditions change, the Esplanade Concerts will probably not improve upon their current "season" of two weeks (or less) and will thus remain but a token of past accomplishment.

Boston Sunday Globe July 12, 1970

CITY SKYLINE is the backdrop for the Boston Symphony's free Esplanade Concerts at the Hatch Shell on Storrow Drive. Founder Arthur Fieldler conducts the opening tomorrow at 8:30. Then the orchestra makes a tour for Summerthing, playing Tuesday at the Bunker Hill Monument, Wednesday in Hyde Park, Thursday noon at Government Center and Thursday night in Brighton, before returning July 17-18 and 20-25 to the Hatch Shell.

MARQUEE / music set to Hatch in shell

By George McKinnon
Globe Staff

The Esplanade Concerts, Boston's favorite free Summer musical entertainment, is spreading out from its traditional riverbank location all over the city this Summer.

Tomorrow night at 8:30 Arthur Fiedler, who founded the concerts in 1929, will lift his baton at the Hatch Shell and the Boston Symphony members will start the annual program of symphonies, concertos, overtures, marches and light classics.

Harry Ellis Dickson will conduct at the Hatch Shell on July 17-18 and 20-25. Other concerts will be scattered throughout the city in a tie-in with Summerthing. Bunker Hill, Charlestown, July 14; Smith Field, Brighton, July 15, both at 8 p.m.; City Hall Plaza, Government Center, 11:45 a.m. and Rogers Park, Brighton, at 8 p.m., both on July 16. In addition there will be the children's concert at the Shell at 10:45 on July 22.

TWO BIG PICTURES are on the bill this week. Barbara Streisand's new Musical, "On a Clear Day You Can See Forever," with Yves Montand starts its New England premiere engagement at the Saxon on Wednesday.

"Cotton Come Comes to Harlem," with Godfrey Cambridge, Raymond St. Jacques and Calvin Lockhart starts Friday at the Music Hall. The film is a comedy-adventure involving two Harlem detectives. Actor Ossie Davis directed.

"The Hawaiians," the big Charlton Heston picture, has moved to the Cheri Theater Complex to make room for John Wayne's summer Western, "Chisum" at the Savoy.

SCHAEFER MUSIC FESTIVAL at Harvard Stadium will have the Grateful Dead and John Hammond Monday and on Wednesday Ike and Tina Turner and the Voices of East Harlem take over.

MORE HATCH SHELL activity on Thursday night when Re-CREATION 70, Cambridge's "summer celebration of the arts," will have a candlelight ceremony and the concert, which starts at 7, features a new light group and a blues recording artist.

ONE LAST DAY for the Newport Jazz Festival which winds up the annual bash today. And if you are in the mood for jazz but want something close to home. The Original Preservation Hall Jazz Band plays tonight at the South Shore Music Circus in Cohasset.

SUMMER THEATER programs include "Man of La Mancha" opening tomorrow night at the Cohasset tent. David McCallum stars in "Signpost for Murder" this week at the North Shore Music-Theater in Beverly and at the Cape Cod Melody Tent in Hyannis, "Cabaret" is returning for a second week.

If you are down Hyannis way you might look into the Racquet Club at the Sheraton Hyannis. Wayne Cochran and the Jam Family are entertaining through Wednesday.

Worcester Telegram

June 28, 1970

Free outdoor concerts on the Charles River Esplanade to begin July 13

By RAYMOND MORIN
Telegram Music Critic

The 42nd season of free outdoor concerts on the Charles River Esplanade will begin at 8:30 p.m, Monday evening, July 13, with Arthur Fiedler conducting.

For the first time since 1929, Fiedler will conduct only the opening program. The remaining 13 will be directed by Harry Ellis Dickson, a first violinist with the Boston Symphony.

This season, in collaboration with Boston Mayor Kevin White's "Summerthing" program, four concerts will be played off the Esplanade.

They are at Bunker Hill, Charlestown, July 14; Smith Field, Hyde Park, July 15; City Hall Plaza, Government Center, July 16 (11:45 a.m.); and Rodgers Park, Brighton, July 16. The off-Esplanade evening concerts begin at 8 p.m.

There is one special concert for children this year, on the Esplanade July 22 at 10:15 a.m.

Remaining Esplanade concerts are July 17 and 18, July 20-25 at 8:30 p.m.

SARATOGA PERFORMING ARTS Festival continues to bolster its list of special money-making attractions. The festival's "main" portions are given by the New York City Ballet and the Philadelphia Orchestra.

The Canadian singer, songwriter, poet and novelist Leonard Cohen is scheduled for Aug. 10. Better-known Peter, Paul and Mary will make an appearance Aug. 3, and Sammy Davis Jr., Sept. 6.

HARRISON HOUSE of Glen Cove, N.Y., is offering a summer-long series of cultural weekend programs, beginning with "Close-Up on Bach," July 3-5.

Performers will be the renowned Bach pianist, Rosalyn Tureck, and organist Virgil Fox, who will perform on Worcester Community Concerts next season.

In addition to their individual recitals, Miss Tureck and Fox will participate with Harrison House guests in informal discussions, music seminars and critical evaluations of the music they play.

Some 150 guests will be accepted on a first-come, first-serve basis. Cost for the weekend is $170 for single occupancy, and $125 per person, double occupancy.

THE BOSTON SYMPHONY ORCHESTRA leaves on Friday, April 2, 1971 for London on its first European tour since 1956. Conductors will be William Steinberg and Michael Tilson Thomas.

The Boston Pops segment of the orchestra will be conducted by Arthur Fiedler in the first concerts that orchestra has ever played abroad.

Among the major cities to be visited are London, Berlin, Hamburg, Frankfurt, Vienna, Paris, Naples and Barcelona.

One unusual feature of the tour is that a number of the Friends of the Boston Symphony and Friends of Music at Tanglewood will accompany the orchestra to most of the cities on the schedule. They will participate in its social activities as well as attending concerts, opera, and ballet performances by European orchestras and performing companies.

THE 18TH COMPETITION for the best new work for mixed chorus is announced by the Ernest Bloch Award of Cedarhurst, Long Island.

The 1959 award was won by Prof. Relly Raffman, head of the music department at Clark University.

Organist Virgil Fox

Springfield Sunday Republican

June 28, 1970

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Esplanade Concerts

BOSTON—The 42d season of free outdoor concerts on the Charles River Esplanade begins Monday evening July 13 at 8:30 pm with Arthur Fiedler conducting. Following the opening concert the remainder of the series will be conducted by Harry Ellis Dickson. Concerts on the Esplanade are performed at 8:30 pm in the Hatch Memorial Shell.

This season, in collaboration with the Mayor's "Summerthing" program, four concerts will be played off the Esplanade: at Bunker Hill, Charlestown, July 14; Smith Field, Hyde Park, July 15; City Hall Plaza, Government Center, July 16 (11:45 am); and Rodgers Park, Brighton, July 16. The three off - Esplanade evening concerts begin at 8 pm.

There is one special concert for children this year, on the Esplanade, July 22 at 10:15 am, conducted by Harry Ellis Dickson.

"Summerthing" is produced by the Mayor's Office of Cultural Affairs under the direction of Katherine D. Kane. The Esplanade Concerts were found by Arthur Fiedler in 1929 to bring symphonic music to a large public free of charge.

Boston Globe June 28, 1970

Music and Dance / a summer listing

★ MUSIC
Continued from Page A-33

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ESPLANADE CONCERTS — Hatch Shell, Charles River Esplanade, foot of Beacon Hill. Founded in 1929, by Arthur Fiedler who will conduct on opening night, July 13, these outdoor programs by the Boston Symphony offer symphonies, concertos, overtures, marches and light classics nightly at 8:30 (except when it rains) for audiences up to 15,000 people who bring blankets or folding chairs (some rental chairs available) to the Hatch Shell lawn. Harry Ellis Dickson will conduct on July 17–18 and 20–25 and also at the children's concert July 22 at 10:15 a.m. This year the Esplanade Concerts will tour four Summerthing neighborhoods: Bunker Hill, Charlestown, July 14; Smith Field, Hyde Park, July 15, both at 8 p.m.; City Hall Plaza, Government Center, Boston, at 11:45 a.m., and Rodgers Park, Brighton, at 8 p.m., both on July 16. Both Esplanade and Summerthing are free.

MONDAYS AT HARVARD—Sanders Theater, Cambridge, at 8:30. July 6: Peter Serkin, piano (tentative). Bach's Goldberg Variations, selected works by Messiaen. July 13: Leonard Shure, piano. Beethoven, Sonata, Op. 101; Schumann, Fantasy; Schubert, C minor Sonata. July 20: New Cleveland Quartet, assisted by Raphael Hillyer, viola, and Leslie Parnas, cello. Brahms, Sextet; Beethoven, Viola Quintet; Bartok, Quartet No. 4. July 27; Lukas Foss. Aug. 3: Leon Kirchner.

GARDNER MUSEUM—The Fenway, Boston. Recitals and chamber groups. Every Sunday, Thursday and Saturday at 3, and on the first Thursday of every month at 8:30. Free.

NEW ENGLAND DANCE THEATER — Warehouse, 470 Parker st. (one and a half blocks east of the Museum of Fine Arts), Boston Boston. Music by Ezra Sims, new works by Toby Armour. Dancers include Miss Armour, Lolo Beckwith, Lois Ginandes, Ian Houston, Christina Jackmauh, Chip Largman, Bruce de St. Croix, Marlene Wallin and Rachel Whitman. Performances on July 17–19, 24–26 at 8:30.

Classical and the dance

Boston-Cambridge

SUMMERTHING—Boston, June 26–Sept. 7. Founded and sponsored by the Mayor's Office of Cultural Affairs in 1968, this Summer-long, everyday, day-long festival brings art, music, theater, dance, crafts, movies and all kinds of workshops into 14 Boston neighborhoods — Allston-Brighton, Charlestown, Columbia Point, Dorchester, East Boston, Hyde Park, Jamaica Plain, Mattapan, North End, Parker Hill-Fenway, Roxbury, South Boston, South End and West Roxbury-Roslindale. Touring groups include: Boston Symphony (see listing under "Esplanade" for details), the Boston Ballet (14 performances), Ronald Ingraham Concert Choir of gospel singers (12), Cambridge Opera Workshop (30 lecture-demonstrations for children, two performances), Mandala Folk Dancers (15), Musicians' Band Concerts, sponsored by the Boston Musicians' Assn., Local 9 of AF of M (42), Young Peoples Band (3), Twyla Tharp (five dance workshops, two performances), James Cunningham Dance Company (2). See additional listings for Summerthing in this section. Daily schedules will be published in The Globe and a recorded schedule can be heard by dialing 261-1660. Admission is free.

PLAYHOUSE IN THE PARK — Franklin Park, Roxbury, July 4–Sept. 7. Presented by Elma Lewis and the National Center of Afro-American Artists, the series, which is a showcase for local and national talent (Odetta, Duke Ellington), is free, performed in the open air, begins nightly at 8 and lets out at 10. The schedule, with details to be announced shortly: Dance or gospel or big name artists on Sundays, drama on Mondays and Tuesdays, rock concerts Wednesdays, Thursdays and Fridays, and jazz on Saturdays.

MUSIC, Page A-36

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Boston After Dark

June 30, 1970

Boston After Dark
July 7, 1970

Classical sound abounds around

By CRAIG STINSON

The Boston Symphony will open its 42nd season of concerts on the Charles River Esplanade on Monday, July 13. Arthur Fiedler will conduct the first concert; the remainder of the two-week series will be directed by Mr. Fiedler's regular assistant at the Pops, Harry Ellis Dickson. The concerts, at the Hatch Shell, are free and begin at 8:30.

This year in conjunction with Summerthing, the orchestra will play four concerts off the Esplanade: at Bunker Hill in Charlestown, July 14; Smith Field in Hyde Park, July 15; City Hall Plaza at Government Center, July 16 (at 8:45 p.m.,); and Rodgers Park in Brighton, July 16. The Charlestown, Hyde Park and Brighton concerts start at 8 p.m.

The BSO's Berkshire Festival Concerts, at Tanglewood (near Lenox, Mass.) open July 3 and run through August 23. This year the festival is under the artistic direction of Seiji Ozawa and Gunther Schuller. Leonard Bernstein will serve in an advisory capacity.

The format for the festival will be the same as in previous summers. Concerts begin at 9 on Fridays, 8:30 on Saturdays and 2:30 on Sundays. There will be a "weekend prelude" every Friday evening at 7.

Indoor tickets range from four to eight dollars. For three dollars you can sit outside the shed on the grass and dig the fresh air as well as the music. Bring along a blanket, some insect repellant, and an ear trumpet.

Highlights of the festival: Ozawa's opening night program July 3 will include Leonard Bernstein's *Chichester Psalms,* Ligeti's *Atmospheres* (of *Space Odyssey* fame) and the Berlioz *Symphonie Fantastique.* The July 5 concert will be devoted entirely to the "Resurrection" Symphony of Mahler. Leonard Bernstein will conduct, with Lorna Haywood and Christa Ludwig as soloists. On July 11, Ozawa will conduct Phyllis Curtin, Teresa Stratas, Rosalind Elias, George Shirley, Tom Krause and Ezio Flagello in what could turn out to be an exceptionally strong concert version of Mozart's *Cosi Fan Tutte.* On July 24, Aaron Copland, former director of the Berkshire Music Center, will conduct a program including two of his own works (including the Clarinet Concerto), plus Busoni's *Rondo Arlecchinesco* and the Fifth Symphony of Schubert. Gunther Schuller will conduct his *Spectra* August 21, on a program with Weber's *Freischuetz* Overture, Szymanovski's Violin Concerto No. 1 (played by Paul Zukofsky), and the *Poem of Ecstasy* by Scriabin. Last, but hardly least, Mr. Ozawa will conduct the monumental Berlioz Requiem on August 23. That performance will be dedicated to the memory of the BSO's former conductor, Charles Munch.

The weekends of July 31-August 2 and August 14-16 will be devoted to Beethoven, in honor of the Composer's 200th birthday anniversary. William Steinberg, who is at the moment under medical house arrest, is scheduled to conduct four of the six programs. The Symphony's press office appears confident that Mr. Steinberg will be up and about by the middle of the summer.

Splendor of bygone days lingers on at Newport Music Festival concerts at The Breakers.

Once again this summer there will be three so-called Contemporary Trends concerts in the Tanglewood Shed: on July 7, July 21 and August 18. These concerts are offered in collaboration with Bill Graham's Fillmore East. The performers have not yet been announced.

On the other side of the Tanglewood Estate, on weekday evenings, there will be a great deal more music going on, presented by fellows of the Berkshire Music Center. The BMC, which this year is under the artistic direction of Gunther Schuller, is the Boston Symphony's summer training center for advanced performers. Their concerts have traditionally been more adventurous (and sometimes more "professional") than the main festival events. The highlights of the summer at the BMC is the Fromm Festival in August — a week devoted entirely to modern music, including some new works commissioned by the Fromm Foundation.

Down the road a piece from Tanglewood is the Saratoga Arts Center (Saratoga Springs, N.Y.), the summer home of the Philadelphia Orchestra and the New York City Ballet. The season there runs from June 20 to September 6. The Orchestra performs Wednesday (on some weeks Thursdays) and through Sundays. The programs that have been announced so far consist almost exclusively of standard 19th-century fare. Monday evenings, from July 6 to August 24, will be devoted to chamber ensembles of various sorts. Other music will be provided by Engelbert Humperdinck (July 13), the Band (July 20), Peter, Paul and Mary (August 3), Johnny Mathis (August 4), Leonard Cohen (August 10), Rod McKuen (August 18), the Fifth Dimension (August 24), Three Dog Night and the James Gang (August 25), Blood, Sweat and Tears (August 27), Jose Feliciano (August 28), Judy Collins and Arlo Guthrie (August 29), Oliver and the Young Americans (August 30), Chicago (September 1), Hee Haw (September 2), Guess Who (September 4), Bobby Sherman (September 5) and Sammy Davis Jr. (September 6).

The Marlboro Music Festival, under the direction of Rudolf Serkin, will present its 20th season of chamber and chamber-orchestra concerts at Marlboro College (off Rte. 9, just west of Brattleboro, Vt.) from July 11 to August 23. There will be three Friday evening events at 8:30; the rest of the concerts are on Saturdays at 8:30 and Sundays at 3. Pablo Casals is expected to put in his tenth annual appearance at some point during the summer.

Programs for the Marlboro concents are announced only a week ahead of the date, but the small auditorium is almost invariably sold out in advance. If you like chamber music and mountain air, it's worth risking a blind date. For ticket information, contact the Marlboro Music Festival, Marlboro, Vt. 05344 (802-254-8163).

West of Marlboro north of Saratoga is the unique Lake George Opera Festival. Performances are held in the auditorium of Queensbury High School, just outside of Glens Falls, New York. Dates and casts have not been announced yet, but the repertoire looks promising indeed. Five operas will be given: Stanley Silverman's multi - media freak show, *Elephant Steps* (premiered under Michael Tilson Thomas' direction at the Berkshire Music Center in the summer of '68); Benjamin Britten's *Les Illuminations; La Boheme; Don Giovanni* and a rarely heard opera by Haydn, reputedly his best, *L'Infidelta Delusa.* Information may be obtained by writing the festival at P.O. Box 41, Glens Falls, N.Y. 12801.

Finally, for those who delight in 19th-century obscurities and enjoy putting on formal attire, there will be a ten-day "Romantic Revival" festival in the "fabled mansions" of Newport, Rhode Island. The fete opens officially on Thursday, July 30, with a gala chamber concert, featuring Rheinberger's Nonet, Op. 139, and the Wolf-Ferrari Kammersymphonie, Op. 8. The preceding night there is to be a concert, Woodwind Quintet, Verdi's *Fugitive Songs,* and a Trio by Balfe.

From July 31 through August 8 there will be three programs a day, with music by such notables as Kalliwoda, K. Kummer, David, Fesca, Bazzini, Osborne, Herzogengerg, Wallce, Bishop, Stiebelt; Koczwara, Reissiger, Lacombe, Hahn, Molique, Pechatschek, Andrew, Sauget, Bertini, Briccialdi, Spindler, *et. al.* Ticket order forms may be obtained from the Newport Music Festival, 23 Bridge Street, Newport, R.I. 02840 (phone: 401-846-1140).

The Hopkins Center at Dartmouth, alas, will not be holding a 'Congregation of the Arts" this summer. This festival in past summers has been, in the opinion of many, the most rewarding in New England. But it has also cost a considerable sum. For the moment, the program is "under reconsideration."

BOSTON POPS ESPLANADE SEASON.
July 13: Arthur Fiedler cond., Esplanade.
July 14: Harry Ellis Dickson cond at Bunker Hill, Charlestown, 8 pm.
July 15: Harry Ellis Dickson cond at Smith Field, Hyde Park at 8 pm.
July 16: Rodgers Park, Brighton Harry Dickson cond, 8 pm.
July 17, 18: Harry Dickson cond at Esplanade, 8:30 pm.
July 20-25: Harry Dickson cond at Esplanade.
July 22: Children's Concert Harry Ellis Dickson conducts Esplanade at 10:15 am.

News
Milford, Mass.
July 6, 1970

ESPLANADE CONCERTS

BOSTON (UPI) — The 42nd season of Esplanade Concerts by the Boston Pops Orchestra under the direction of Arthur Fiedler will open July 13 at 8:30 p.m. at the Hatch Memorial Shell. Fiedler will conduct the opening concert and Harry Ellis Dickson will conduct the remainder of the series.

Herald News
Fall River, Mass

ESPLANADE CONCERTS

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July 8, 1970

Norfolk County Free Press
Norwood, Mass.
July 8, 1970

Outdoor Concerts On the Esplanade

The forty-second season of e outdoor concerts on the Charles River Esplanade begins Monday evening July 13 at 8:30 p.m. with Arthur Fiedler conducting. Following the opening conert, the remainder of the series will be conducted by Harry Ellis Dickson. Concerts on the Esplanade are performed at 8:30 p.m. in the Hatch Memorial Shell.

This season, in collaboration with the Mayor's Summerthing program, four concerts will be played off the Esplanade: at Bunker Hill, Charlestown, July 14; Smith Field, Hyde Park, July 15; City Hall Plaza, Government Center, July 16 (11:45 am); and Rodgers Park, Brighton, July 16. The three off-Esplanade evening concerts begin at 8 p.m.

There is one special concert for children this year, on the Esplanade, July 22 at 10:15 am, conducted by Harry Ellis Dickson.

Summerthing is produced by the Mayor's Office of Cultural Affairs under the direction of Katherine D. Kane. The Esplanade Concerts were founded by Arthur Fiedler in 1919 to bring symphonic music to a large public free of charge. Since then, audiences ranging up to 20,000 at a single concert have heard the programs conducted by Mr. Fiedler and Harry Ellis Dickson.

Messenger (Norwood)
July 8, 1970

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Graphic (Newton, Mass)
July 9, 1970

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Note: same story appeared in Press (Westwood, Mass) July 8, 1970)

Herald Traveler
July 12, 1970

Music

CLASSICAL

TODAY

Leonard Shure, pianist, in works of Beethoven, Mozart, Chopin and Schumann; Sanders Theater, 8:30 p.m.

Marlboro (Vt.) Music Festival, no program available; 3 p.m.

Boston Symphony, Seiji Ozawa conducting works of Prokofiev, Schoenberg and Russo; Peter Serkin, piano soloist; Tanglewood, 2:30 p.m.

Eugene Indjic, pianist, in an all-Chopin program; Gardner Museum, 3 p.m.

R. Rice Nutting, organ, in works of Froberger, Soler and Franck; Park St. Church, 6:45 p.m.

Chamber Music Concert, no program available; Bundy Art Gallery, Waitsfield, Vt., 5 p.m.

Mari Tsumura, violin; Alliot Hall, St. Michael's College, Winooski, Vt.; 8 p.m.

MONDAY

Esplanade Concert, Arthur Fiedler conducting works of Chopin, Wagner; Eugene Indjic, piano soloist; Hatch Shell, 8:30 p.m.

TUESDAY

Summerthing Symphony Concert, Harry Ellis Dickson conducting; Bunker Hill, Charlestown, 8 p.m.

Hungarian Quartet in works of Beethoven; Colby College, Waterville, Me., 8 p.m.

New Hampshire Festival, Thomas Nee conducting Mozart's "Cosi fan Tutte"; Kingswood Aud., Wolfeboro, N. H., 8:30 p.m.

Weston Drama Workshop, Attilio Poto conducting Puccini's "Madame Butterfly"; Country School, Weston, 8:45 p.m.

Masterworks Chorale Summer Sing in a reading of Bloch's "Sacred Service"; Cary Hall, Mass. Ave., Lexington, 8 p.m.

WEDNESDAY

Summerthing Symphony Concert, Harry Ellis Dickson conducting; Smith Field, Hyde Park, 8 p.m.

R. Rice Nutting, organ, in works of de Grigny, Simonds and Alain; Park St. Church, 12:10 p.m.

George Butler, organ, in works of Willan, Vierne, Cundick, Dupre and Sowerby; Methuen Memorial Music Hall, 8:30 p.m.

THURSDAY

Weston Drama Workshop, Attilio Poto conducting Puccini's "Madama Butterfly"; Country School, Weston, 8:45 p.m.

Summerthing Symphony Concert, Harry Ellis Dickson conducting; City Hall Plaza, Government Center, 11:45 p.m.

Summerthing Symphony Concert, Harry Ellis Dickson conducting; Rodgers Park, Brighton, 8 p.m.

Ann Dànis, violin; John Felice, piano, in works of Bach, Mozart and Brahms; Gardner Museum, 3 p.m.

New Hampshire Festival, Thomas Nee conducting Mozart's "Cosi fan Tutte"; Inter-Lakes Aud., Meredith, N. H., 8:30 p.m.

Aeolian Chamber Players in works of Reid, Messiaen, Mozart and Brahms; Smith Aud., Bowdoin College, Brunswick, Me., 8:15 p.m.

FRIDAY

Esplanade Concert, Harry Ellis Dickson conducting; Hatch Shell, 8:30 p.m.

Yuji Takahashi, piano, in works of Bach and Messiaen; Tanglewood, 7 p.m.

Boston Symphony, Seiji Ozawa conducting works of Haydn, Mozart and Britten; Tanglewood, 9 p.m.

SATURDAY

Weston Drama Workshop, Attilio Poto conducting Puccini's "Madama Butterfly"; Country School, Weston, 8:45 p.m.

Marlboro (Vt.) Music Festival, no program available; 8:30 p.m.

Boston Symphony, Seiji Ozawa conducting works of Mozart; Lili Krauss, piano soloist; Tanglewood, 8:30 p.m.

New Hampshire Festival, Thomas Nee conducting Mozart's "Cosi fan Tutte"; Inter-Lakes Aud., Meredith, N. H., 8:30 p.m.

Betty Lou Austin, mezzo; Evelyn Harris, piano, in songs of Vaughan Williams and Dvorak; Gardner Museum, 3 p.m.

Esplanade Concert, Harry Ellis Dickson conducting; Hatch Shell, 8:30 p.m.

Berkshire Quartet in works of Blackwood, Schubert and Beethoven; Music Mountain, Falls Village, Conn., 3 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 13 1970

New England Newsclip

Fiedler Opens Esplanade Concerts July 13

By HARRY NEVILLE
HT Music Critic

FIEDLERIANA — Arthur Fiedler opens the 42nd season of free concerts on the Charles River Esplanade Monday, July 13, at 8:30 p.m., in the Hatch Memorial Shell. Following opening night, Harry Ellis Dickson assumes the podium for a series of Summerthing concerts at Bunker Hill (July 14), Smith Field (July 15), City Hall Plaza (July 16), and Rodgers Park, Brighton (July 16). All the Summerthing events take place at 8 p.m., with the exception of the 11:45 a.m. City Hall Plaza concert.

Esplanade concerts resume July 17 and 18, and July 20 through 25, with a special children's concert July 22 at 10:15 a.m.

Fiedler, who is celebrating his 75th birth year, his 57th year as a member of the Boston Symphony, and his 41st year as Boston Pops conductor, was recently made an honorary fire chief and citizen of Newton and Waltham.

EUROPEAN TOUR—William Steinberg, Michael Tilson Thomas, Arthur Fiedler, the Boston Symphony and the Boston Pops begin a European tour in April, 1971. Among major cities scheduled for concerts are London, Berlin, Hamburg, Frankfurt, Vienna, Paris, Naples and Barcelona. The tour opens in London's Royal Albert Hall with a Pops concert conducted by Arthur Fielder on April 4.

SYMPHONY — The Greater Boston Youth Symphony Orchestra is seeking contributions that will enable it to accept an invitation to participate in the Israel Festival of Music and Drama this August. Also taking part in the festival will be Pablo Casals, Zubin Mehta, Isaac Stern, the Juilliard Quartet, etc. Donations are tax deductible and should be mailed to the orchestra at 855 Commonwealth Ave., Boston 02215.

Boston Globe
July 13, 1970

Stage, music

"HAIR" — Wilbur Theater, indefinite run, tonight at 8:30. "Tribal rock" musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Galt MacDermot, directed by James Sharmon.

THE DORACS — Elma Lewis Playhouse-in-the-Park, Franklin Park, Roxbury, at 8 p.m. Popular music group, formerly of the Doves.

LEONARD SHURE — Sanders Theater, Cambridge, at 8:30. Pianist. Beethoven, Six Variations; Mozart, B flat major Sonata, K. 333; Chopin, Ballades in G minor, Op. 23, and F minor, Op. 52; Schumann, C major Phantasie, Op. 17.

ESPLANADE ORCHESTRA—Hatch Shell, Charles River Esplanade, at 8:30. Founder Arthur Fielder conducting. Chopin, Polonaise Militaire and Piano Concerto No. 1 (Eugene Indjic); Wagner, Prelude and Love Death from "Tristam and Isolde" and Overture to "Die Meistersinger." ((The orchestra tours Tuesday, Wednesday and Thursday for Summerthing, returns July 17-18 and 20-25 to the Esplanade.)

Boston Globe
July 14, 1970

Summerthing

Today's schedule for Summerthing, Boston's neighborhood festival, is as follows:

- Craftsmobile 1, 156 Monticello st., Columbia Point, 9 a.m.-noon.
- Craftsmobile 2, Parker Hill Playground, 9 a.m.-noon.
- Craftsmobile, Ballou and Jacobs sts., Dorchester, 9 a.m.
- People and Players Theater, Hawthorne House, Roxbury, 10 a.m.
- Earthmobile, Backster and W. 8th sts., South Boston, 10 a.m.-1 p.m.
- Plantmobile, Baptist Church, Hyde Park, 10:45 a.m.
- Drama Workshop for Children, Municipal Building, Chestnut Hill av., Brighton, 10:45 a.m.
- Summerthing Street Corner Ensemble, Joyce Kilmer School, West Roxbury, 11 a.m.
- Musicians Union Band Concert, Boston Common, noon-2 p.m.
- Craftsmobile, Ames st. parking lot, Dorchester, 1 p.m.
- Theatermobile, Suzi Linn and her puppets, Roach and Dorchester av., Dorchester, 2 p.m.
- Summerthing Street Corner Ensemble, North sq., North End, 2 p.m.
- Craftsmobile 1, Cornwall Playground, Jamaica Plain, 2-5 p.m.
- Craftsmobile 2, St. Angeles Schoolyard, Mattapan, 2-5 p.m.
- The Proposition Children's Show, Billings Field, West Roxbury, 2 p.m.
- People and Players Theater, Castle sq., South End, 2 p.m.
- Theatermobile, Funny Little Theater, Orient Heights Beach, East Boston, 3:30 p.m.
- Summerthing Street Corner Ensemble, Ashmont Station, Dorchester, 4 p.m.
- Country Dance, Fenway Basketball Courts, 7:30 p.m.
- Ronald Ingraham Gospel Choir, Suffolk Downs, East Boston, 7:30 p.m.
- Moviebus, Baptist Church, Hyde Park, 8 p.m.
- Boston Pops, Bunker Hill Monument, 8 p.m.
- Musicwagon, Columbus Park, South Boston, 8 p.m.
- Mark Harvey's Jazz Rock Ensemble, Fallon Field, West Roxbury, 8 p.m.
- Block Party, Orchard Park, 8 p.m.
- Rock Concert, MDC Rink, Jamaica Plain, 8 p.m.
- Feria Italiana, North sq., North End, 7-10 p.m.
- Multimedia, Cathedral Project, South End, 8:30 p.m.

Boston Globe
July 14, 1970

Stage, music

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"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS" —Charles Playhouse, through Sept. 6, tonight at 8:30. Hit musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

SHORTY BILLUPS, THE RAYS-STARS—Elma Lewis Playhouse-in-the-Park, Franklin Park, Roxbury, at 8 p.m. Performers of Expo '67.

ESPLANADE ORCHESTRA — Summerthing, Bunker Hill Monument, Charlestown, at 8. Harry Ellis Dickson conducting. Langendoen, Spirit of 1776 March; Beethoven, Symphony No. 5; The Star-Spangled Banner; Irish Suite; Loewe, "My Fair Lady" medley; Sousa, "The Stars and Stripes Forever.

Evening at Pop

A conspicuous exception to the hot weather froth on the commercial scene is Public Television's "Evening at Pops" with Arthur Fiedler, which is bringing the fine music of the unique organization to the nation Sunday nights at 10.

The most recent edition, featuring pianist Peter Nero in an all-Gershwin program, was a particular delight, with the noted keyboard artist showing his wizardry both in the set, semi-classical mold of "Rhapsody in Blue" and in the rippling improvisions of such tunes as "Embraceable You" and "Our Love Is Here to Stay" with the trio and "I've Got Rhythm" with the band.

The only fault to be found was a slight unevenness in the sound, particularly in the early stages.

Boston After Dark
July 14, 1970

CLASSICAL MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox. BOSTON SYMPHONY ORCHESTRA. For ticket info: (1-413-637-1600).

July 17: 7 pm: Weekend Prelude, Yuji Takahashi.

9 pm: SEIJI OZAWA conducts Haydn: Symphony no 86; Xenakis: Eonta, Britten: Serenade for tenor, horn & strings; Ibert: Divertissement. YUJI TAKAHASHI, JOHN ALEXANDER, JAMES STAGLIANO, soloists.

July 18: 10:30 am: Open Rehearsal.

8:30 pm: SEIJI OZAWA conducts MOZART program: Serenade no 10 for 13 wind instruments, piano concerto in D minor K. 466. Lili Kraus, piano.

July 19: 2 pm: MICHAEL TILSON THOMAS conducts Haydn: Symphony no. 98; J.S. Bach: Cantata no. 51 "Jauchzet Gott"; Krenek: "Die Nachtigall"; Stravinsky: Pulcinella Suite. Bethany Beardslee, solo.

ISABELLA STEWART GARDNER MUSEUM, 2 Palace Rd, Bos. (LO 6-1401).

All recitals begin at 3 pm.

July 16: Ann Danis, violin.

July 18: Betty-Lou Austin, Mezzo-Soprano.

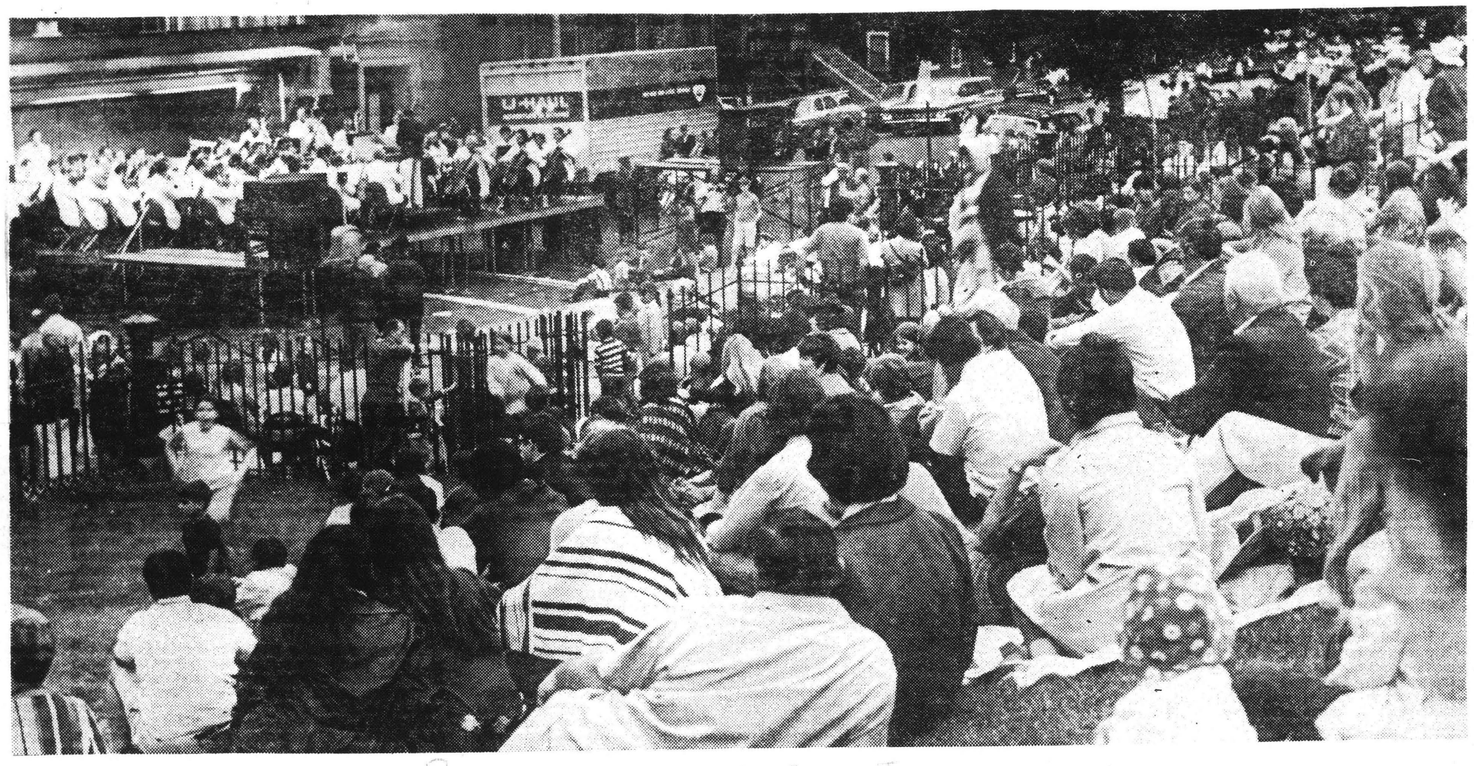
July 19: Composers String Quartet playing Mozart, Beethoven.

NEW CLEVELAND QUARTET, Sanders Theatre, Camb. Ticket info: (864-2630). Performing MON, July 20: 8:30 pm: Beethoven: Quintet in C major, op. 29; Bartok: Quartet No. 4; Brahms: Sextet in B-flat major, op. 18. assisted by Raphael Hillyer, viola, and Leslie Parnas, cello.

BOSTON POPS ESPLANADE SEASON:

Boston Pops Esplanade Season:
Harry Ellis Dickinson conducts—
July 14: Bunker Hill, Charlestown, 8 p.m.
July 15: Smith Field, Hyde Park, 8 p.m.

July 16: Rodgers Park, Brighton, 8 p.m.
July 17, 18: Esplanade, 8:30 p.m
July 20-25: Esplanade, 8:30 p.m.



It's out of Hatch Memorial Shell and off to the shadow of Bunker Hill Monument for men of the Boston Symphony Orchestra, under the baton of Harry Ellis Dickson. As part of the Summerthing, the orchestra is taking its Esplanade concerts to spots throughout the city. First of these was High st. in Charlestown, where 2500 were in attendance.
—Record American Photo, Ray Lussier

Herald Traveler
July 7, 1970

DIAL CHATTER LINE 338-6666

Advice Wanted On Reception for Fall Wedding

DEAR NANCY:

We are in the delightful dilemma of planning a small, late afternoon wedding reception the first week in September. It seemed such a simple and lovely idea to begin with, but now due to conflicting ideas and opinions, even the flowers are beginning to wilt.

I hope and trust that among the many Chatter Liners who have either been guests or have actually planned such an affair successfuly, that some will be willing to share their ideas and experiences.

As menus and caterers are of prime concern, does anyone know of a caterer who specializes in garden-type parties? Particularly a caterer who can provide all services including the rental of chairs, tables, linens, etc.

We would also appreciate knowing of any pitfalls to avoid so that the beauty and dignity of the day will not be marred. Fortunately, we do have three of the main ingredients: a pretty garden, a beautiful bride, but most of all, love.

THE GARDEN GREMLIN

In a Fine Hand

DEAR BALL OF FIRE:

Recently our church had a testimonial inscribed in old English script done by a very fine engraver. I enjoyed his work so much I am having him address the envelopes and write the place cards for my daughter's wedding.

Among his samples was an elegantly inscribed and framed poem that seems to be very much on the idea of what you are looking for. His name is Sam Foilb and his telephone number is 296-6577.

MRS. BARBARA EGAN

DEAR BALL OF FIRE:

Regarding your inquiry as to where one might get a poem printed in old-fashioned script, may I recommend my services to you and anyone else interested in this type of work. I am at present trying to make a go of a small hand-lettering practice. I have samples of my work, lettering and illuminations in colors, at 105 Peterborough Street, Boston 02215. Call me if you are interested at 536-5649.

RUTH M. JACKSON

Problems with "Tops"

DEAR CHATTER LINE:

I recently purchased a maple kitchen set with a laminated table top. This top is wood grained and stays rather dull and streaky when wiped off with either a damp or dry cloth. Does anyone have a remedy for this condition or know of a special polish?

Also, I've heard from several sources that massaging the scalp with olive oil retards the growth of gray hair. This sounds ridiculous! Has anyone had any experience with it?

H.W.

Unsolicited Credit Cards

DEAR NANCY:

Yesterday, we had to pick up a registered letter at our local post office because we were not home when our mailman delivered. In 85 degree heat, and in the 4:30 p.m. traffic, we spent 20 minutes to do this—only to find it to be an unsolicited credit card sent to us by a Boston bank at the cost of 86 cents to them.

To say we were cross, would be putting it mildly. Time and effort wasted all around, Can something be done about this most annoying and growing situation?

MRS. A.M., LEXINGTON

Boston's Finest

DEAR HELLO TO MASS:

I suggest the swanboats at the Boston Public Garden for an inexpensive way for you and your husband and little son to have an outing. Also, there will be free concerts at the Esplanade directed by Arthur Fiedler.

TOOSER

THESE TWO activities are uniquely Boston. The schedule for the Boston Pops concerts at the Hatch Shell is as follows: concerts beginning at 8:30 p.m. on July 13, 17, 18 and 20 through 25; children's concert July 22 at 10:15 a.m.

Nancy Carson

A FEW WORDS OF ADVICE from the old maestro, Brookline's Arthur Fiedler, to soloist Eugene Indjic, soloist at the Monday evening Boston Pops concert at the Esplanade. (Photo by Charles Allen)

Citizen Item
July 16, 1970

Pops concert set today at City Hall

The Boston Pops concerts will move from its traditional Esplanade location for a special performance, to be given this morning (Thursday, July 16) as part of Summerthing.

Harry Ellis Dickson will conduct the program, at 11:45 a.m., at City Hall Plaza in Government Center.

Back Bay Ledger
July 16, 1970

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Chronicle-Citizen
July 16, 1970

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Back Bay Ledger
July 16, 1970

EVERY SEAT IN THE HOUSE was filled--or every seat on the grass, as the Esplanade concerts got underway for their 42nd season Monday night, with its favorite conductor, Arthur Fiedler.

Fiedler & Co. bathes Esplanade in lyric glow

By Louis Snyder
Music critic of The Christian Science Monitor

Boston

People . . . people . . . quick-stepping across Boston Common and the Public Garden, from up and down Beacon Street, and through the gas-lit passages off Charles. Carrying beach chairs and blankets and babies, with youngsters tagging along, dogs on and off leashes, snowy-haired citizens and the young Levied set, serious singletons and exuberant young marrieds — all converging on the Esplanade, milling over the Fiedler Bridge, slowing Storrow Drive traffic—on a night made to order, cool but not chill, with a waxing moon and a mare's tail decorating an otherwise open sky.

They arrived to find a carpet of humanity already stretched out around Hatch Shell. Benches and folding chairs had long since been taken. ("Are there two people-places there?") But everyone found space somewhere, somehow, on pillows and folding contraptions brought from home, on fences, in trees, leaning against statues, or perched on stumps or hydrants or protuberances nobody ever noticed were there.

An animated picket fence was silhouetted against the Charles on the lagoon side, and still they kept arriving, threading their way through the smiling, peering, chattering, laughing, silent music-loving constituency of Boston. Age, color, and income bracket were indistinguishable in the general euphoria of the opening of the Boston Symphony Orchestra's Esplanade concerts.

Chopin to begin

The big shell glowed like a rosy-golden conch as WHDH's Vin Maloney came out before the white-jacketed orchestra to offer a gentlemanly greeting and introduce Mayor Kevin H. White. The concerts' 42nd season, gratitude to sponsors, a 75th-birthday anniversary — the moment that all those people had hurried here to share: the appearance of staunch, white-haired, rosy-cheeked, beaming Arthur Fiedler, baton in hand. The great boundless, varicolored mass out front swept to its feet with the roar of a tidal wave, spattering back applause at the amplified sounds from the stage, and then subsided as quickly as it had risen, when Mr. Fiedler, never one to dally where musicmaking is concerned, finished bowing and brought audience and orchestra to order with arms raised.

What followed was music in the Fiedler-Boston Symphony tradition — Glazunov's stirring setting of Chopin's Military Polonaise, a first-rate performance of Chopin's First Piano Concerto with Boston's talented young Eugene Indjic as soloist, then an intermission to stretch, look for a better situation, or defend your present one against all comers.

After the national anthem, Wagner's Prelude and Love-Death from "Tristan" — music to hear with eyes closed, or while watching stars appear, or holding hands a little tighter than before. Here and there, absorbed, were listeners one might more readily associate with "Let It Be," side by side with others perhaps remembering Karl Muck's reading of the Wagner with the BSO, or a Flagstad performance at the old Met.

Then the invigorating "Meistersinger" overture to bring everyone back to earth for a great string-filled, brass-crowing, sky-reaching finish. Long applause, bows, cheers, and waving at the players on the stage. Then picking up and moving off this musical island and back into town.

Esplanade concerts

Smith Field, Hyde Park

Wednesday, July 15, 8:00
Harry Ellis Dickson conducting

Triumphal March, from "Aida"	Verdi
Symphony No. 9 in E minor, Op. 95 "From the New World"	Dvorák
The Star-Spangled Banner	
Selections from the "Irish Suite"	Anderson
Selections from "The Sound of Music"	Rodgers
The Stars and Stripes Forever	Sousa

Christian Science Monitor
July 15, 1970

Herald Traveler

staggers toward the water cooler, hanging on to the desks—wheezing and gasping. Garbo as Camille was nothing compared to this broad.

We are sick of her performances and want to know what to do. —Alabama Gripe

DEAR A: Sorry, I'm with Camille. The air in the office is just as much hers as it is yours. You do not have the right to pollute it.

If you must smoke, go to the ladies room or out in the corridor—or to the lunch room.

★ ★ ★

DEAR ANN LANDERS:

My best girl friend (I'll call her Gert) confided in me seven months ago. She and Todd (my first cousin) got married secretly. Todd was drafted two months later. He is now in Vietnam.

It's none of my business but Gert has been dating a bum. I know the guy and he's not the type who would settle for a goodnight kiss.

I'm sick about the rotten deal Gert is giving Todd. I write to him twice a week. In his letters to me he keeps asking why she's too busy to write. I think he has an idea something is wrong. Shall I give him the word?

—On The Verge

DEAR ON: Get off it and keep the word to yourself. Your cousin can wait until he gets home to learn the glad tidings. When I was in Vietnam visiting our boys in the hospitals, the saddest kids I saw were the one who had received Dear Johns. It's the cruelest blow a man in the service can get. Don't de-

Citizen Item
July 16, 1970

Pops concert set today at City Hall

The Boston Pops concerts will move from its traditional Esplanade location for a special performance, to be given this morning (Thursday, July 16) as part of Summerthing.

Harry Ellis Dickson will conduct the program, at 11:45 a.m., at City Hall Plaza in Government Center.

Back Bay Hedger
July 16, 1970

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Chronicle-Citizen
July 16, 1970

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reader who feared her cat was a homosexual because he showd no interest in nice, healthy, girl cats.

Perhaps you'd be interested in Dr. Warren Thomas' view on that subject. Until recently, Dr. Thomas was director of the Henry Doorly Zoo in Omaha. Soon he will take over the directorship of a new zoo in Brownsville, Texas. Dr. Thomas was reluctant to attempt analysis of the cat in question, but he made these general observations:

"Animals are subject to various forms of abnormal sexual expression, but not to the extent found in humans. Higher species of animals, such as the apes, are most likely to indulge in apparent homosexual behavior. But this is not due to a psychological abnormality. It may be a matter of circumstances—such as two males being confined together without female companionship."

Another fact involving apes in captivity: "They know nothing about sex unless it is demonstrated by older members of the species. Apes have an instinctive sex drive, but they are not born with the knowledge of what to do about it. Some strange behavior can result. For example, we once had an orangutan who fell madly in love with a boot."

Thought you'd like to know, Ann. — Robert McMorris — Omaha World Herald

Back Bay Hedger
July 16, 1970

EVERY SEAT IN THE HOUSE was filled--or every seat on the grass, as the Esplanade concerts got underway for their 42nd se ason Monday night, with its favorite conductor, Arthur Fiedler.

Chronicle-Citizen
Brookline, Mass July 16, 1970

A FEW WORDS OF ADVICE from the old maestro, Brookline's Arthur Fiedler, to soloist Eugene Indjic, soloist at the Monday evening Boston Pops concert at the Esplanade. (Photo by Charles Allen)

Fiedler & Co. bathes Esplanade in lyric glow

By Louis Snyder
Music critic of The Christian Science Monitor
Boston

People . . . people . . . quick-stepping across Boston Common and the Public Garden, from up and down Beacon Street, and through the gas-lit passages off Charles. Carrying beach chairs and blankets and babies, with youngsters tagging along, dogs on and off leashes, snowy-haired citizens and the young Levied set, serious singletons and exuberant young marrieds — all converging on the Esplanade, milling over the Fiedler Bridge, slowing Storrow Drive traffic—on a night made to order, cool but not chill, with a waxing moon and a mare's tail decorating an otherwise open sky.

They arrived to find a carpet of humanity already stretched out around Hatch Shell. Benches and folding chairs had long since been taken. ("Are there two people-places there?") But everyone found space somewhere, somehow, on pillows and folding contraptions brought from home, on fences, in trees, leaning against statues, or perched on stumps or hydrants or protuberances nobody ever noticed were there.

An animated picket fence was silhouetted against the Charles on the lagoon side, and still they kept arriving, threading their way through the smiling, peering, chattering, laughing, silent music-loving constituency of Boston. Age, color, and income bracket were indistinguishable in the general euphoria of the opening of the Boston Symphony Orchestra's Esplanade concerts.

Chopin to begin

The big shell glowed like a rosy-golden conch as WHDH's Vin Maloney came out before the white-jacketed orchestra to offer a gentlemanly greeting and introduce Mayor Kevin H. White. The concerts' 42nd season, gratitude to sponsors, a 75th-birthday anniversary — the moment that all those people had hurried here to share: the appearance of staunch, white-haired, rosy-cheeked, beaming Arthur Fiedler, baton in hand. The great boundless, varicolored mass out front swept to its feet with the roar of a tidal wave, spattering back applause at the amplified sounds from the stage, and then subsided as quickly as it had risen, when Mr. Fiedler, never one to dally where musicmaking is concerned, finished bowing and brought audience and orchestra to order with arms raised.

What followed was music in the Fiedler-Boston Symphony tradition — Glazunov's stirring setting of Chopin's Military Polonaise, a first-rate performance of Chopin's First Piano Concerto with Boston's talented young Eugene Indjic as soloist, then an intermission to stretch, look for a better situation, or defend your present one against all comers.

After the national anthem, Wagner's Prelude and Love-Death from "Tristan" — music to hear with eyes closed, or while watching stars appear, or holding hands a little tighter than before. Here and there, absorbed, were listeners one might more readily associate with "Let It Be," side by side with others perhaps remembering Karl Muck's reading of the Wagner with the BSO, or a Flagstad performance at the old Met.

Then the invigorating "Meistersinger" overture to bring everyone back to earth for a great string-filled, brass-crowing, sky-reaching finish. Long applause, bows, cheers, and waving at the players on the stage. Then picking up and moving off this musical island and back into town.

Esplanade concerts

Smith Field, Hyde Park

Wednesday, July 15, 8:00
Harry Ellis Dickson conducting

Triumphal March, from "Aida"	Verdi
Symphony No. 9 in E minor, Op. 95 "From the New World"	Dvořák
The Star-Spangled Banner	
Selections from the "Irish Suite"	Anderson
Selections from "The Sound of Music"	Rodgers
The Stars and Stripes Forever	Sousa

Christian Science Monitor
July 15, 1970

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Boston Herald Traveler July 14, 1970

Esplanade Sound Off—Fiedler Sounds Off

By DENNIS SULLIVAN
HT Staff Reporter

Twenty thousand persons jammed the Esplanade last night to hear and admire Arthur Fiedler, as much for himself as for his conducting of the Boston Pops Orchestra.

Fiedler was furious. The crowd, he said, "is wonderful"; the music, fine; but of the amplification of the music —what the 20,000 heard—he said it was "certainly lousy."

"I almost walked off, I almost quit in the middle," he said during intermission, with his white hair wagging with every fretting turn he made.

"IT'S WONDERFUL to have all these people here," he said, "but if we're going to have these concerts, we must give them good music."

The problem, according to his 18-year-old son Peter, was interference with the electrical system in the Hatch Memorial Shell from a radio station at Emerson College.

His father, said Peter, is a perfectionist and what he says of his concerts and how much enjoyment they bring to an audience are different.

The crowd on the Charles River banks appeared hypnotized by Chopin, Wagner, the "Star Spangled Banner" and Arthur Fiedler.

People in wheelchairs, scores of babies, bike riders, boaters moored to the grassy banks listened to music without a sound and waited with anticipation when Fiedler fretted.

THE CONCERT WAS the first of the summer, Fiedler's only appearance during this 42nd season of Esplanade concerts. The program was dedicated to his 75th birthday season. He was 75 last December.

Fiedler arrived yesterday from San Francisco where he is conducting a similar summer concert series. He returns there today.

He said he never looks tired because, "I was born tired."

(Herald Traveler Staff Photo by Harry Trask)
ARTHUR FIEDLER winces at a noise from sound system.

Herald Traveler July 13, 1970

Theater Tonight

"HAIR"—The rock musical about things contemporary, written by Gerome Ragni and James Rado, music by Gail McDermott, directed by James Sherman at the Wilbur Theater for an indefinite run. Tonight at 8:30.

Concerts

Esplanade Concert, Arthur Fiedler conducting works of Chopin and Wagner; Eugene Indjic, piano soloist; Hatch Shell, 8:30 p.m.

Record American July 13, 1970

Fiedler Will Open Esplanade Season

Arthur Fiedler conducts the opening concert of the two week 1970 Esplanade season at Hatch Memorial Shell tonight at 8:30 p. m. The concert opens with two pieces by Frederick Chopin, Polonaise Militaire and the Piano concerto no. 2 with Eugene Indjic as piano soloist. Following intermission, Mr. Fiedler conducts the Esplanade Orchestra in two pieces by Richard Wagner, Prelude and Love Death from "Tristan and Isolde" and Overture to "Meistersinger."

Theater Tonight

"HAIR" — The rock musical about things contemporary, written by Gerome Ragni and James Rado, music by Gail McDermott, directed by Jerome Sherman, at the Wilbur Theater for an indefinite run. Tonite at 8:30.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS"—The long running off-Broadway musical based on Rel's music and lyrics directed by Eric Blau at the Charles Playhouse. Tonight at 8:30.

Concerts

SUMMERTHING SYMPHONY CONCERT, Harry Ellis Dickson conducting; Bunker Hill, Charlestown, 8 p.m.

Christian Science Monitor July 14, 1970

Esplanade concerts

At Bunker Hill, Charlestown

Tuesday, July 14, 8:00
Harry Ellis Dickson conducting

March, Spirit of 1776 ..... Langendoen
Symphony no. 5 in C minor, Op. 67 ..... Beethoven
The Star-Spangeled Banner
Irish Suite ..... Anderson
Selections from "My Fair Lady" ..... Loewe
The Stars and Stripes Forever ..... Sousa

Summerthing schedule for today

Today's schedule for Summerthing, Boston's neighborhood festival, is as follows:

Craftsmobile 1, Parkins Schoolyard, South Boston, 9 a.m.-noon.

Craftsmobile 2, Archdale Project, West Roxbury, 9 a.m.-noon.

Craftsmobile, Walsh Playground, Dorchester, 9 a.m.

Theatremobile, Suzi Linn and her puppets, Dever School, Columbia Point, 10 a.m.

Earthmobile, Backster and W 8th sts., South Boston, 10 a.m.-1 p.m.

Theatremobile, Funny Little Theatre, St. Anthony's Church, Brighton, 11:30 a.m.

Musicians Union Band Concert, Boston Common, noon-2 p.m.

Craftsmobile, Tenean Beach, Dorchester, 1 p.m.

Dress-up Parade, Charles and Beacon sts., Beacon Hill, 1 p.m.

Craftsmobile, Cluny ct., Orchard Park, 2-5 p.m.

Craftsmobile 2, Trotter Schoolyard, Roxbury, 2-5 p.m.

Theatremobile, Suzi Linn and her puppets, Almont Playground, Mattapan, 2 p.m.

People and Players Theatre, Montana st., Roxbury, 2:30 p.m.

Youth Unlimited, Walker Playground, Dorchester, 2:30 p.m.

Theatremobile, Funny Little Theatre, 8th st. Playground, South End, 3:30 p.m.

People and Players Theatre, Molten, Charlestown, 6:30 p.m.

Feria Italiana, North sq., North End, 7-10 p.m.

Mark Harvey Jazz Rock Concert, Legion Field, East Boston, 7:30 p.m.

Boston Pops, Smith Field, Hyde Park, 8 p.m.

Rock Concert, Almont Playground, Mattapan, 8 p.m.

Rock Concert, Castle sq., South End, 8 p.m.

African Wilderness Slide Show, Building 19 Main, Parker Hill-Fenway, 8 p.m.

Moviebus, Rogers Park, Brighton, 8:30 p.m.

Multimedia, Bromley-Heath, Jamaica Plain, 8:30 p.m.

Schaefer Music Festival, Ike and Tina Turner, Voices of East Harlem, Harvard Stadium, 8 p.m.

Stage, music

"HAIR" — Wilbur Theater, indefinite run, today at 2 and tonight at 8:30. Popular "tribal rock" musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Gait MacDermot, and directed by James Sharmon.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS" — Charles Playhouse, through Sept. 6, tonight at 8:30. Hit musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

ESPLANADE ORCHESTRA — Summerthing, Smith Field, Hyde Park, at 8. Harry Ellis Dickson conducting. Verdi, Triumphal March from "Aida"; Dvorak, "New World" Symphony; The Star-Spangled Banner; Anderson, Irish Suite; Rodgers, "Sound of Music" medley; Sousa, The Stars and Stripes Forever.

Boston Globe July 16, 1970

Summerthing Schedule

Today's schedule for Summerthing, Boston's Neighborhood Festival, is as follows:

- Craftsmobile, Training Field, Charlestown, 9 a.m.-noon.
- Craftsmobile, Blackwood Street, Parker Hill, 9 a.m.-noon.
- Senior Citizen Beauty Workshop, leaving Little City Hall to Dale Academy Boston, Charlestown, 9:30 a.m.
- Craftsmobile, Norwell and Athewold streets, Dorchester, 9 a.m.
- People and Players Theatre, Readville Playground, Readville street, Hyde Park, 10 a.m.
- Theatremobile, Coleman and Quincy streets, Dorchester, 10 a.m.
- Earthmobile, Baxter and W. 8th streets, South Boston, 10 a.m.-1 p.m.
- Summerthing Hair-Do's for the elderly, Parker Hill-Fenway: to Boylston street, Dale Hairdressing School, 10 a.m. and 11:30 a.m.
- Drama Workshop, Stage I, Walker Playground, Mattapan, 10:45 a.m.
- Craftsmobile, Behind 26 Montpelier st., Columbia Point, 11:30 a.m.
- Theatremobile, Funny Little Theatre, Behind 156 Montpelier st., Columbia Point, 11:30 a.m.
- Boston Pops, City Hall Plaza, 11:45 a.m.
- Street Corner Ensemble, Polk and Bunkerhill streets, Charlestown, 11 a.m.
- Musicians' Union Band Concert, Boston Common, noon-2 p.m.
- Craftsmobile, Leo Austin Jr. Square, Dorchester, 1 p.m.
- Theatremobile, St. Leo's Church, Dorchester, 2 p.m.
- Craftsmobile No. 1, Lyman School, Paris street, East Boston, 2-5 p.m.
- Craftsmobile No. 2, 10 Lamartine st., Jamaica Plain-Bromley Heath, 2-5 p.m.
- Summerthing Street Corner Ensemble, Jamaica Plain, 2 p.m.
- People and Players Theatre, North Square, North End, 2 p.m.
- Drama Workshop, Stage I, Cooper Community Center, Roxbury, 2:45 p.m.
- Theatremobile, Wentworth Parking Lot, Fenway, 3:30 p.m.
- Street Corner Ensemble, South Boston, 4 p.m.
- Feria Italiana, North End, North Square, 7-10 p.m.
- Wrestling Matches, MDC Rink, Charlestown, 8 p.m.
- Boston Pops, Rogers Park, Allston, 8 p.m.
- Brooklyn Bridge, MDC Shell, Hyde Park, 8 p.m.
- Rock Concert, Athletic Field, Columbia Point, 8 p.m.
- Movie, Prado, North End, 8 p.m.
- Mark Harvey Jazz Concert, Leo Austin Jr. Square, Bowdoin avenue, Dorchester, 8 p.m.
- Moviebus, Beechland Project, West Roxbury, 8:30 p.m.
- Rock Concert, Ceylon Park, Roxbury, 8:30 p.m.

Stage, music

"HAIR"—Wilbur Theater, indefinite run, tonight at 8:30. Peace, love and tolerance, to the tune of "tribal rock." Written by James Rado and Gerome Ragni, with music by Galt MacDermot, and directed by James Sharmon.

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"THE PROPOSITION" — 241 Hampshire Street, Inman Sq., Cambridge

ESPLANADE ORCHESTRA — Summerthing. At 11:45 a.m., at Government Center, Harry Ellis Dickson conducting Wagner, Prelude to "Die Meistersinger"; Handel-Harty, Water Music; Brown-Langendoen, Bostonia Suite; Copland, Hoedown; Richard Rodgers Waltzes; Bernstein, "West Side Story" medley; The Star-Spangled Banner. At 8 p.m. at Rogers Park, Brighton, Dickson conducting Elgar, Pomp and Circumstance March No. 1; Rossini, "William Tell" Overture; Hummel E flat major Trumpet Concerto (James Sauber); The Star-Spangled Banner; Tchaikovsky, Marche Slave; Strauss, Tales of the Vienna Woods; Leigh, "Man of La Mancha" tonight at 8 and 10.

Herald Traveler
July 15, 1970

Summerthing Today

9-12 noon—Craftsmobile No. 1, South Boston: Old Colony Hse. Prol. Parkins Sch. Yrd.

9-12 noon—Craftsmobile No. 2, West Roxbury-Roslindale: Archdale Prol.

9 a.m.—Craftsmobile, Dorchester: Walsh Plyd.

9 a.m.—Theatremobile-Suzi Linn and her Puppets, Columbia Point: Dever Sch.

10-1 p.m.—Earthmobile, South Boston: between Backster & W. 8th.

11:30 a.m.—Theatremobile—Funny Little Theatre, Allston-Brighton: St. Anthony's Hilton St.

12-2 p.m.—Musician's Union Band Concert, Boston: The Commons.

1 p.m.—Craftsmobile, Dorchester: Tenean Beach.

1 p.m.—Dress-Up Parade, Beacon Hill-Back Bay: Meeting at Charlestown & Beacon Str. Corner.

2-5 p.m.—Craftsmobile No. 1, Orchard Park: Cluny Crt.

2-5 p.m.—Craftsmobile No. 2, Roxbury: Trotter Sch Yrd.

2 p.m.—Theatremobile—Suzi Linn and Her Puppets, Mattapan: Almont Plyd.

2:30 p.m — People and Player's Theatre, Roxbury: Montana St. Theatre.

2:30 p.m.—Youth Unlimited, Dorchester: Walker Plyd. Norfolk & Woodrow Ave.

3:30 p.m.—Theatremobile—Funny Little Theatre, South End: 8th Str. Plyd.

4:30 p.m.—People and Player's Theatre, Charlestown: Molten.

7-10 p.m.—Feria Italiana, North End: North Sq.

7:30 p.m.—Mark Harvey Jazz Rock Concert, East Boston: American Legion Field.

7:30 p.m.—Square Dance, West Roxbury-Roslindale:

8 p.m.—Boston Pops, Hyde Park: Smith Field.

8 p.m.—Rock Concert (Eagle), Mattapan: Almont Plyd.

8 p.m.—Rock-Soul Concert (Sinclavrs). South End: Castle Sq.

8 p.m.—African Wilderness Slide Show Frederick Tudor, Parker Hill-Fenway: Bld. 19 Main.

8:30 p.m.—Moviebus, Allston-Brighton: Rogers Prk.

8:30 p.m.—Multimedia, Jamaica Plain-Bromley-Heath: Lot off Bickford.

8 p.m.—Schaefer Music Festival: Ike and Tina Turner, Voices of East Harlem, Harvard Stadium.

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Concerts

Summerthing Symphony Concert, Harry Ellis Dickson conducting; Smith Field, Hyde Park, 8 p.m.

R. Rice Nutting, organ, in works of de Grigny, Simonds and Alain; Park St. Church, 12:10 p.m.

In and About Boston Today

DRAMA

LOEB DRAMA CENTER, 64, Brattle St. Cambridge—8:30 p.m., performance of Samuel Beckett's "Waiting for Godot."

FASHION

SHERATON BOSTON—noon to 2 p.m. fashion show at the pool.

MEETING

SUMMER READING CLUB—10 a.m. South Boston Branch Library.

CONFERENCE

AMERICAN SOCIETY OF CIVIL ENGINEERS — national meeting at Statler Hilton.

CHILDREN

JORDAN MARSH—3 Ring Animated Circus, 7th floor of Boston store. Open regular store hours and admission is free.

MEMORIAL PARK, READING—11 a.m. and 2 p.m. free performance by Boston Children's Theater Stagemobile.

MUSIC

ARLINGTON STREET CHURCH—8 p.m. benefit violin concert by 16-year-olds Robin Yuan and Rose Ann Markow.

HARVARD STADIUM—8 p.m. Voices of East Harlem.

PARK STREET CHURCH—12:10 p.m. free organ concert by R. Rice Nutting.

SMITH FIELD, HYDE PARK—8 p.m. free performance by the Boston Symphony Orchestra.

Send items for daily listing—one week in advance—to "In And About Boston", Boston Herald Traveler, Boston, 02106.

School Offers to Aid Esplanade Concerts

A Back Bay school's educational radio station yesterday offered to take its facility off the air during future Esplanade concerts if the sound system defects cannot be corrected in time.

The next scheduled concert with Arthur Fiedler conducting is Friday at 8:30 p.m. The famed conductor complained Monday at the opening concert that the music sound system was interfered with by the nearby radio signal.

BOSTON
BOSTON, MASS.
MONTHLY 11,500

JUL - 1970

New England Newsclip

CONDUCTED TOUR

Two years ago, when the Boston Symphony Orchestra first ventured off the Esplanade, an otherwise warm reception in Franklin Park was spoiled by rock throwing, a hazard as much to precious instruments and pride as physical safety. Understandably, Symphony musicians were less than enthusiastic about the prospect of more such concerts.

This season, the Orchestra, in an effort again to become better friends with the larger community (and to venture vice versa), has joined Summerthing. To be sure, once a year for two weeks the Orchestra plays free on the Charles River banks, a civic gesture initiated by Arthur Fiedler in 1929. But while the Esplanade is convenient for Beacon Hill and Back Bay residents, it is a cumbersome trip even by car from Charlestown or Brighton, for example—a point brought home to Symphony Hall representative David Rockefeller when Summerthing's director drove him to areas of the city lying far from the picturesque bend in the river. So with support from Summerthing, four free Boston Symphony concerts will be given this year in other neighborhoods: Bunker Hill in Charlestown, Hyde Park, Government Center, and Brighton. The programs will be classical, although the conductor, Harry Ellis Dickson, allows that an Irish melody might be heard in Charlestown.

Record American
July 15, 1970

Soundmen Fix System For Concert

The MDC and a sound expert assured Esplanade concert lovers—and Maestro Arthur Fiedler—yesterday the static clunkers that spoiled Monday night's program will be cleared up in time for Friday's performance.

The radio station at a nearby college was the prime suspect in the discordancy that plagued one of four amplifiers.

Milton Cook, MDC coordinator of concerts on the Charles, said "everything will be straightened out by Friday."

Tony Silvestri, sound engineer in charge of the amplifying system, guaranteed elimination of the interference.

Cook said only one of the battery of amplifiers had been affected by picking up the squeals and squawks.

"Mr. Pops" said the result was "certainly lousy."

Cook promised no further trouble adding, "great musicians deserve a great sound system."

ESPLANADE CONCERTS
Tonight at 8:00
Smith Field, Hyde Park
Harry Ellis Dickson Conducting
PROGRAM

Polonaise, from "Eugen Onegin" —Tchaikovsky

Symphony No. 9 in E minor, Op. 95 "From the New World" —Dvorak
I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

The Star-Spangled Banner

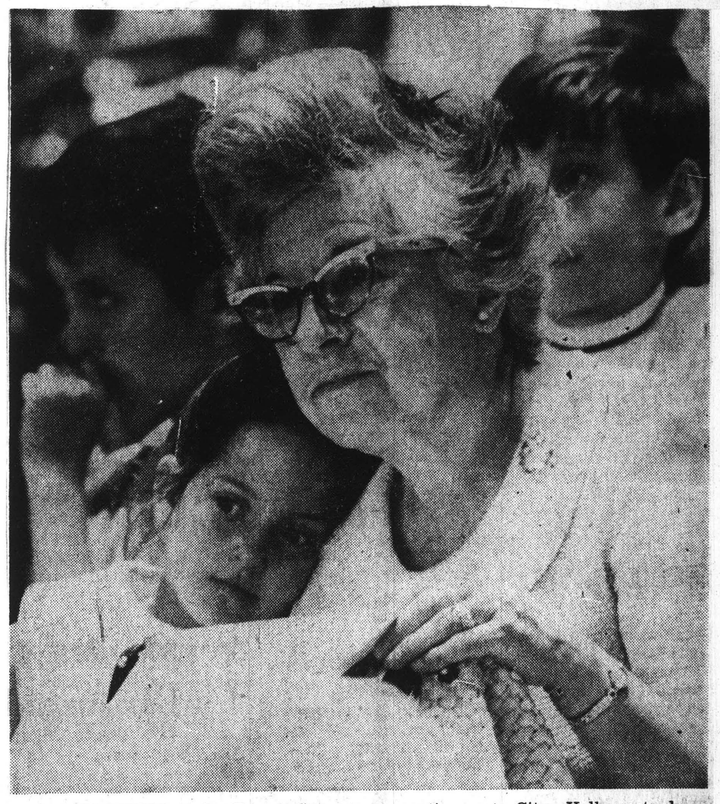
From the "Irish Suite" —Anderson

Selection from "South Pacific" —Rodgers

The Stars and Stripes Forever —Sousa

Boston Globe July 17, 1970

THOUGHTFUL FACES—Some of the many people who sat quietly listening to the Boston Symphony Orchestra's performance yesterday at City Hall are transfixed by the music. (Joseph Dennehy photo)



AGELESS MUSIC of the Boston Symphony Orchestra is enjoyed by several generations at City Hall yesterday. (Photo by Joseph Dennehy)

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School Offers to Aid Esplanade Concerts

A Back Bay school's educational radio station yesterday offered to take its facility off the air during future Esplanade concerts if the sound system defects cannot be corrected in time.

The next scheduled concert with Arthur Fiedler conducting is Friday at 8:30 p.m. The famed conductor complained Monday at the opening concert that the music sound system was interfered with by the nearby radio signal.

BOSTON
BOSTON, MASS.
MONTHLY 11,500

JUL — 1970

New England Newsclip

CONDUCTED TOUR

Two years ago, when the Boston Symphony Orchestra first ventured off the Esplanade, an otherwise warm reception in Franklin Park was spoiled by rock throwing, a hazard as much to precious instruments and pride as physical safety. Understandably, Symphony musicians were less than enthusiastic about the prospect of more such concerts.

This season, the Orchestra, in an effort again to become better friends with the larger community (and to venture vice versa), has joined Summerthing. To be sure, once a year for two weeks the Orchestra plays free on the Charles River banks, a civic gesture initiated by Arthur Fiedler in 1929. But while the Esplanade is convenient for Beacon Hill and Back Bay residents, it is a cumbersome trip even by car from Charlestown or Brighton, for example—a point brought home to Symphony Hall representative David Rockefeller when Summerthing's director drove him to areas of the city lying far from the picturesque bend in the river. So with support from Summerthing, four free Boston Symphony concerts will be given this year in other neighborhoods: Bunker Hill in Charlestown, Hyde Park, Government Center, and Brighton. The programs will be classical, although the conductor, Harry Ellis Dickson, allows that an Irish melody might be heard in Charlestown.

Record American
July 15, 1970

Soundmen Fix System For Concert

The MDC and a sound expert assured Esplanade concert lovers—and Maestro Arthur Fiedler—yesterday the static clinkers that spoiled Monday night's program will be cleared up in time for Friday's performance.

The radio station at a nearby college was the prime suspect in the discordancy that plagued one of four amplifiers.

Milton Cook, MDC coordinator of concerts on the Charles, said "everything will be straightened out by Friday."

Tony Silvestri, sound engineer in charge of the amplifying system, guaranteed elimination of the interference.

Cook said only one of the battery of amplifiers had been affected by picking up the squeals and squawks.

"Mr. Pops" said the result was "certainly lousy."

Cook promised no further trouble adding, "great musicians deserve a great sound system."

ESPLANADE CONCERTS
Tonight at 8:00
Smith Field, Hyde Park
Harry Ellis Dickson Conducting
PROGRAM
Polonaise, from "Eugen Onegin" —Tchaikovsky
Symphony No. 5 in E minor, Op. 95 "From the New World" —Dvorak
I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco
The Star-Spangled Banner
From the "Irish Suite" —Anderson
Selection from "South Pacific" —Rodgers
The Stars and Stripes Forever —Sousa

Boston Globe July 17, 1970

THOUGHTFUL FACES—Some of the many people who sat quietly listening to the Boston Symphony Orchestra's performance yesterday at City Hall are transfixed by the music. (Joseph Dennehy photo)

AGELESS MUSIC of the Boston Symphony Orchestra is enjoyed by several generations at City Hall yesterday. (Photo by Joseph Dennehy)

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Herald Traveler

July 16, 1970

Theater Tonight

"HAIR" — The rock musical about things contemporary, written by Gerome Ragni and James Rado, music by Gail McDermott, directed by James Sharman at the Wilbur Theater for an indefinite run. Tonight **8:30.**

"JACQUES REL IS ALIVE AND WELL AND LIVING IN PARIS" — The long running off-Broadway musical based on rel's music and lyrics, directed by Erik Blau at the Charles Playhouse. Tonight at **8:30.**

Concerts

ESPLANADE ORCHESTRA SUMMERTHING CONCERTS. Harry Ellis Dickson conducting; City Hall Plaza, 11:45 a.m., and Rodgers Pk., Brighton, **8** p.m.

In and About Boston Today

ART

MUSEUM OF FINE ARTS' 465 Huntington Ave.—10 a.m. to 5 p.m. members' preview of paintings by Andrew Wyeth; 11 a.m. and 3 p.m. lecture on Wyeth; by Carole Taynton; 1:30 p.m. talk by Joan Esch on "Monuments in Miniature: Small Objects from the Middle Ages and Renaissance."

MUSIC

CITY HALL PLAZA—11:45 a.m. free concert by the Boston Symphony Orchestra.

GARDNER MUSEUM, 280 The Fenway—3 p.m. free concert of music by Bach, Mozart and Brahms.

HATCH MEMORIAL SHELL — 7:30 p.m. Cambridge Opera Performance.

RODGERS PARK, BRIGHTON—8 p.m. free concert by the Boston Symphony Orchestra.

CHILDREN

HANSCOM FIELD, BEDFORD — 11 a.m. and 2 p.m. free performance by the Boston Children's Theater "Stagemobile."

JORDAN MARSH—Ring Animated Circus in Boston Store 7th floor. Open regular store hours and admission is free.

DRAMA

AGASSIZ THEATER, Off Brattle street, Cambridge — 8:30 p.m. performance of Seneca's "Oedipus" by the Harvard Producing Organization.

LOEB DRAMA CENTER, 64 Brattle St., Cambridge—8:30 p.m. performance of Henrik Ibsen's "An Enemy of the People."

PROPOSITION—8 p.m. and 10 p.m. at 241 Hampshire St., Inman Square, Cambridge.

DISCUSSION

BOSTON CENTER FOR ADULT EDUCATION, 5 Commonwealth Ave. 8:30 p.m. free panel on drug centers and programs of assistance to drug addicts.

Send items for daily listing—one week in advance to "In And About Boston," Boston Herald Traveler, Boston, 02106.

Summerthing Today

9-Noon—Craftsmobile No. 1, Charlestown: Training Field, Adams & Winthrop.

9-Noon—Craftsmobile No. 2, Parker Hill-Fenway: Blackwood Street.

9:30 a.m. — Senior Citizen Beauty Workshop, Charlestown: Leaving Little City Hall to Dale Academy, Boston.

9 a.m. — Craftsmobile, Dorchester: Norwell and Athewolde Streets.

10 a.m. — People and Players Theater, Hyde Park: Readville Playground, Readville Street.

10 a.m. — Theatermobile: Suzi Linn and Her Puppets, Dorchester: Coleman and Quincy Streets.

10-1 p.m. — Earthmobile, South Boston: Between Baxter St. and W. 8th. St.

10-11:30 a.m. — Summerthing Hair-Do's for the Elderly, Parker Hill-Fenway: to Boylston St., Dale Hairdressing School.

10:45 a.m. — Drama Workshop, Stage 1 (pieces for children), Mattapan: Walker Playground.

11:30 a.m. Craftsmobile, Columbia Point: Behind 26 Montpelier Street.

11:30 a.m. Theatermobile: Funny Little Theater, Columbia Point: Behind 156 Montpelier St.

11:45 a.m. — Boston Pops, Boston: City Hall Plaza.

11 a.m. — Summerthing Street Corner Ensemble, Charlestown: Polk and Bunkerhill St., front of Mayflower Super Market.

Noon-2 p.m. — Musicians' Union Band Concert, Boston: The Common.

1 p.m. — Craftsmobile, Dorchester: Leo Austin Jr. Square.

2 p.m. — Theatermobile: Suzi Linn and Her Puppets, Dorchester: St. Leo's Church.

2-5 p.m. — Craftsmobile No. 1, East Boston: Lyman School, Paris Street.

2-5 p.m. — Craftsmobile No. 2, Jamaica Plain-Bromley Heath: 10 Lamartine St.

2 p.m. — Summerthing Street Corner Ensemble, Jamaica Plain.

2 p.m. — People and Player's Theater, North End: North Square.

2:45 p.m. — Drama Workshop, Stage 1 (pieces for children), Roxbury: Cooper Community Center.

3:30 p.m. — Theatermobile: Funny Little Theater, Parker Hill-Fenway: Wentworth Parking Lot.

4 p.m. — Summerthing Street Corner Ensemble, South Boston.

7-10 p.m. Feria Italiana, North End: North Square.

8 p.m. — Wrestling Match, Charlestown: MDC Rink.

8 p.m. — Boston Pops, Allston-Brighton: Rogers Park.

8 p.m. — Brooklyn Bridge, Hyde Park: MDC Shell.

8 p.m. — Rock Concert (Sinclayrs), Columbia Point: Athletic Field.

8 p.m. — Movie, North End: Prado.

8 p.m. — Mark Harvey Jazz Rock Concert, Dorchester: Leo Austin Jr. Sq., Bowdoin Ave.

8:30 p.m. Moviebus, West Roxbury-Roslindale: Beechland Project.

8:30 p.m. Rock Concert, Roxbury: Ceylon Park.

8:30 p.m.— Multimedia Slide Show — Abkiu — Black Experience, South End: Lenox and Camden.

Christian Science Monitor

July 17, 1970

On the Esplanade

Friday, July 17, 8:30

Harry Ellis Dickson, conducting

All-Tchaikovsky Program

Suite from "Swan Lake"

Piano Concerto No. 1 in B-flat minor, Op. 23

Soloist: Debbie Sobol

The Star-Spangled Banner

Andante Cantabile, from String Quartet No. 1, Op. 11

1812 Ouverture Solonnelle

Herald Traveler

July 17, 1970

Theater Tonight

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"JACQUES REL IS ALIVE AND WELL AND LIVING IN PARIS" — The long running off-Broadway musical based on Rel's music and lyrics, directed by Erik Blau at the Charles Playhouse. Tonight at **8:30.**

Concerts

ESPLANADE CONCERT, Harry Ellis Dickson conducting; Hatch Shell, 8:30 p.m.

YUJI TAKAHASHI, piano, in works of Bach and Messiaen; Tanglewood, 7 p.m.

Boston Symphony, Seiji Ozawa conducting works of Haydn, Mozart and Britten; Tanglewood, 9 p.m.

Globe July 17, 1970

Stage, music

"HAIR" — Wilbur Theater, indefinite run, tonight at 8:30. Popular but controversial "tribal rock" musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Galt McDermot, and directed by James Sharmon.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS — Charles Playhouse, through Sept. 6, tonight at 8:30. Hit musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

"DESTINATION ASHES" — Music Barn, Lenox, tonight at 8:30. Black drama.

"THE PROPOSITION"—241 Hampshire Street, Inman Square, Cambridge, tonight at 8 and 10. Long-running satirical and musical revue.

ESPLANADE ORCHESTRA—Hatch Shell, Charles River Esplanade, at 8:30. Harry Ellis Dickson conducting an all-Tchaikovsky program: "Swan Lake" Suite, Piano Concerto No. 1 (Debbie Sobol); The Star-Spangled Banner; Andante Cantabile from String Quartet No. 1, and 1812 Overture.

Record American

July 17, 1970

Music stands and chairs lie in disarray at Boston's City Hall Plaza after rain forced yesterday's noon-hour concert by the Boston Symphony Orchestra indoors. Workmen knocked down the chairs and stands to prevent them from being blown about by the winds accompanying a thunderstorm.

—Record American Photo, Carroll Mvett

Christian Science Monitor

Esplanade Concerts

Saturday, July 18, 8:30
Hatch Memorial Shell

Harry Ellis Dickson conducting
All-Beethoven Program

Overture to "Fidelio"
Symphony No. 1 in C major, Op. 21
The Star-Spangled Banner
Piano Concerto No. 5 in E flat major, Op. 73, "Emperor"

July 18, 1970

Boston Herald Traveler
July 19, 1970

Esplanade concert programs

Pops concerts begin at 8:30 p.m., unless otherwise noted, and take place at Hatch Memorial Shell, with Harry Ellis Dickson conducting.

MONDAY
Overture to "The Merry Wives of Windsor", Nicolai; Symphony in G Major, No. 88, Haydn; The Star-Spangled Banner; Piano Concerto in A minor, Op. 16, Grieg; Soloist: JOHN COVELLI. Dance of the Hours, from "La Gioconda", Ponchielli.

TUESDAY
Symphony in G minor, K. 550, Mozart; The Star-Spangled Banner; Piano Concerto No. 1 in E minor, Op. 11, Chopin; Soloist: EUGENE INDJIC (Eugene Indjic plays the Steinway Piano); Emperor Waltzes, Strauss.

WEDNESDAY AT 10:15 A.M.
Pomp and Circumstance, March No. 1 in D Major, Elgar; From "Gayne", Khachaturian; Finale (Rondo all 'Ungherese) from the Piano Concerto in D Major, Haydn; Soloist: LAURA LIBERMAN; Andante from Symphony No. 101, "Clock Symphony", Haydn; First Movement (Allegro) from the Violin Concerto, No. 3 in G Major, K.216, Mozart; Soloist: MARJORIE KRANSBERG; The Waltzing Cat, Anderson; The Stars and Stripes Forever, Sousa; The Star-Spangled Banner.

WEDNESDAY
Overture to "The Marriage of Figaro", Mozart; Symphony No. 2 in D Major, Op. 36, Beethoven; The Star-Spangled Banner; Piano Concerto No. 1 in E flat, Liszt; Soloist: MYRON ROMANUL; Dancing through the Years, arr. Hayman.

THURSDAY
Overture to "Egmont", Beethoven; Symphony No. 8 in F, Beethoven; The Star-Spangled Banner; Concerto No. 2 in D minor, for Violin and Orchestra, Wieniawski; Soloist: CHRISTOPHER KIMBER; Suite from "Gayne", Khachaturian.

FRIDAY
"Classical" Symphony, Op. 25, Prokofiev; Romeo and Juliet, Overture-Fantasia, Tchaikovsky; The Star-Spangled Banner; Concerto in F. for Piano and Orchestra, Gershwin; Soloist: DONNALEXANDRE FEDER; Selection from "Carousel", Rodgers.

SATURDAY
Symphony No. 4 in F Minor, Op. 36, Tchaikovsky; The Star-Spangled Banner; Little Fugue in G minor, Bach; Clair de lune, Debussy; Roumanian Rhapsody No. 1, Enesco; Prayer of Thanksgiving, Valerius.

Boston Herald Traveler
July 17, 1970

(Herald Traveler Staff Photo by Ulrike Welsch)

HARPIST'S VIEW of Boston's Summerthing audience at City Hall performance of Boston Pops Orchestra yesterday.

Boston Globe
July 18, 1970

Stage, music

"HAIR"—Wilbur Theater, indefinite run, today at 6 and 10 p.m. Hit rock musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Galt MacDermot, and directed by James Sharmon.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS" — Charles Playhouse, through Sept. 6, today at 5 and 9 p.m. Popular musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

THE PROPOSITION" — 241 Hampshire Street, Inman Square, Cambridge, today at 7, 9 and 11 p.m. Long-running satirical and musical revue.

"HELLO OUT THERE" — Benton Studio for Acting, Rose Coffee House, 134 Lincoln St. Saturday nightly only, at 9. William Saroyan's play about a young man's quest for the good life.

THE SINCLAYRS — Elma Lewis Playhouse-in-the-Park. Franklin Park, Roxbury, at 8 p.m. Popular singing group from Boston

ESPLANADE ORCHESTRA—Hatch Shell, Charles River Esplanade, at 8:30. Harry Ellis Dickson conducting an all-Beethoven program: "Fidelio" Overture, Symphony No. 1; The Star-Spangled Banner; "Emperor" Piano Concerto (Phyllis Moss).

Christian Science Monitor
July 20, 1970

Esplanade concerts

Monday, July 20, 8:30
Hatch Memorial Shell

Harry Ellis Dickson conducting

Overture to "The Merry Wives of Windsor" ..... Nicolai
Symphony in G major, No. 88 ..... Haydn
The Star-Spangled Banner
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: John Covelli
Dance of the Hours, from "La Gioconda" ..... Ponchielli

Children's Concert On the Esplanade

By HARRY NEVILLE
HT Music Critc

CHILDREN'S CONCERT —Harry Ellis Dickson will conduct a special children's concert on Wednesday at 10:15 a.m. in Hatch Memorial Shell on the Charles River Esplanade. The concert is free and includes works of Elgar, Khachaturian, Haydn, Molart, Sousa and Anderson.

FESTIVALS ABROAD—Violinist Roman Totenberg, who in addition to his concert work is professor of music at Boston University, will appear with the Greater Boston Youth Symphony Orchestra at Israel's Festival of Music, Aug. 10-24. He will perform the Penderecki Capriccio, described as "an austere and witty work with elements of jazz."

Walter Eisenberg will conduct the orchestra, which is the first youth orchestra to have been invited to perform in the festival. The group needs money to finance the trip and those interested in helping should contact the orchestra at 855 Commonwealth Ave., Boston.

NEWS FROM PITTSBURGH—The following Pittsburgh Symphony news release may provoke interest (and envy) among Boston opera lovers: "With the aid of a grant from the Howard Heinz Endowment, the orchestra in 1967 purchased the former Penn Theatre, a lavish 40-year-old movie palace on Sixth street and Penn avenue in the heart of Pittsburgh's Golden Triangle. After testing the theatre's public facilities and acoustics and studying crowd patterns in two special pension fund concerts last season, the orchestra signed a contract . . . for a complete rehabilitation of the Penn into a Performing Arts Center which is scheduled to open in the Fall of 1971 as a permanent home for the Pittsburgh Opera and the Pittsburgh Civic Light Opera as well as the symphony itself."

Concerts

Weston Drama Workshop, Attilio Poto conducting Puccini's "Madame Butterfly"; Country School, Weston, **8:45 p.m.**

Marlboro (Vt.) Music Festival, no program available; **8:30 p.m.**

Boston Symphony, Seiji Ozawa conducting works of Mozart; Lili Krauss, piano soloist; Tanglewood, **8:30 p.m.**

New Hampshire Festival, Thomas Nee conducting Mozart's "Cosi fan Tutte"; Inter-Lakes Aud., Meredith, N.H., **8:30 p.m.**

Betty Lou Austin, mezzo; Evelyn Harris, piano, in songs of Vaughan Williams and Dvorak; Gardner Museum, **3 p.m.**

Esplanade Concert, Harry Ellis Dickson conducting; Hatch Shell, **8:30 p.m.**

Berkshire Quartet in works of Blackwood, Schubert and Beethoven; Music Mountain, Falls Village, Conn., **3 p.m.**

194

copies to T D Perry
H J Kraut
M Y Schofer
B. Moyer
R. Pottle
S. Solomon

50 Monument Avenue
Charlestown, Massachusetts
July 15, 1970

JUL 22 1970

Editor
Boston Globe
135 Wm. T. Morrissy Blvd.
Boston, Massachusetts

Letter to the Editor

Dear Sir:

When Mayor Kevin H. White's Summerthing Program was initiated in the summer of 1968 many of his critics had a field day taking him to task for what they believed to be a frivolous undertaking.

To the surprise and frustration of these critics the Mayors Summerthing Program has now developed into an outstanding summer of diversified events for people of all ages in the city of Boston.

Recently 5,000 people gathered at the Bunker Hill Monument and were entertained by the Boston Pops Orchestra in a two hour concert that ended with a lengthy standing ovation.

Prior to this outstanding event we in Charlestown had the pleasure of watching the Boston Ballet Company perform Peter and the Wolf for 1,000 Charlestown residents. This event was also greeted with tremendous enthusiasm.

We now look forward to being entertained by the well known Mummers Band in the near future.

Mayor White is to be commended for having the foresight and courage to establish Summerthing.

The long hot summer in Charlestown and other sections of Boston has been replaced with a summer of entertainment, education and excellence.

Sincerely yours,

John A. Whelan

JAW/bs

Boston Globe
July 22, 1970

boston P.M.

By Ron Wysocki, Globe Staff

A Brookline talent will perform tonight on the Johnny Carson show. Benji, half St. Bernard-half collie, was auditioned Monday over the telephone by Carson show people. He sings.

His mistress, Mrs. Betsey Davis of 198 Dean rd., and a family friend, Mrs. Judith Rosenberg of 104 Gardner rd., Brookline, will accompany the mournful mascot to New York City.

It seems that Benji sings to any accompaniment, including the noon whistle, ambulance and fire engine sirens.

His penchant for singing was discovered when he began to wail in tune to the musical instrument practices of the six Davis children.

Benji cocks his head, closes his eyes and gives forth.

★

Iit might be a little early, but the Massachusetts Historical Society is looking forward to its Christmas Party. Its members are going to imbibe milk punch, the ingredients of which were recited by Benjamin Franklin in a letter, dated Oct. 11, 1763, to Boston's James Bowdoin.

A sample portion was made up by Mrs. Ronald Girouard, secretary to the director, and staff members pronounced it the best milk punch they ever tasted.

Franklin's recipe was "Take six quarts of brandy and the rinds of 44 lemons pared very thin; steep the rinds in brandy for 24 hours, then strain it off. Put to it four quarts of water, four large nutmegs grated, two quarts of lemon juice, two pounds of double refined sugar.

"When the sugar is dissolved, boil three quarts of milk and put to the rest hot as you take it off the fire and stir it about. Let it stand two hours; then run it through a jelly bag till it is clear; then bottle it off."

Franklin suffered from the gout.

★

A look-but-don't-touch girl-watcher stood agape, viewing the bikini-clad foxes on Revere Beach the other day. The man, about 50, commented, "And to think that 35 years ago, on this very same beach, I was arrested for stepping off the beach onto the sidewalk for wearing a swimsuit with no top."

★

Summerthing's neighborhood Boston Pops concerts surpassed all expectations. During an intermission in the shade of the Bunker Hill Monument in Charlestown, the musician refugees from the Charles River Esplanade were surprised when the Charlestown Militia stormed the hill to present Pops conductor Harry Ellis Dickinson a pewter mug and then proceeded to fire off a salute to the orchestra members.

Out front, the evening audience, including a number of youngsters in pajamas, grew to 3000, one-quarter of Charlestown's population.

★

Retired Army Col. Robert R. Rheault, chief of all Green Beret forces in Vietnam until relieved of his command last Summer after he was accused of participating in the killing of a South Vietnamese civilian, returns to a military base tomorrow for the first time since his retirement last October. He will address the annual Non-Commissioned Officer's Dining-In of the Massachusetts Air National Guard's 102d Tactical Fighter Wing at Otis Air Force Base on Cape Cod.

The charges against Rheault were dropped after it was disclosed that the alleged victim was working as a double agent.

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QUICK NOTES: Former Atty. Gen. Edward J. McCormack Jr., looking well-tanned, hale and hearty, dined at The Charles on Chestnut st. the other night with longtime friends, James and Ida Lyons of Quincy. Entrepreneurs of The Charles, the brothers Mirisola, Tom and Pete, grew up with McCormack in South Boston. McCormack has been recovering at his Cape Cod home from recent surgery . . . A local distributing outfit is advertising "Impeach Nixon" bumper stickers at two for $1 with a sales pitch of "Get 'em while HE lasts.

Boston stockbroker Thomas P. O'Neill 3d, son of the congressman, reports that shareholders in Massachusetts have doubled in the past decade and now number 1,214,000 . . . Some 100 members of the Old Charlestown Schoolboys' Assn. were guests of Bill Veeck at Suffolk Downs' closing day. Wylie Van Wart, vice president of the group, made the arrangements.

Tonight, Carson to host Brookline's singing dog

copies to T D Perry
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Christian Science Monitor
July 24, 1970

On the Esplanade
Friday, July 24, 8:30
Harry Ellis Dickson conducting
"Classical" Symphony, Op. 25 ..... Prokofiev
Romeo and Juliet, Overture-Fantasia ..... Tchaikovsky
The Star-Spangled Banner
Concerto in F major for Piano and Orchestra ..... Gershwin
Soloist: Donn-Alexandre Feder
Selections from "Carousel" ..... Rodgers

N.H. Sunday News
Manchester, N.H.
July 26, 1970

Group Goes To Boston For Concert

Students and friends of the Gerasi Music Studio attended the Esplanade concert for young people by the Boston Symphony Orchestra at the Hatch Memorial Shell, Boston.

Following the program, the group took a sight-seeing trip on the Charles River.

Attending were: Gail Archambeault, Kathlyne Tracy, Suzanne Gregor, Cynthia De Vore, Gary Merrill, George Chabot, Kathleen Socha, David Andruchuk, Mark Andruchuk, Michael O'Brien, Kelly O'Brien, Debra Kartsen, Susan Kartsen, Christine Frisella, Marc Daigle, Betsy Wood, Lynn Wood, James Wood, Joseph Martineau, Diane Mitchell, Edwina Boufford, Donna Pineault, Lisa Shea, Barbara Lynch, Athena Demetriou, Dolores Dawson, Debra O'Keefe, Debra Boucher, Chris Merrill, Cynthia O'Brien, Guy Chabot, Marc Auger, Patricia Socha, Susan Socha, Judith Socha, Mrs. Roger Desmarais, Lorraine Desmarais, Charles Desmarais, Andre Desmarais, Mrs. Harvey Cooper and Russell Cooper, all of Manchester.

Also, Cathi-Mari Crosier of Merrimack; Victor Gagnon and Louis Gagnon of Hooksett; Rebecca Webber of Auburn, Maine, Denise Edwards of Northfield, Mass.; and Jean Hungerford of E. Chatham, Conn.

Providing transportation were Ernest Chabot, Mrs. Paul O'Brien, Mrs. John Andruchuk, Mrs. Edward Socha, Mrs. Glenford Merrill, Mrs. R. L. Sloan, Mrs. Robert DeVore and Mr. and Mrs. George Gerasi, all of Manchester, and Mrs. Philip Crosier of Merrimack.

Mr. and Mrs. Gerasi also attended a concert by the Center Arts Orchestra at Dartmouth College.

News, Milford, Mass.
July 27, 1970

Milford's Title I students listen to the Boston Pops.

Milford Title I Students Hear Pops, See Red Sox Win

Student's participating in Milford's Title I Summer Program journeyed to Boston and enjoyed two very popular "products of the city", the Esplanade Concert and the Boston Red Sox.

The Esplanade Concerts held at the Hatch Shell on Storrow Memorial Drive are sponsored by the Trustees of the Boston Symphony Orchestra. The special morning concert for children was conducted by Harry Ellis Dickson, who for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, but had also been active as a conductor before then. His conducting career flourished since at the Pops, the Esplanade and with the Youth Concerts at Symphony Hall, the series he founded in 1959. Eleven year old Marjorie Kransberg was violin soloist for the morning program.

Following the concert the students were bussed across to Fenway Park where they sat in the granstand and were served hot dogs and cokes. Some of the students were attending a Major League Baseball Game for the first time and the Red Sox obliged with a resounding 7 to 4 victory over the California Angels.

Boston Globe
July 24, 1970

Stage, music

"HAIR"—Wilbur Theater at 8:30. Hit rock musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Galt MacDermot, directed by James Sharmon.

ACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS"—CharlesPlayhouse at 8:30. Popular musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

"THE PROPOSITION"—241 Hampshire Inman sq., Cambridge, at 8 and 10. Long-running satirical and musical revue.

ESPLANADE CONCERTS — Hatch Shell, Charles River Esplanade at 8:30. Harry Ellis Dickson conducting. Prokofiev, "Classical" Symphony; Tchaikovsky, "Romeo and Juliet"; The Star-Spangled Banner; Gershwin, Piano Concerto in F (Donn-Alexandre Feder); Rodgers, "Carousel" medley. Free.

DANCES AT THE WAREHOUSE—470 Parker st at 8:30. New

Boston Globe
July 25, 1970

Stage, music

"HAIR"—Wilbur Theater at 6 and 10 p.m. Popular "tribal rock" musical dedicated to peace, love and tolerance. Written by James Rado and Gerome Ragni, with music by Galt MacDermot, directed by James Sharmon.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS"—Charles Playhouse at 5 and 9 p.m. Hit musical based on the life of singer-composer Jacques Brel, directed by Eric Blau.

"THE PROPOSITION"—241 Hampshire st., Inman sq., Cambridge, at 7, 9 and 11. Long-running satirical and musical revue.

ESPLANADE CONCERTS — Hatch Shell, Charles River Esplanade, at 8:30. Harry Ellis Dickson conducting the final program of the season: Tchaikovsky, Symphony No. 4; The Star-Spangled Banner; Bach, Little Fugue in G minor; Debussy, Clair de lune; Enesco, Romanian Rhapsody No. 1; Valerius, Prayer of Thanksgiving. Free.

DANCES AT THE WAREHOUSE—470 Parker st. at 8:30. New modern works by Toby Armour.

Boston Globe
July 23, 1970

Boston kids have three field days

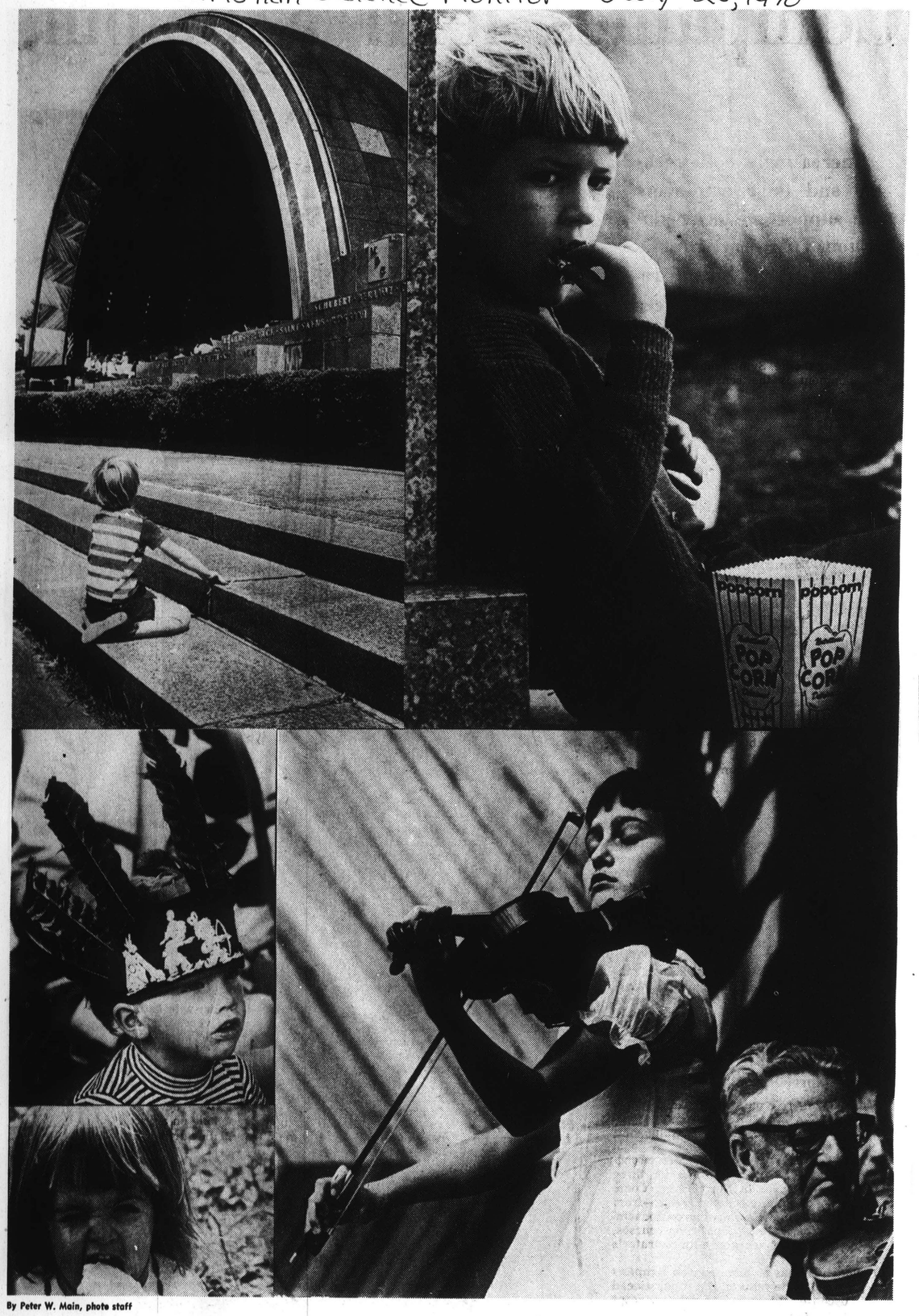
TRIPLE HEADER FOR KIDS—Officer Paul Semonetti, at left, seems somewhat bedeviled as he helps kids untangle lines during Park Dept. fishing derby at Jamaica Pond. Meanwhile, some of Boston's Boy Scouts enjoy an old fashioned wheel barrow race in another event at Suffolk Downs. A third event was an Esplanade Concert, shown below. Photos by Ted Dully, Paul Connell and Joseph Dennehy).

AT THE ESPLANADE CONCERT — Marjorie Kransberg demonstrates her violin mastery for Harry Ellis Dickson, who conducted the 10:15 a.m. special concert for the children at the Hatch Memorial Shell.

CLAP-YOUR-HANDS — Youngsters attending the special Esplanade concert join in dance on hearing the Symphony, directed by Harry Ellis Dickson, play works from Elgar, Haydn, Mozart, Souza and Anderson.

196

Christian Science Monitor July 25, 1970



By Peter W. Main, photo staff

Children's concert

A special children's concert at the Hatch Memorial Shell on Boston's Esplanade this week included some sophisticated youthful performers and a host of attentive listeners. The Symphony, directed by Harry Ellis Dickson, played works from Elgar, Haydn, Mozart, Souza, and Anderson. One small boy separated himself a bit from the crowd in front of the Hatch Shell to lis all by himself. Some other children enjoyed snacks along with the music.

Citizen Item (Allston-Brighton)

July 30, 1970

Bos. Symph

BOSTON POPS CONCERT, a Summerthing feature, drew a record audience at Rogers Park in Brighton. Under the direction of Harry Ellis Dickson (right center) the orchestra members, in summer white jackets, opened with "Pomp and Cirrumstance," then went into "Overture to William Tell." The musical story part of the Overture was given a realistic touch when the skies opened up with a thunder storm and heavy rain. The concert was sweet while it lasted. (Photo by Fred Vytal)

Herald Traveler August 2, 1970

Herald Traveler's Readers Write

MDC's Chief Park Engineer Sets Record Straight on Hatch Shell and Storrow Drive

To the Herald Traveler Editor:

The magazine section of the Sunday Herald Traveler of June 12, 1970, featuring Summer Fun and the Esplanade story, was timely and informative though not quite accurate.

McLaren Harris, former music critic for the Boston Herald Traveler, in his article, "The Esplanade Concerts", sounded a few sour notes. He stated that "the problems of the Esplanade concerts are essentially the problems of the Hatch Shell, and chiefly among those is Storrow Drive—when the highway was proposed, Chief Engineer Benjamin Fink stated that its presence would make 'no appreciable difference' to conditions there. This explains why Mr. Fink was a Highway Engineer and not a musician or an acoustician and probably not even a listener." Mr. Harris should have checked the score more closely before sounding off.

Mr. Harris's reference to me as a highway engineer was completely out of tune. I am a park engineer and not a highway engineer. A park engineer is as different from a highway engineer as a philharmonic symphony orchestra is from a rock band. As the chief park engineer I probably had as much to do with the development of the Esplanade, music shells and Storrow Drive as anyone.

Let it be known that the location of Storrow Drive was not selected by engineers but by legislative mandate over the objections of the engineers.

Also, that the music shell, which is pictured on Page 25, was the first music shell ever designed or built in the United States and was designed by me and my associates with Arthur Fiedler, the originator, over our shoulders. And as for "probably not even a listener," I would say that in early days I sat in the front row with a push button in my hand to turn the lights on the conductor after he had completed his conducting and while he was taking his bow. Also, I met the girl who became my wife at an Esplanade concert.

After the completion of the Fiedler Bridge, commemorating the 25th Anniversary of the Esplanade Concerts, I received a very warm letter from Arthur Fiedler with the following notation on it: "The bridge is just too wonderful for words. Thanks from way back."

Originally, the outbound traffic on Storrow Drive was cut off during the concerts. As traffic grew heavier pressure from the driving public forced the opening of the roadway.

On Page 10 of the magazine article there appears a photograph of a very beautiful bridge crossing the lagoon on the Esplanade. This bridge is probably the most photographed bridge on the Charles River or in Boston. May I remind Mr. Harris that this bridge was designed by Mr. Fink, "Highway Engineer." I regard the Charles River Basin as the finest basin in the world. I am very proud of all the work that I was able to do in developing this basin. I never was in favor of the present location of Storrow Drive and the record shows that.

I would not have answered his article if this had not been the second time that the statement was made.

BENJAMIN W. FINK
Director of Park Engineering
and Chief Park Engineer
M.D.C.

Boston

Herald Traveler

July 27, 1970

Give the Credit To the Mayor

Bos. Symphony

To the Herald Traveler Editor:

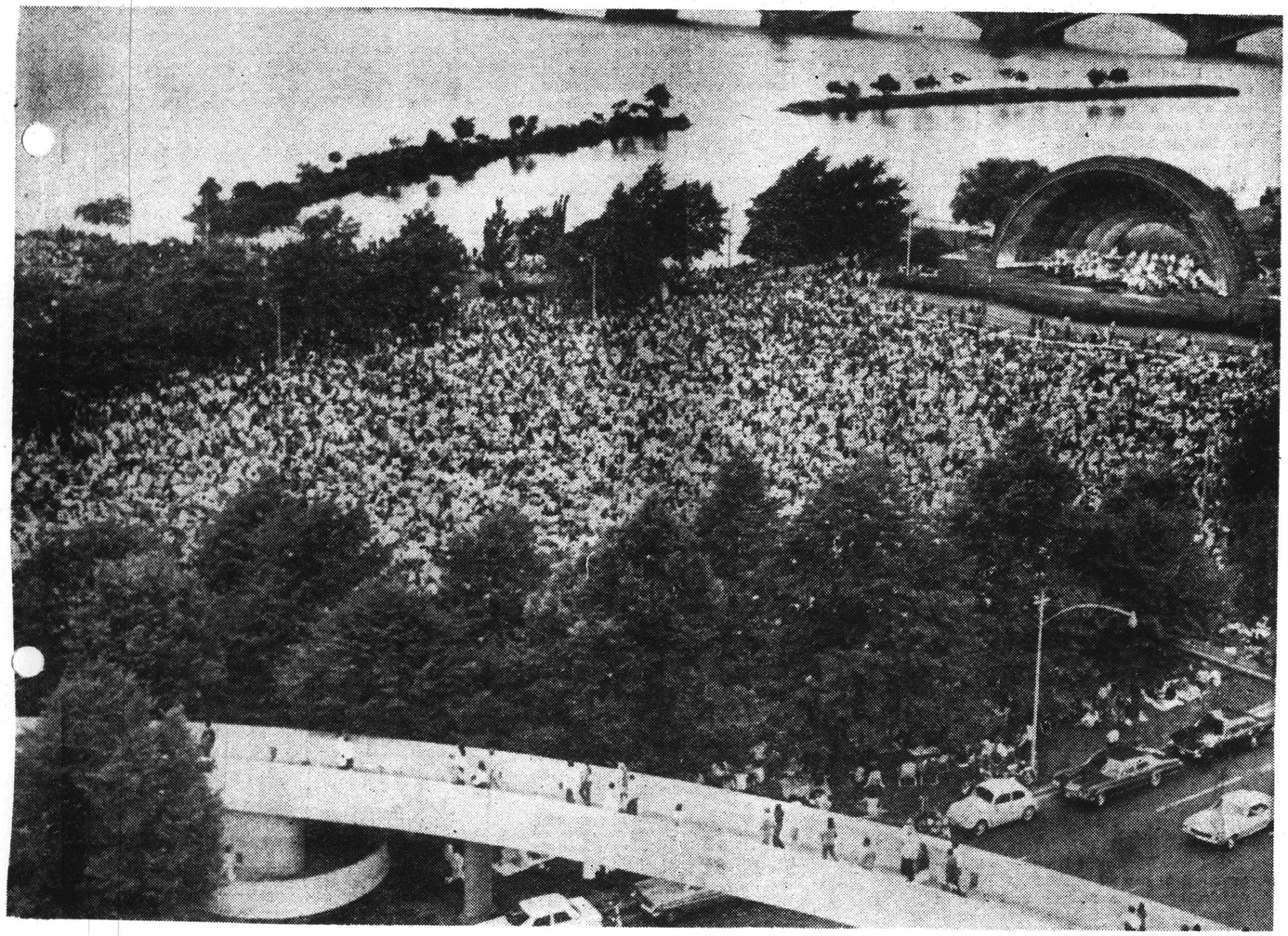
Seeking shelter at City Hall, during a shower, I was pleasantly surprised to find the Boston Pops Orchestra playing a concert for Summerthing. Working in hastily set up quarters, the orchestra played its usual fine performance. Being an avid Summerthing fan and one who attends many of its performances, I think the people of the city owe the mayor a debt of gratitude for this program.

However, I noted several weeks ago in the Boston Herald Traveler that the Boston City Council was lauded because it had approved a $300,000 appropriation for Summerthing. Why should the council get credit for a program conceived by Mayor White, when the truth of the matter is several councillors have consistently voted against it and this year the council cut $100,000 from the mayor's proposed budget. Let's give the credit where the credit belongs.

CAROL M. HANOVER

Boston

Esplanade Concert Draws Full House



Record - American
July 14, 1970

The Hatch Memorial Shell stands out against the Charles River as the Esplanade Concerts swing into another season of entertainment. ~~Pop's Arthur~~ Fiedler ~~con~~ducted compositions by Chopin and Wagner for opening night. The orchestra returns to the Esplanade July 17-18 and 20-25 after Summerthing engagements.

—Record American Photo
Leo Renahan

Gabor Rona
Dec 14, 1970

V771
USE 70 MANILA
REFILL
SAMUEL WARD · BOSTON

END OF VOLUME

VOLUME 124

BSO
Pops

1970 - 1971

BOSTON SYMPHONY
PRESS COVERAGE
1970-1971 SEASON

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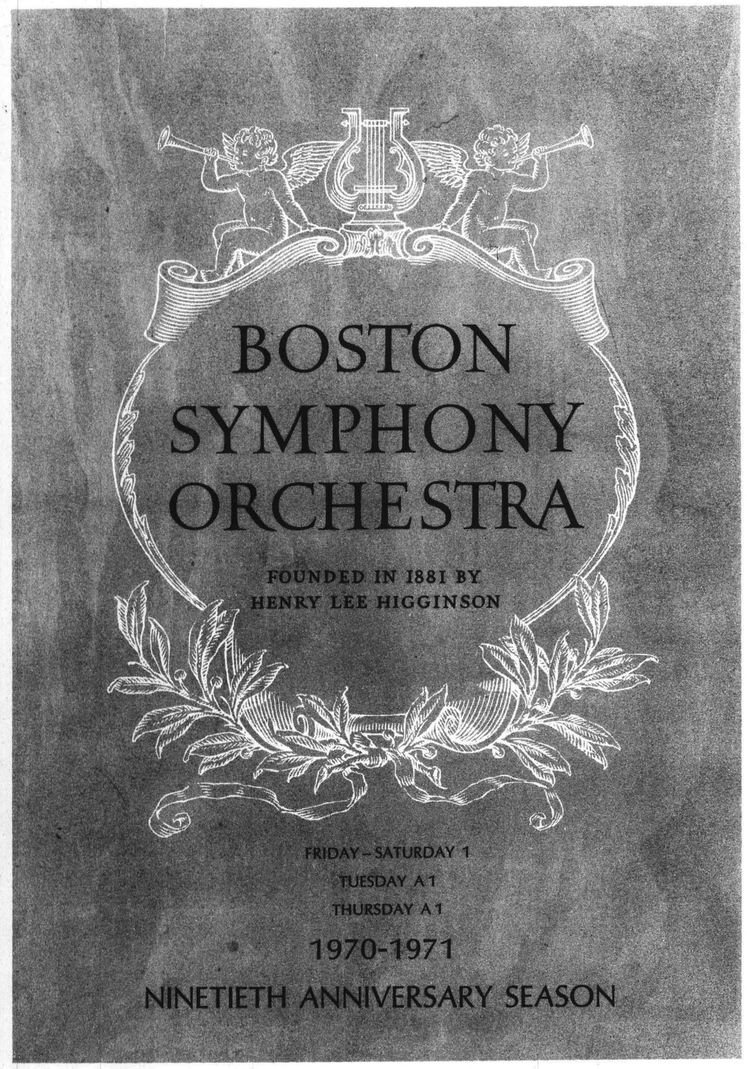
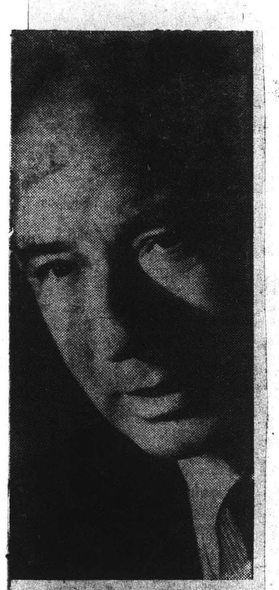
BSO, Fund raising, musicians and Society columns

Esplanade Series 85





William Steinberg will conduct opening concert of Boston Symphony's 90th anniversary season

Symphony in 90th season

William Steinberg opens the 90th anniversary season of the Boston Symphony this Friday at 2 p.m. with a program which begins with Holst's "The Planets," followed by Partos' symphonic elegy "Paths," with the New England Conservatory Women's Chorus. Concluding the program, which will be repeated Saturday at 8:30 p.m., is Beethoven's Symphony No: 7.

The first of six Boston Symphony open rehearsals takes place this Thursday at 7:30 p.m., when Steinberg will conduct the program scheduled for the following afternoon. Ticket sales from the open rehearsals benefit the Orchestra's pension fund.

A brochure listing programs, conductors, soloists and ticket prices is available by mail, telephone or in person from Symphony Hall, 266-1492.

ADVERTISER
BOSTON, MASS.
(S) 432,950

SEP 20 1970 New England

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Associate Conductor*

first violins
Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
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english horn
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clarinets
Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

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bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Ronald Barron
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
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librarians
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William Shisler

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This will be Steinberg's second year as music director for the BSO.

GLOBE
BOSTON, MASS.
(M) 237,967 (E)
(S) 566,377

SEP 21 1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 20 1970 New England

Boston Symphony Opens 19th Year

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The first of six open rehearsals takes place September 24 at 7:30 p.m., William Steinberg conducts the orchestra in the program scheduled for the next afternoon.

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MESSENGER
AVON, MASS.
WEEKLY 1,500

SEP 10 1970 New England

50TH SEASON

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NEWS
SPRINGFIELD, MASS.
(E) 85,055

SEP 18 1970 New England

TIMES ARGUS
BARRE, VERMONT
(E) 12,246

SEP 19 1970 New England

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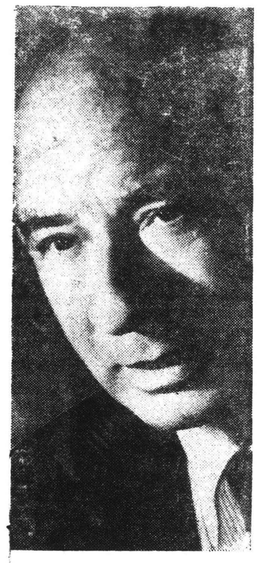
BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

FRIDAY – SATURDAY 1
TUESDAY A 1
THURSDAY A 1

1970-1971

NINETIETH ANNIVERSARY SEASON



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Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

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SEP 19 1970 New England

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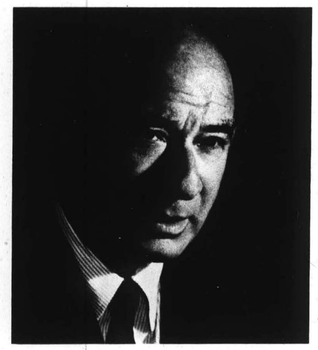

THE MUSIC DIRECTOR

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck;* he also directed the world premières of Weill's *Mahagonny,* Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic.* During this period he was a regular guest conductor of the Berlin State Opera.

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SHOPPER
KEENE, N. H.
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New England

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SEP 25 1970
New England

GLOBE
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SEP 26 1970
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UNION
HAMPTON, N. H.
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SENTINEL
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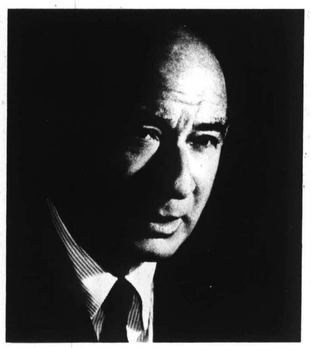

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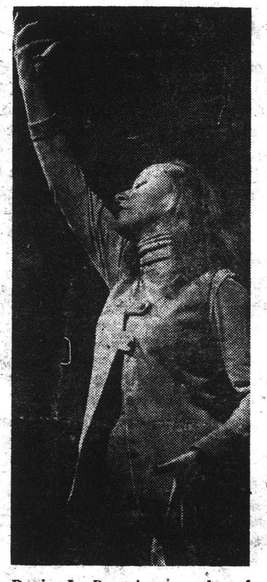

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UNION
HAMPTON, N. H.
WEEKLY 4639

SEP 23 1970 New England

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Symphony

Holst's 'The Planets' Opens 90th Season

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SEP 26 1970 New England Newsclip

Yesterday afternoon's Boston Symphony concert was the first of the orchestra's 90th anniversary season and it also marked Music Director William Steinberg's first appearance on the Symphony Hall podium since his illness of last season. But despite its festive possibilities the occasion was mercifully devoid of pomp and ceremony, and the Friday afternoon patrons, after rising to greet Maestro Steinberg, treated the event with very much the same calmly polite behavior as they display on any other Friday afternoon of the season.

Musically, however, there aren't a great many past Friday afternoons that would compare with this one, for Steinberg was in top form and produced readings that were eloquent, persuasive and altogether remarkable for their energy, drive and excitement. Technically the BSO playing was good without being all that one might wish in matters of attack and phrasing. The players did seem to respond with unusual attentiveness to Steinberg's direction, and one easily got the impression that after the unavoidable chaos of last year this was a kind of new beginning for the orchestra.

THE PROGRAM opened with Gustav Holst's "The Planet," a work made difficult not only by its length, mammoth scoring and frequently dense textures, but also by a certain ponderous, lumbering quality about some of the composer's rhythmic ideas. Holst obviously intended each of the seven sections to be a fairly specific mood portrait, and his musical conception of these moods has just enough naivete to require of the performer a suspension of disbelief, as literary critics are fond of saying.

Steinberg paid the music the tribute of taking it with complete seriousness, and the result was a performance at times stunning in its impact. The opening section, "Mars, the Bringer of War," was not only martial but a quite vivid depiction of terrors of war, and while "Mercury, the Winged Messenger" was perhaps a trifle cautious and unmercurial, Steinberg's excellent rhythm made possible such details as a really telling presentation of the sudden cross-rhythmic outbursts.

The concluding "Neptune, the Mystic" featured the women of the New England Conservatory Chorus singing a difficult but rewarding part very well indeed, with the final fading-away done to perfection.

The program notes explained that "Paths," a symphonic elegy by Oedoen Partos, was commissioned by the Lotti Steinberg Memorial Foundation, a trust established by William Steinberg in memory of his late wife. Though "Paths" is scored for a very large orchestra, the full force of the ensemble is used sparingly and the music is for the most part gentle and restrained, as befits an elegy. Occasionally the composer's use of aleatory techniques struck this listener as a dutiful and unnecessary gesture toward contemporaneousness.

About Steinberg's account of Beethoven's Seventh Symphony this writer will only say that it was a most exciting performance, one that should be heard by anyone who likes Beethoven played in a taut, lean and incisive fashion.

Symphony begins 90th

By Michael Steinberg
Globe Staff

The Boston Symphony Orchestra, William Steinberg conducting, began its 90th anniversary season with Symphony Hall concerts Friday afternoon and Saturday evening. The program: Holst's "The Planets," the first performances in America of "Paths," a symphonic elegy by Oedoen Partos, and the Beethoven 7th Symphony.

"Paths" is the first of a series of commissions by the Lotti Steinberg Memorial Foundation established by the conductor in memory of his wife. The commissions go to Israeli composers, and the pieces have their first performances in Israel, "Paths" having been first played at the Ein Gev Festival last April.

Partos, 63, this week, is of Hungarian birth and in 1938 became principal violist of the then two-year-old Palestine Orchestra, of which Steinberg was co-founder (with Bronislaw Huberman) and the first conductor. Partos left the orchestra in 1956 and is now director of the Israel Music Academy in Tel Aviv.

From a single hearing of "Paths," in what appeared to be a clear performance, I carried away above all the impression of a highly concentrated piece. It takes about 15 minutes, and is a single movement, though one very much sectionalized. Its component sections are short, vividly characterized, and greatly, even drastically, contrasted. It is dissonant music whose gestures are often abrupt and almost always terse rather than expansive. From this nervous, rather aggressive energy, there is passing relief only in a couple of solos, one for bass and another for flute, both more like recitative than song. There are also some moments of what I took to be a sort of controlled improvisation, with the players repeating patterns or figures at will, their effect essentially being one of frozen, extremely tense fermatas.

The scoring is assured, and through its tightly packed sonorities, it, too, contributes to that sense of concentration and density that "Paths" projects so strongly. "Paths" represents a remarkable departure from Partos's earlier rhetorical manner. Though neither moved nor excited by it, I found "Paths" a ripe and responsible music, a piece that rewards the attention it commands. Certainly, it makes an auspicious beginning to the Steinberg commissions, and I hope that its performance here can be followed up by one of the second works in the series, the interesting Double Concerto (violin and cello) by Josef Tal.

Because it is so uneven, "The Planets" is a bewildering composition. Holst, too much neglected, could write music that plumbs and stirs deeply: I hear that, for example, in the "Hymn of Jesus," even more in the opera "Savitri" and that marvelous song "Betelgeuse." I hear it, too in some of "The Planets," in Mars, with its emphasis on the stupidity of war (interestingly, Mars, the first written of the movements, was the only one completed before the outbreak of the 1914 war); in Saturn, the Bringer of Old Age; in Neptune, the Mystic. And then I really do not know how to deal with a work that in the same breath, as it were, proposes the banalities of Jupiter, which is bad pseudo-Elgar, or the unimaginative commonplaces of Mercury or of Uranus the Magician.

The performance was effective when heaviness and a certain rude energy were most appropriate to it, and best of all in the really superb battering through Mars. Elsewhere, it lacked something in lightness and mystery, while wanting a great deal in orchestral refinement.

As at the Pittsburgh Symphony's opening concert the week before, Steinberg conducted the Beethoven 7th with a magnificent maturity and vitality. The Boston orchestra has a more sumptuous sound than the Pittsburgh (to say nothing of a better hall), neither could get the first 16th-note scale in the Introduction together, and Pittsburgh's rhythm is better. In particular, the Boston woodwinds still need to be convinced about the trochees in the Scherzo, which they learned to misplay under Leinsdorf and whose first notes they still tend to shortchange. Intonation was a bit gritty all evening, and in general, if one were to apply a very tough standard to the orchestra that played in Symphony Hall Saturday evening, one might say that it is good, or even very good, but a Boston Symphony it's not.

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SEP 28 1970 New England

'Planets' opens BSO's 90th

ARTS
ENTERTAINMENT

By Louis Snyder

Summer was supposed to have departed early last week, but it returned on Friday afternoon, just in time for the opening of the Boston Symphony's 90th season, with the result that Tanglewood temperatures prevailed in Symphony Hall. Fortunately music director William Steinberg, returning with renewed vitality and incisiveness, had planned a program which, for the most part, was filled with elements of spaciousness and scope, so that the occasion offered little opportunity for languor. Each of the three numbers had its share of sonic bursts, with the result that there was no time for dozing.

Gustav Holst's "The Planets," last played by the BSO in 1946, and hardly a repertory piece anywhere else in this country at least, opened the program. It proved to be an interesting choice for many reasons — a reintroduction to a composer who has all but disappeared from concert programs, a subject (or subjects) much in mind these days in astrological and spatial contexts, and considering the period of composition (1914-17), a rather amazing score in its use of experimental devices. The orchestra played it beautifully — none of the solo passages wilted — and the offstage women's voices of the New England Conservatory chorus were really airborne in the ethereal fading moments which end the work.

"Paths," a one-movement "symphonic elegy" by the Israeli composer, Oedoen Partos, and the first piece to be commissioned by the Lotti Steinberg Memorial Foundation, had its first American performance. "Meant to symbolize the paths of development of a musical idea or the paths of a human life," in the words of the composer, the work is strongly structured if not easily unraveled in one hearing. There are some intriguing passages for percussion and for strings, if indeed the "dramatic sadness" which Mr. Partos attributes to his score is not readily apparent.

There was a rousing performance of Beethoven's Seventh Symphony to conclude the program—men in the orchestra (and in the audience) had come back coatless after intermission; ladies remained as they were. Mr. Steinberg's reading of this tremendous work was spacious and breezy, and the musicians were swept along with him to grand effect. It was nice to be reminded again of the BSO's superb separate choirs, of its topflight soloists, and its unique ensemble effort when everything is just right. It was that at the end of Friday's concert, and the audience let conductor and orchestra know it.

The program will be repeated tomorrow and Thursday evenings at Symphony Hall.

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NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon September 25 1970 at 2 o'clock
Saturday evening September 26 1970 at 8.30
Tuesday evening September 29 1970 at 8.30
Thursday evening October 1 1970 at 8.30

WILLIAM STEINBERG *conductor*

HOLST — The planets op. 32
Mars, the bringer of war
Venus, the bringer of peace
Mercury, the winged messenger
Jupiter, the bringer of jollity
Saturn, the bringer of old age
Uranus, the magician
Neptune, the mystic

WOMEN OF THE NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon *director*

intermission

PARTOS — 'Paths', symphonic elegy
first performance in America

BEETHOVEN — Symphony no. 7 in A op. 92*
Poco sostenuto – vivace
Allegretto
Presto – assai meno presto – tempo primo
Allegro con brio

B S Opener

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But this music is great fun, and is something of an orchestral display piece as well. Steinberg and the BSO made exciting work of it, too. Though some of the ensemble was a little off, and intonation was a recurrent problem, not surprising for a season opener. Things will improve. Special praise is due to first horn James Stagliano for his solo in the wonderful, delicately scored Venus music — woodwinds and harp over pedal point in the bass. The horn solo, a high sustained passage, must give horn players nightmares.

I was less happy with Steinberg's reading of Beethoven's Seventh Symphony. This is, certainly, the kind of repertory Steinberg knows best, but, for my taste, it was not a big enough performance. Tempi in all four movements were brisk, too brisk to allow for much freedom of expression. There was also some of the same rhythmic imprecision which occasionally surfaced in the Holst. Steinberg's Seventh *did* have vitality, but at the expense of breadth and careful working out of detail.

Best played was a new piece, *Paths*, by Israeli Odeon Partos. On one hearing it was obvious that *Paths* is a work of careful craftsmanship, though marred by a few typical post-serial cliches. (Interestingly, Partos rejected serial technique until about ten years ago, when he was already in his fifties.) Whether it is a work capable of gaining a place of affection in the hearts of most listeners is less clear.

—L. P. KATZENSTEIN

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

OCT 6 1970 New England Newsclip

Symphony

Holst's 'The Planets' Opens 90th Season

HERALD TRAVELER
BOSTON, MASS.
(S) 293,557
OCT 2 1970
New England Newsclip

Yesterday afternoon's Boston Symphony concert was the first of the orchestra's 90th anniversary season and it also marked Music Director William Steinberg's first appearance on the Symphony Hall podium since his illness of last season. But despite its festive possibilities the occasion was mercifully devoid of pomp and ceremony, and the Friday afternoon patrons, after rising to greet Maestro Steinberg, treated the event with very much the same calmly polite behavior as they display on any other Friday afternoon of the season.

Musically, however, there aren't a great many past Friday afternoons that would compare with this one, for Steinberg was in top form and produced readings that were eloquent, persuasive and altogether remarkable for their energy, drive and excitement. Technically the BSO playing was good without being all that one might wish in matters of attack and phrasing. The players did seem to respond with unusual attentiveness to Steinberg's direction, and one easily got the impression that after the unavoidable chaos of last year this was a kind of new beginning for the orchestra.

THE PROGRAM opened with Gustav Holst's "The Planet," a work made difficult not only by its length, mammoth scoring and frequently dense textures, but also by a certain ponderous, lumbering quality about some of the composer's rhythmic ideas. Holst obviously intended each of the seven sections to be a fairly specific mood portrait, and his musical conception of these moods has just enough naivete to require of the performer a suspension of disbelief, as literary critics are fond of saying.

Steinberg paid the music the tribute of taking it with complete seriousness, and the result was a performance at times stunning in its impact. The opening section, "Mars, the Bringer of War," was not only martial but a quite vivid depiction of terrors of war, and while "Mercury, the Winged Messenger" was perhaps a trifle cautious and unmercurial, Steinberg's excellent rhythm made possible such details as a really telling presentation of the sudden cross-rhythmic outbursts.

The concluding "Neptune, the Mystic" featured the women of the New England Conservatory Chorus singing a difficult but rewarding part very well indeed, with the final fading-away done to perfection.

The program notes explained that "Paths," a symphonic elegy by Oedoen Partos, was commissioned by the Lotti Steinberg Memorial Foundation, a trust established by William Steinberg in memory of his late wife. Though "Paths" is scored for a very large orchestra, the full force of the ensemble is used sparingly and the music is for the most part gentle and restrained, as befits an elegy. Occasionally the composer's use of aleatory techniques struck this listener as a dutiful and unnecessary gesture toward contemporaneousness.

About Steinberg's account of Beethoven's Seventh Symphony this writer will only say that it was a most exciting performance, one that should be heard by anyone who likes Beethoven played in a taut, lean and incisive fashion.

Symphony begins 90th

By Michael Steinberg
Globe Staff

The Boston Symphony Orchestra, William Steinberg conducting, began its 90th anniversary season with Symphony Hall concerts Friday afternoon and Saturday evening. The program: Holst's "The Planets," the first performances in America of "Paths," a symphonic elegy by Oedoen Partos, and the Beethoven 7th Symphony.

"Paths" is the first of a series of commissions by the Lotti Steinberg Memorial Foundation established by the conductor in memory of his wife. The commissions go to Israeli composers, and the pieces have their first performances in Israel, "Paths" having been first played at the Ein Gev Festival last April.

Partos, 63, this week, is of Hungarian birth and in 1938 became principal violist of the then two-year-old Palestine Orchestra, of which Steinberg was cofounder (with Bronislaw Huberman) and the first conductor. Partos left the orchestra in 1956 and is now director of the Israel Music Academy in Tel Aviv.

From a single hearing of "Paths," in what appeared to be a clear performance, I carried away above all the impression of a highly concentrated piece. It takes about 15 minutes, and is a single movement, though one very much sectionalized. Its component sections are short, vividly characterized, and greatly, even drastically, contrasted. It is dissonant music whose gestures are often abrupt and almost always terse rather than expansive. From this nervous, rather aggressive energy, there is passing relief only in a couple of solos, one for bass and another for flute, both more like recitative than song. There are also some moments of what I took to be a sort of controlled improvisation, with the players repeating patterns or figures at will, their effect essentially being one of frozen, extremely tense fermatas.

The scoring is assured, and through its tightly packed sonorities, it, too, contributes to that sense of concentration and density that "Paths" projects so strongly. "Paths" represents a remarkable departure from Partos's earlier rhetorical manner. Though neither moved nor excited by it, I found "Paths" a ripe and responsible music, a piece that rewards the attention it commands. Certainly, it makes an auspicious beginning to the Steinberg commissions, and I hope that its performance here can be followed up by one of the second works in the series, the interesting Double Concerto (violin and cello) by Josef Tal.

Because it is so uneven, "The Planets" is a bewildering composition. Holst, too much neglected, could write music that plumbs and stirs deeply: I hear that, for example, in the "Hymn of Jesus," even more in the opera "Savitri" and that marvelous song "Betelgeuse." I hear it, too in some of "The Planets," in Mars, with its emphasis on the stupidity of war (interestingly, Mars, the first written of the movements, was the only one completed before the outbreak of the 1914 war); in Saturn, the Bringer of Old Age; in Neptune, the Mystic. And then I really do not know how to deal with a work that in the same breath, as it were, proposes the banalities of Jupiter, which is bad pseudo-Elgar, or the unimaginative commonplaces of Mercury or of Uranus the Magician.

The performance was effective when heaviness and a certain rude energy were most appropriate to it, and best of all in the really superb battering through Mars. Elsewhere, it lacked something in lightness and mystery, while wanting a great deal in orchestral refinement.

As at the Pittsburgh Symphony's opening concert the week before, Steinberg conducted the Beethoven 7th with a magnificent maturity and vitality. The Boston orchestra has a more sumptuous sound than the Pittsburgh (to say nothing of a better hall), neither could get the first 16th-note scale in the Introduction together, and Pittsburgh's rhythm is better. In particular, the Boston woodwinds still need to be convinced about the trochees in the Scherzo, which they learned to misplay under Leinsdorf and whose first notes they still tend to shortchange. Intonation was a bit gritty all evening, and in general, if one were to apply a very tough standard to the orchestra that played in Symphony Hall Saturday evening, one might say that it is good, or even very good, but a Boston Symphony it's not.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
SEP 28 1970 New England

'Planets' opens BSO's 90th

By Louis Snyder

Summer was supposed to have departed early last week, but it returned on Friday afternoon, just in time for the opening of the Boston Symphony's 90th season, with the result that Tanglewood temperatures prevailed in Symphony Hall. Fortunately music director William Steinberg, returning with renewed vitality and incisiveness, had planned a program which, for the most part, was filled with elements of spaciousness and scope, so that the occasion offered little opportunity for languor. Each of the three numbers had its share of sonic bursts, with the result that there was no time for dozing.

Gustav Holst's "The Planets," last played by the BSO in 1946, and hardly a repertory piece anywhere else in this country at least, opened the program. It proved to be an interesting choice for many reasons — a reintroduction to a composer who has all but disappeared from concert programs, a subject (or subjects) much in mind these days in astrological and spatial contexts, and considering the period of composition (1914-17), a rather amazing score in its use of experimental devices. The orchestra played it beautifully — none of the solo passages wilted — and the offstage women's voices of the New England Conservatory chorus were really airborne in the ethereal fading moments which end the work.

"Paths," a one-movement "symphonic elegy" by the Israeli composer, Oedoen Partos, and the first piece to be commissioned by the Lotti Steinberg Memorial Foundation, had its first American performance. "Meant to symbolize the paths of development of a musical idea or the paths of a human life," in the words of the composer, the work is strongly structured if not easily unraveled in one hearing. There are some intriguing passages for percussion and for strings, if indeed the "dramatic sadness" which Mr. Partos attributes to his score is not readily apparent.

There was a rousing performance of Beethoven's Seventh Symphony to conclude the program—men in the orchestra (and in the audience) had come back coatless after intermission; ladies remained as they were. Mr. Steinberg's reading of this tremendous work was spacious and breezy, and the musicians were swept along with him to grand effect. It was nice to be reminded again of the BSO's superb separate choirs, of its topflight soloists, and its unique ensemble effort when everything is just right. It was that at the end of Friday's concert, and the audience let conductor and orchestra know it.

The program will be repeated tomorrow and Thursday evenings at Symphony Hall.

MONITOR
BOSTON, MASS
(M) 2
SEP 2 1970 New England

ARTS
ENTERTAINMENT

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—L. P. KATZENSTEIN

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500
OCT 6 1970 New England Newsclip

4.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 1 1970

William Steinberg

OPENS BSO's NINETIETH SEASON

By HAROLD C. SPROUL

William Steinberg chose to open the ninetieth season of the Boston Symphony Orchestra last weekend with two moderns and a Beethoven: Holst's "The Planets" (1918), Partos "Paths" (1946) and the Beethoven "Seventh." The three disparate composers had something in common: uncommon imagination, formal originality and extraordinary audacity. And all three—the Englishman with an European family background, the Hungarian-become-Palestinian, the German revolutionary—speak (contribute to) an international language, use innovative and eclectic techniques to convey an humanistic experience. Private motivation shapes into public statement carried alive by the movement of extraordinary sound.

Steinberg is authoritative, sparing in movement—asking for—and getting—the essential of each work as well as the detail realization in tonal balance. As long as he is physically capable he must be cherished, as were Toscanini and Huberman, with whom he initiated the Palestine Symphony. Partos is an extension of the same source—Paths was commissioned by the foundation William Steinberg set up in memory of his wife and Partos now operates as a professor at Tel Aviv University.

All great music is, first, an active physical fact and second a mystical experience of being beyond the limited words and categories of logic. All arts, of course, aspire to the condition of music, undercutting the verbalizations for action-emotion—idea and offering 'life beyond life' (which Milton expected even for literature). Holst's involvement with astrology—"The Planets" a tangent to it—may be thought the result of educational lack. At too early an age he had to make a living, but gained in musical experience by one-night stands with the trombone. But the most sophisticated, scientifically educated understanding of nature is still illusion, though as workable as Ptolemaic astronomp before Copernicus, tronomy before Freud and music before Schoenberg.

The values result from a composer's private progress in an immediate world of experience, always unique, somewhat structured by his ideas nad the pressures of necessity. But when the musical form takes over and establishes a new experience to expand the 'normal,' the ideas brewed into impulse take a back seat. Instead of Holst's list o fthe planets, we might better look at the subtitles—war, peace, intelligence communicating, jollity (fro mthe ground up), old age, the 'magic' of life, final mystical question.

Never having met Mr. Steinberg, I couldn't swear to his mind, but I could hear uncanny realization of instrumental patterns that certainly created war, peace and the other fundamentals. How do you like "Jupiter" as the 'bringer of jollity,' and the emergence of a great folkish tune, melted-in, that spreads all trivial hoopla into general joy. (This is Holst's Jupiter—no astrological system). When the women of the New England Conservatory Chorus concluded off stage (like Debussy Sirens) and faded off into silence—and forever-now-what?—well, back to earth for intermission after a 'trip'—a controlled trip with no sickness. Like Vaughan Williams, who bowed to Holt's genius, the composer spanned the whole stretch between 'folk' and 'impressionist'—in the same world as Korsakoff, Debussy and Strauss—but his own man. The definition of musical image was sensitively sounded. And what a ballet the score could inspire!

The symphonic elegy by Partos was even more an exploitation of orchestral sound, much of it composed of chance sounds—shimmering textures of confused strings and winds—but all controlled within an unique pattern, wherein the dark harmonies of lower strings predominated over flicks of melody above.

And now Beethoven's Seventh. Steinberg tested it against two works of orchestral virtuosity—and it came off still something more. The introduction seems naive—chords, rising stacatto scales, a little melodic bit of sentiment—the choirs of strings, woodwinds, brass operate discretely—but the ingredients grow into a rhythm that never abates. Most of the "Seventh" could well be part of the Sixth—pastoral drama of the dance-of-life. The "Andante," however, ranges the whole terrain of thoughtful feeling with its variations and contrasting sections of flowing melody. Characteristic of Steinberg's musicianship was his tempo for the movement—really andante, not the adagio of posturing conductors, and the freeing of complex experience, instead of making a killing with momentary effect. And yet each details of phrasing had its expressive emphasis. I don't know how you get this except with an orchestra willing and capable, and a conductor of imaginative experience.

Will the ladies with the little hats and the tycoons who expect, of course, the best, and the general admission young, lurking for a thrill, realize that with Steinberg and his younger collaborators, we have something rich and rare?

Thomas leads Symphony in Piston, Schuman program

By Michael Steinberg
Globe Staff

Something is muddled in the program notes for the Boston Symphony concert which Michael Tilson Thomas conducted in Symphony Hall yesterday afternoon. Walter Piston's 2nd Symphony and William Schumann's Violin Concerto were about to be recorded by the orchestra, that information being followed by this sentence: In commemoration of their 30th anniversary, Broadcast Music Incorporated are sponsoring a project, in co-operation with Deutsche Grammophon, to record works which have won Pulitzer Prizes." Fine, except that neither work is a Pulitzer winner. The Piston got a New York Music Critics Circle award in 1945 and his later 3rd and 7th symphonies won Pulitzers; Schuman, too, was a Pulitzer winner, in fact the first one ever, but that was for his "Cantata, "A Free Song," in 1943.

I don't quite see how to put the pieces of all that together, but I am grateful for whatever chain of ideas got Piston's Symphony No. 2, not heard here since Munch conducted it in 1955, onto a Boston Symphony program. The 2nd, completed 1943, is a three-movement symphony, quick-slow-quick. Precise and contained, it comes from a point in his life when his music began to open up, to move more lyrically in longer, softer lines, to admit, quite simply, more personal warmth. The first two movements particularly are music of sensibility, and in the way that sensibility is articulated by way of a surface unfailingly cool and unruffled, in the elegant mastery of his writing, in his delightful inventiveness in matters of form (though always within the framework of very conservative assumptions), Piston comes across as something like a mid-20th century Mendelssohn.

The first movement is enjoyable for those very qualities, and the interesting and suggestive transformations of material in the recapitulation and particularly in the pensive coda give great pleasure. The Adagio, with its gentle undulating melodies and delicate textures, has, as I hear it, some kinship of spirit with the Andante of Brahms' 3d Symphony: it is gentle music, eloquent, and touching, astoudingly so. There is a bouncy finale which does not speak in a personal sort of way and for that difference loses something in interest: well carried off, it is fun and it certainly works on its own terms. The performance was beautiful, the playing in the Adagio of Harold Wright, the new solo clarinetist, particularly so and the 76-year-old composer was greeted with a standing ovation by orchestra and audience when Michael Thomas brought him to the stage.

Schuman's twice-revised Violin Concerto — its three versions date from 1947, 1956, and 1959 — is an accomplished piece of writing, and it is most interesting in things to do with solo-tutti contrasts in questions both of gesture and of texture. The form is well controlled, with lots of variety of pace packed into the two movements. The material itself has something ungainly and muscle-bound about it, and there is in Schuman's aggressive rhetoric something that reminds me of official architecture that is too big and too clean like Speer's Berlin Chancellery, the Foro Italico in Rome, or, for that matter, Lincoln Center where Mr. Schuman was boss for some years. There is slow and quiet music in the concerto, too, just as even such buildings have johns and potted plants, but I must say that on Friday I found myself cringing from whatever it was the piece was trying to tell me, and more, I think, because of manner than content. The work got a cooly efficient performance with Paul Zukofsky as soloist, and Mr. Schuman was there to share in its friendly reception.

The concert began and ended with brilliant dance music in D, Bach's 4th Suite, which is festive and the real thing, and Ravel's "La Valse," which is dream and a strangely mixed message of horror and something between fascination and love. Thomas conducted both with great verve and the Bach, as well, with a knowing and acute feeling for style and language; the orchestra's playing was alert and often brilliant.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 3 1970 New England

THE SOLOIST

PAUL ZUKOFSKY, formerly a Fellow of the Berkshire Music Center at Tanglewood, and more recently a member of the faculty, was born in Brooklyn in 1943. He started studying the violin as a very small boy, and when he was eight made his first public appearance, with the New Haven Symphony. Entering the Juilliard School at the early age of fourteen, he was soon giving important recitals, including three in Carnegie Hall. For the past few years Paul Zukofsky has specialized in contemporary literature and has recorded concertos of Sessions and Penderecki and made several other recordings on the CRI, Folkways, Nonesuch and Vanguard labels. He has taught at Swarthmore College and at the New England Conservatory of Music, and made radio and television appearances in this country and abroad. Paul Zukofsky made his debut with the Boston Symphony Orchestra in August of this year, when he was soloist in the performance at Tanglewood of Szymanowski's Violin concerto no. 1.

Zukofsky Symphony soloist

Associate Conductor Michael Tilson Thomas leads the Boston Symphony this Friday at 2 p.m. and Saturday at 8:30 p.m. in a program which features Paul Zukofsky as soloist in William Schuman's Violin Concerto.

Other works to be heard are Bach's Suite No. 4, Piston's Symphony No. 2 and Ravel's "La Valse." The Piston and Schuman works, scheduled to be recorded on Deutsche Grammophon, are being given in conjunction with Broadcast Music, Inc. on the occasion of its thirtieth anniversary.

William Steinberg will repeat the season's opening program of works by Holst, Partos and Beethoven this Tuesday and Thursday at 8:30 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 27 1970 New Engl

NINETIETH SEASON 1970-1971

Friday afternoon October 2 1970 at 2 o'clock
Saturday evening October 3 1970 at 8.30
Tuesday October 20
MICHAEL TILSON THOMAS *conductor*

BACH	Suite no. 4 in D S. 1069
	Ouverture
	Bourrée 1 – bourrée 2
	Gavotte
	Menuet 1 – menuet 2
	Réjouissance (Rejoicing)
PISTON	Symphony no. 2 (1943)
	Moderato
	Adagio
	Allegro
intermission	
SCHUMAN	Violin concerto
	Allegro risoluto – molto tranquillo – tempo primo – cadenza – agitato fervente
	Introduzione (adagio, quasi cadenza) – presto leggiero – allegretto – adagietto – poco a poco accelerando al allegro vivo
	PAUL ZUKOFSKY
RAVEL	La valse*

BACH SUITE

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct the second Friday/Saturday pair of concerts tomorrow at 2 p.m. and Saturday at 8:30, in a program to include Bach's Suite No. 4.

ROCKLAND STANDARD
ROCKLAND, MASS.
WKLY. COMB. CIRC. 2,350

OCT 1 1970

MESSENGER
AVON, MASS.
WEEKLY 1,500

OCT 1 1970

TIMES
HOLBROOK, MASS.
WEEKLY 1,800

OCT 1 1970

HERALD
RANDOLPH, MASS.
WEEKLY 3,410

OCT 1 1970

CHRONICLE
STOUGHTON, MASS.
WEEKLY 3475

OCT 1 1970

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

OCT 2 1970

Symphony Season Opens with Variety

By Diane Foster
Patriot Ledger Correspondent

"The Planets" by Holst, "Paths" by Partos, and Symphony No. 7 in A by Beethoven opened the ninetieth anniversary season of the Boston Symphony Orchestra with William Steinberg conducting. The program offered interest and variety with the familiar, the not-so-familiar, and the entirely new; and Tuesday evening's concert at Symphony Hall offered good performances.

Gustav Holst is an early 20th Century composer who should appear more frequently in the concert repertoire. Like Beethoven, he exploits the dynamic, harmonic, emotional, and color ranges. Unlike Beethoven, he was influenced by English folk song, as demonstrated in the planet "Jupiter," and by hindu mysticism, as evidenced in "Neptune."

"The Planets" is a cycle of tone poems suggested by astrological significance rather than by horoscopes or mythical deities. Mars, the bringer of war, opens the cycle with a repetitive, aggressive rhythm that is built to a potent climax.

Spirited Interpretation

Although the strings were not uniformly precise, the excitement and spirit in this movement set the pace for the entire performance of the composition. In contrast to the huge chords that conclude Mars, Venus, the bringer of peace, is introduced by a soft solo horn. The subsequent entrance of the flutes could have been gentler and softer in this rendition to provide better balance with the horn and to further accentuate the contrasting nature of the movement.

Mr. Steinberg's interpretation captured the fluttery, scherzo-like Mercury, the jolly Jupiter, the solemn Saturn, and the uproarious Uranus in their programmatic mood portraits. Most effective, however, was the mysterious Neptune. Its hushed, morendo ending, ethereally sung by the women of the New England Conservatory Chorus, floated into the air as if mystically, still resounding. This ambigious sound disappearance was especially effective in the performance as an extreme contrast to the more definite and less piano endings of the preceding gentle movements.

Trying a New Path

"Paths," a symphonic elegy, was the first piece to be commissioned by the Lotti Steinberg Memorial Foundation, a trust established by William Steinberg in memory of his late wife. This was its first performance in America.

Oedoen Partos says of his composition, "the name 'Paths' is meant to symbolize the paths of development of a musical idea or the paths of a human life . . . the sound content develops after a complex plan with many permutations: the different sections of the orchestra, strings, woodwinds, brass, and percussion instruments are used independently and in different combinations in each part of the work . . ."

A one movement symphony, "Paths" is dissonant and markedly sectional. It progresses from a clear and simple flute solo, for example, to a prolonged and thus accentuated blend of sounds, such as sliding strings in combination with other dark and varied orchestral sonorities. It is intellectually and emotionally interesting; yet at first hearing seemed to be emotionally unabsorbing, despite a current of apprehension, urgency, and occasional excitement. The performance was lucid and cohesive.

But Not Good Enough

Innovative in that it was the first symphony to begin with a pizzicato chord, the Seventh Symphony is immense in its proportions. The sustained, enveloping, and full orchestral tone in the long introduction yielded to a graceful, whimsical first movement. The rather fast tempo of the second movement emphasized the continuing motion of the symphony but minimized the inherent solemnity and fervor of the movement. In the third movement, the differentiation between the staccato Scherzo and the legato Trio was well projected, as was the alternation between fortissimo and piano. The finale, typical of the "unbuttoned" Beethoven, was spirited but not truly unleashed until the actual closing chords. As a whole, the performance of the symphony was good, but good is not quite good enough for Beethoven — nor should it be for the Boston Symphony Orchestra.

4.

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BOSTON, MASS.
WEEKLY 24,000

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By HAROLD C. SPROUL

William Steinberg chose to open the ninetieth season of the Boston Symphony Orchestra last weekend with two moderns and a Beethoven: Holst's "The Planets" (1918), Partos "Paths" (1946) and the Beethoven "Seventh." The three disparate composers had something in common: uncommon imagination, formal originality and extraordinary audacity. And all three—the Englishman with an European family background, the Hungarian-become-Palestinian, the German revolutionary—speak (contribute to) an international language, use innovative and eclectic techniques to convey an humanistic experience. Private motivation shapes into public statement carried alive by the movement of extraordinary sound.

Steinberg is authoritative, sparing in movement—asking for—and getting—the essential of each work as well as the detail realization in tonal balance. As long as he is physically capable he must be cherished, as were Toscanini and Huberman, with whom he initiated the Palestine Symphony. Partos is an extension of the same source—Paths was commissioned by the foundation William Steinberg set up in memory of his wife and Partos now operates as a professor at Tel Aviv University.

All great music is, first, an active physical fact and second a mystical experience of being beyond the limited words and categories of logic. All arts, of course, aspire to the condition of music, undercutting the verbalizations for action-emotion —idea and offering 'life beyond life' (which Milton expected even for literature). Holst's involvement with astrology—"The Planets" a tangent to it—may be thought the result of educational lack. At too early an age he had to make a living, but gained in musical experience by one-night stands with the trombone. But the most sophisticated, scientifically educated understanding of nature is still illusion, though as workable as Ptolemaic astronomp before Copernicus, tronomy before Freud and music before Schoenberg.

The values result from a composer's private progress in an immediate world of experience, always unique, somewhat structured by his ideas and the pressures of necessity. But when the musical form takes over and establishes a new experience to expand the 'normal,' the ideas brewed into impulse take a back seat. Instead of Holst's list o fthe planets, we might better look at the subtitles—war, peace, intelligence communicating, jollity (fro mthe ground up), old age, the 'magic' of life, final mystical question.

Never having met Mr. Steinberg, I couldn't swear to his mind, but I could hear uncanny realization of instrumental patterns that certainly created war, peace and the other fundamentals. How do you like "Jupiter" as the 'bringer of jollity,' and the emergence of a great folkish tune, melted-in, that spreacs all trivial hoopla into general joy. (This is Holst's Jupiter—no astrological system). When the women of the New England Conservatory Chorus concluded off stage (like Debussy Sirens) and faded off into silence—and forever-now-what?—well, back to earth for intermission after a 'trip'—a controlled trip with no sickness. Like Vaughan Williams, who bowed to Holt's genius, the composer spanned the whole stretch between 'folk' and 'impressionist'—in the same world as Korsakoff, Debussy and Strauss—but his own man. The definition of musical image was sensitively sounded. And what a ballet the score could inspire!

The symphonic elegy by Partos was even more an exploitation of orchestral sound, much of it composed of chance sounds—shimmering textures of confused strings and winds —but all controlled within an unique pattern, wherein the dark harmonies of lower strings predominated over flicks of melody above.

And now Beethoven's Seventh. Steinberg tested it against two works of orchestral virtuosity—and it came off still something more. The introduction seems naive — chords, rising stacatto scales, a little melodic bit of sentiment—the choirs of strings, woodwinds, brass operate discretely—but the ingredients grow into a rhythm that never abates. Most of the "Seventh" could well be part of the Sixth—pastoral drama of the dance-of-life. The "Andante," however, ranges the whole terrain of thoughtful feeling with its variations and contrasting sections of flowing melody. Characteristic of Steinberg's musicianship was his tempo for the movement—really andante, not the adagio of posturing conductors, and the freeing of complex experience, instead of making a killing with momentary effect. And yet each details of phrasing had its expressive emphasis. I don't know how you get this except with an orchestra willing and capable, and a conductor of imaginative experience.

Will the ladies with the little hats and the tycoons who expect, of course, the best, and the general admission young, lurking for a thrill, realize that with Steinberg and his younger collaborators, we have something rich and rare?

Thomas leads Symphony in Piston, Schuman program

By Michael Steinberg
Globe Staff

Something is muddled in the program notes for the Boston Symphony concert which Michael Tilson Thomas conducted in Symphony Hall yesterday afternoon. Walter Piston's 2nd Symphony and William Schumann's Violin Concerto were about to be recorded by the orchestra, that information being followed by this sentence: In commemoration of their 30th anniversary, Broadcast Music Incorporated are sponsoring a project, in co-operation with Deutsche Grammophon, to record works which have won Pulitzer Prizes." Fine, except that neither work is a Pulitzer winner. The Piston got a New York Music Critics Circle award in 1945 and his later 3rd and 7th symphonies won Pulitzers; Schuman, too, was a Pulitzer winner, in fact the first one ever, but that was for his "Cantata, "A Free Song," in 1943.

I don't quite see how to put the pieces of all that together, but I am grateful for whatever chain of ideas got Piston's Symphony No. 2, not heard here since Munch conducted it in 1955, onto a Boston Symphony program. The 2nd, completed 1943, is a three-movement symphony, quick-slow-quick. Precise and contained, it comes from a point in his life when his music began to open up, to move more lyrically in longer, softer lines, to admit, quite simply, more personal warmth. The first two movements particularly are music of sensibility, and in the way that sensibility is articulated by way of a surface unfailingly cool and unruffled, in the elegant mastery of his writing, in his delightful inventiveness in matters of form (though always within the framework of very conservative assumptions), Piston comes across as something like a mid-20th century Mendelssohn.

The first movement is enjoyable for those very qualities, and the interesting and suggestive transformations of material in the recapitulation and particularly in the pensive coda give great pleasure. The Adagio, with its gentle undulating melodies and delicate textures, has, as I hear it, some kinship of spirit with the Andante of Brahms' 3d Symphony: it is gentle music, eloquent, and touching, astoudingly so. There is a bouncy finale which does not speak in a personal sort of way and for that difference loses something in interest: well carried off, it is fun and it certainly works on its own terms. The performance was beautiful, the playing in the Adagio of Harold Wright, the new solo clarinetist, particularly so and the 76-year-old composer was greeted with a standing ovation by orchestra and audience when Michael Thomas brought him to the stage.

Schuman's twice-revised Violin Concerto — its three versions date from 1947, 1956, and 1959 — is an accomplished piece of writing, and it is most interesting in things to do with solo-tutti contrasts in questions both of gesture and of texture. The form is well controlled, with lots of variety of pace packed into the two movements. The material itself has something ungainly and muscle-bound about it, and there is in Schuman's aggressive rhetoric something that reminds me of official architecture that is too big and too clean like Speer's Berlin Chancellery, the Foro Italico in Rome, or, for that matter, Lincoln Center where Mr. Schuman was boss for some years. There is slow and quiet music in the concerto, too, just as even such buildings have johns and potted plants, but I must say that on Friday I found myself cringing from whatever it was the piece was trying to tell me, and more, I think, because of manner than content. The work got a cooly efficient performance with Paul Zukofsky as soloist, and Mr. Schuman was there to share in its friendly reception.

The concert began and ended with brilliant dance music in D, Bach's 4th Suite, which is festive and the real thing, and Ravel's "La Valse," which is dream and a strangely mixed message of horror and something between fascination and love. Thomas conducted both with great verve and the Bach, as well, with a knowing and acute feeling for style and language; the orchestra's playing was alert and often brilliant.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 3 1970 New England

THE SOLOIST

PAUL ZUKOFSKY, formerly a Fellow of the Berkshire Music Center at Tanglewood, and more recently a member of the faculty, was born in Brooklyn in 1943. He started studying the violin as a very small boy, and when he was eight made his first public appearance, with the New Haven Symphony. Entering the Juilliard School at the early age of fourteen, he was soon giving important recitals, including three in Carnegie Hall. For the past few years Paul Zukofsky has specialized in contemporary literature and has recorded concertos of Sessions and Penderecki and made several other recordings on the CRI, Folkways, Nonesuch and Vanguard labels. He has taught at Swarthmore College and at the New England Conservatory of Music, and made radio and television appearances in this country and abroad. Paul Zukofsky made his debut with the Boston Symphony Orchestra in August of this year, when he was soloist in the performance at Tanglewood of Szymanowski's Violin concerto no. 1.

NINETIETH SEASON 1970-1971

Friday afternoon October 2 1970 at 2 o'clock
Saturday evening October 3 1970 at 8.30
Tuesday October 20
MICHAEL TILSON THOMAS *conductor*

BACH	Suite no. 4 in D S. 1069
	Ouverture
	Bourrée 1 – bourrée 2
	Gavotte
	Menuet 1 – menuet 2
	Réjouissance (Rejoicing)
PISTON	Symphony no. 2 (1943)
	Moderato
	Adagio
	Allegro
intermission	
SCHUMAN	Violin concerto
	Allegro risoluto – molto tranquillo – tempo primo – cadenza – agitato fervente
	Introduzione (adagio, quasi cadenza) – presto leggiero – allegretto – adagietto – poco a poco accelerando al allegro vivo
	PAUL ZUKOFSKY
RAVEL	La valse*

Zukofsky Symphony soloist

Associate Conductor Michael Tilson Thomas leads the Boston Symphony this Friday at 2 p.m. and Saturday at 8:30 p.m. in a program which features Paul Zukofsky as soloist in William Schuman's Violin Concerto.

Other works to be heard are Bach's Suite No. 4, Piston's Symphony No. 2 and Ravel's "La Valse." The Piston and Schuman works, scheduled to be recorded on Deutsche Grammophon, are being given in conjunction with Broadcast Music, Inc. on the occasion of its thirtieth anniversary.

William Steinberg will repeat the season's opening program of works by Holst, Partos and Beethoven this Tuesday and Thursday at 8:30 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 27 1970 New Engl

BACH SUITE

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct the second Friday/Saturday pair of concerts tomorrow at 2 p.m. and Saturday at 8:30, in a program to include Bach's Suite No. 4.

ROCKLAND STANDARD
ROCKLAND, MASS.
WKLY. COMB. CIRC. 2,350

OCT 1 1970

MESSENGER
AVON, MASS.
WEEKLY 1,500

OCT 1 1970

TIMES
HOLBROOK, MASS.
WEEKLY 1,800

OCT 1 1970

HERALD
RANDOLPH, MASS.
WEEKLY 3,410

OCT 1 1970

CHRONICLE
STOUGHTON, MASS.
WEEKLY 3475

OCT 1 1970

Symphony Season Opens with Variety

By Diane Foster
Patriot Ledger Correspondent

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

OCT 2 1970

"The Planets" by Holst, "Paths" by Partos, and Symphony No. 7 in A by Beethoven opened the ninetieth anniversary season of the Boston Symphony Orchestra with William Steinberg conducting. The program offered interest and variety with the familiar, the not-so-familiar, and the entirely new; and Tuesday evening's concert at Symphony Hall offered good performances

Gustav Holst is an early 20th Century composer who should appear more frequently in the concert repertoire. Like Beethoven, he exploits the dynamic, harmonic, emotional, and color ranges. Unlike Beethoven, he was influenced by English folk song, as demonstrated in the planet "Jupiter," and by hindu mysticism, as evidenced in "Neptune."

"The Planets" is a cycle of tone poems suggested by astrological significance rather than by horoscopes or mythical deities. Mars, the bringer of war, opens the cycle with a repetitive, aggressive rhythm that is built to a potent climax.

Spirited Interpretation

Although the strings were not uniformly precise, the excitement and spirit in this movement set the pace for the entire performance of the composition. In contrast to the huge chords that conclude Mars, Venus, the bringer of peace, is introduced by a soft solo horn. The subsequent entrance of the flutes could have been gentler and softer in this rendition to provide better balance with the horn and to further accentuate the contrasting nature of the movement.

Mr. Steinberg's interpretation captured the fluttery, scherzo-like Mercury, the jolly Jupiter, the solemn Saturn, and the uproarious Uranus in their programmatic mood portraits. Most effective, however, was the mysterious Neptune. Its hushed, morendo ending, ethereally sung by the women of the New England Conservatory Chorus, floated into the air as if mystically, still resounding. This ambigious sound disappearance was especially effective in the performance as an extreme contrast to the more definite and less piano endings of the preceding gentle movements.

Trying a New Path

"Paths," a symphonic elegy, was the first piece to be commissioned by the Lotti Steinberg Memorial Foundation, a trust established by William Steinberg in memory of his late wife. This was its first performance in America.

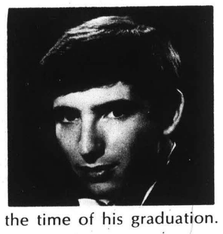
Oedoen Partos says of his composition, "the name 'Paths' is meant to symbolize the paths of development of a musical idea or the paths of a human life . . . the sound content develops after a complex plan with many permutations: the different sections of the orchestra, strings, woodwinds, brass, and percussion instruments are used independently and in different combinations in each part of the work . . ."

A one movement symphony, "Paths" is dissonant and markedly sectional. It progresses from a clear and simple flute solo, for example, to a prolonged and thus accentuated blend of sounds, such as sliding strings in combination with other dark and varied orchestral sonorities. It is intellectually and emotionally interesting; yet at first hearing seemed to be emotionally unabsorbing, despite a current of apprehension, urgency, and occasional excitement. The performance was lucid and cohesive.

But Not Good Enough

Innovative in that it was the first symphony to begin with a pizzicato chord, the Seventh Symphony is immense in its proportions. The sustained, enveloping, and full orchestral tone in the long introduction yielded to a graceful, whimsical first movement. The rather fast tempo of the second movement emphasized the continuing motion of the symphony but minimized the inherent solemnity and fervor of the movement. In the third movement, the differentiation between the staccato Scherzo and the legato Trio was well projected, as was the alternation between fortissimo and piano. The finale, typical of the "unbuttoned" Beethoven, was spirited but not truly unleashed until the actual closing chords. As a whole, the performance of the symphony was good, but good is not quite good enough for Beethoven — nor should it be for the Boston Symphony Orchestra.

THE ASSOCIATE CONDUCTOR



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For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

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12 ▲ Monday, October 5, 1970

Thomas, Piston, Schuman

Leading the music in a spirit of inquiry

By Louis Snyder

Over the weekend, Michael Tilson Thomas conducted his first Boston Symphony concerts in Symphony Hall as the orchestra's associate conductor, although he had officiated in his new position with the BSO at Tanglewood last summer. Almost a year ago, as assistant conductor, he directed the orchestra for the first time, and emerged from the status of an unknown quantity at his debut with the kind of auspicious potential that proved invaluable later in the season, when circumstances placed almost the full burden of the BSO schedule on his youthful shoulders.

This season's second program bore the Thomas stamp, not only for its choice of Bach, Walter Piston, William Schuman, and Ravel as the composers represented, but for the energy and musical inquiry applied to the recreation of their works. Mr. Thomas is obviously dedicated to the thoughtful purveying of music, although not as a maestro of long experience goes about it, since his method of approach does not suggest that he believes he already knows it all. The fact that he successfully enlists the BSO's musicians as dedicated partners in each enterprise adds a new zest to his performances, particularly of less familiar music, which sometimes lacks a welcome dimension of adventure and excitement in other hands.

The Piston Second Symphony, and the Schuman Violin Concerto, in a third and final version being played for the first time at these weekend concerts, benefited from the BSO-Thomas collaboration. Both works are skillfully designed, and now, 26 and 20 years respectively since their premieres, are more easily assimilable than some by practiced audiences. The Adagio (second movement) of the Symphony was particularly ingratiating, and the contributions of winds and brass singled out for applause along with conductor and composer — the latter being accorded the audience's own traditional BSO (Boston Standing Ovation).

The Schuman Concerto, which had Paul Zukofsky as its capable if occasionally submerged soloist, is a two-movement work that generates orchestral excitement, permits some highly complicated solo passages to be heard and some others to disappear in heavy instrumental texture, and in general happily stirs ear and pulse. Mr. Zukofsky, playing from the score, seemed to have a less sturdy tone than this work demands—in a large hall, at any rate—but since a recording is in prospect for these performers of both this and the Piston, live listeners' loss may be discophiles' gain. Mr. Schuman was the second composer to share bows and applause on Friday afternoon.

The two American pieces were bracketed by Bach's hearty Suite No. 4 in D, and Ravel's "La Valse," executed by Mr. Thomas and the orchestra as invitations to several kinds of dance, all smooth and rhythmic and swinging.

Symphony

Thomas Directs Piston, Schuman

By HARRY NEVILLE

Associate Conductor Michael Tilson Thomas led the Boston Symphony yesterday afternoon in a program which included major works by two major American composers, Walter Piston and William Schuman.

By virtue of age and the esteem in which they are held, both men, and especially Piston, qualify for that dubious but well intended title "dean of American composers." Both composers were also overdue for some kind of substantial representation on BSO programs, and it was nice to have it in the form of such attractive works at Piston's Second Symphony and Schuman's Violin Concerto.

THE FORMER WORK, dating from 1943, is a tightly organized composition in three movements. The writing is characterized throughout by an easy, graceful flow of ideas and by absolutely impeccable craftsmanship.

The craftsmanship of the Schuman conerto, which was performed in its third (1959) version, is impressive too. With its complex rhythms and the dizzying angularity of much of the melodic writing, the concerto inhabits an altogether different world than Piston's symphony. And yet it exerts a similar appeal, one that is based on grace and good breeding, so to speak.

Thomas gave incisive, well balanced, propulsive readings of both works and proved himself a sensitive accompanist in the Schuman, which featured Paul Zukofsky as soloist. Zukofsky's stage manner is so detached and cool that it becomes almost engaging, and his aplomb makes his quite remarkable technique and musicianship seem ever more remarkable.

About the only thing one could wish for in his performance was a warmer, richer tone in the more lyrical passages. The same forces are recording both works, which is someting to look forward to.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 3 1970 N
Eng

WHRB review 10/5

There was a time when the Boston Symphony would perform Walter Piston's new works as a matter of course. That time is long past, however, and on Saturday night's program the Piston Second Symphony, along with William Schuman's Violin Concerto, figured as a rare novelty.

The Symphony, which dates from 1943, is quite a good piece. Piston spins out a number of very lovely, well-orchestrated themes which by themselves make the piece worth hearing. The boisterous finale is less effective--because even at its best moments the Symphony is kind of static and certainly not going towards such an affirmative end. Conductor Michael Tilson Thomas managed to respect both Piston's classical temperament and the influence of Mahler in the development of musical ideas.

Schuman's Violin Concerto is roughly contemporary with the Piston. The composer describes it as a romantic piece with frequently changing moods, tempi, and dynamics. Actually it is sort of prosy. Each of the many sections seems to point out an emotional state without actually involving the listener. For most of the Concerto the solo violin dominates the orchestra. Paul Zukofsky's clear, crisp tone was ideal, and his performance in this difficult part would in general be hard to improve upon. Tilson thomas' handling of the orchestra was exciting and sensitive to the composer's abrupt changes of mood. Still the piece did not offer that much.

In addition to the two modern American works, the program included Bach's Fourth Orchestral Suite and La Valse by Ravel. Tilson Thomas' Bach is always on the analytical side--a little too much attention to clarity of line and to contrasts in

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performance—always rhythm, always verve—but no pushing of tempos. In fact, the only real allegros came in the fast middle of the Overture and the final Rejoicing. The Bourees had time to bounce, the Gavotte and Minuets time for a smiling dignity. Even the slow but sharply dotted rhythm of the beginning and end of the Overture had the lilt of dance—a royal progress. Rejoicing was a scherzo, before anybody invented the name.

Walter Piston's Symphony No. 2 (of 1943) made a fine sequel to Bach. Both composers wrote on demand, had thorough command of contemporary language, carved their conceptions into definitive shape without losing impulsive inspiration, and both sound well. Bach's Baroque oppositions of strings and winds made blocks of contrasting color, and offers a more evolutionary development and is a textbook of instrumental resource.

From the time Koussevitsky said "You write, I play", Piston practically grew up with the Symphony, learning from it while he wrote for it. This second symphony in revival surprizes some by its warm humanity as well as its excitement. But the composer says he wants both head and heart in anybody's music—and heart includes the subrational impulse that throws up the forms. In this instance, Piston justifies the three movement sequence of the eighteenth century, the third being an abandoned dash that relieves the lovely introspection of the Adagio and yet makes a resounding finale.

Forgive my challenging my able friend, Klaus Roy, who wrote the program notes (taken from his article in Stereo) the Second is not a simple piece,—it is full of surprising complexities, though deceivingly "natural" — like Mozart. There are among other felicities, many passages of vital counterpoint making inner weaving of stress and color. The fine clarinet in the Adagio, beautifully played, does not long sing without other voices. And the counterpoint throughout is rhythmical as well as

composer lived nearby, stood on his doorstep and asked if her musical daughter could watch him compose. Mr. Piston, always gracious, said that it might be arranged, "—only you see, madame, some days I only write one note"—pause—"and the next day I erase it." Smile and bow.

Fortunately Mr. Piston could be at this performance and bow to the applause of a standing audience. He has never been a joiner of fashionable clubs and bows as an individual of genius. This fine performance of a fine work must have seemed a bonus too long withheld.

For twelve years William Schuman diddled with his violin concerto. The third form of it was played with Paul Zukofsky on the violin (first time in Boston). Zukofsky (27) and Thomas (26) saw eye to eye, and Schuman had managed the unequal forces of a single violin and full orchestra with discretion so that the solo was never engulfed. Zukofsky played this belated version of 19th century exhibitionism with superb and musical command, and Schuman threw into the open spaces his usual big orchestral effects. Qui bono?

fine. It is a shame that sonata (or any chamber music) programs have not the public eclat of symphonic ones.

A perfect wind-up: Thomas leading Ravel's "La Valse." This homage to Johann Strauss, as of 1920, survived all the rejection for ballet by Diaghilev and the tortured interpretation's of war-gloomy commentators. Thomas played the score as an infectious fantasy—the swooning swing of old Vienna emerging from shadowy mist, and then rioting through an evolution of mood-change—color and counterpoint that never lost the old lilt and flung into a climax to asert nostalgic joy, no matter what lurked beyond the hall.

Next weekend, Steinberg with Reger and Bruckner.

THE ASSOCIATE CONDUCTOR

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Symphony

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 3 1970 N
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WHRB review 10/5

There was a time when the Boston Symphony would perform Walter Piston's new works as a matter of course. That time is long past, however, and on Saturday night's program the Piston Second Symphony, along with William Schuman's Violin Concerto, figured as a rare novelty.

The Symphony, which dates from 1943, is quite a good piece. Piston spins out a number of very lovely, well-orchestrated themes which by themselves make the piece worth hearing. The boisterous finale is less effective--because even at its best moments the Symphony is kind of static and certainly not going towards such an affirmative end. Conductor Michael Tilson Thomas managed to respect both Piston's classical temperament and the influence of Mahler in the development of musical ideas.

Schuman's Violin Concerto is roughly contemporary with the Piston. The composer describes it as a romantic piece with frequently changing moods, tempi, and dynamics. Actually it is sort of prosy. Each of the many sections seems to point out an emotional state without actually involving the listener. For most of the Concerto the solo violin dominates the orchestra. Paul Zukofsky's clear, crisp tone was ideal, and his performance in this difficult part would in general be hard to improve upon. Tilson thomas' handling of the orchestra was exciting and sensitive to the composer's abrupt changes of mood. Still the piece did not offer that much.

In addition to the two modern American works, the program included Bach's Fourth Orchestral Suite and La Valse by Ravel. Tilson Thomas' Bach is always on the analytical side--a little too much attention to clarity of line and to contrasts in

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Walter Piston's Symphony No. 2 (of 1943) made a fine sequel to Bach. Both composers wrote on demand, had thorough command of contemporary language, carved their conceptions into definitive shape without losing impulsive inspiration, and both sound well. Bach's Baroque oppositions of strings and winds made blocks of contrasting color, and offers a more evolutionary development and is a textbook of instrumental resource.

From the time Koussevitsky said "You write, I play", Piston practically grew up with the Symphony, learning from it while he wrote for it. This second symphony in revival surprizes some by its warm humanity as well as its excitement. But the composer says he wants both head and heart in anybody's music—and heart includes the subrational impulse that throws up the forms. In this instance, Piston justifies the three movement sequence of the eighteenth century, the third being an abandoned dash that relieves the lovely introspection of the Adagio and yet makes a resounding finale.

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Fortunately Mr. Piston could be at this performance and bow to the applause of a standing audience. He has never been a joiner of fashionable clubs and bows as an individual of genius. This fine performance of a fine work must have seemed a bonus too long withheld.

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Next weekend, Steinberg with Reger and Bruckner.

THE ASSOCIATE CONDUCTOR

MICHAEL TILSON THOMAS, who is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States, was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps,* and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at the concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of this year. Last May he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. Michael Tilson Thomas is also the pianist of the Boston Symphony Chamber Players. Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players.

12 ▲ Monday, October 5, 1970

Thomas, Piston, Schuman

Leading the music in a spirit of inquiry

By Louis Snyder

Over the weekend, Michael Tilson Thomas conducted his first Boston Symphony concerts in Symphony Hall as the orchestra's associate conductor, although he had officiated in his new position with the BSO at Tanglewood last summer. Almost a year ago, as assistant conductor, he directed the orchestra for the first time, and emerged from the status of an unknown quantity at his debut with the kind of auspicious potential that proved invaluable later in the season, when circumstances placed almost the full burden of the BSO schedule on his youthful shoulders.

This season's second program bore the Thomas stamp, not only for its choice of Bach, Walter Piston, William Schuman, and Ravel as the composers represented, but for the energy and musical inquiry applied to the recreation of their works. Mr. Thomas is obviously dedicated to the thoughtful purveying of music, although not as a maestro of long experience goes about it, since his method of approach does not suggest that he believes he already knows it all. The fact that he successfully enlists the BSO's musicians as dedicated partners in each enterprise adds a new zest to his performances, particularly of less familiar music, which sometimes lacks a welcome dimension of adventure and excitement in other hands.

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HERALD TRAVELER
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OCT 3 1970 N Eng

orchestration--but that was not objectionable Saturday night. Tempos were chosen so well that each dance movement had independent life, and that is no small accomplishment. The Ravel is a standard orchestral showpiece and a very savage piece of music as well. It only requires an instinct for timing that Tilson Thomas definitely has. Also, in the Ravel as in everything else on the program, new principal clarinetist Harold Wright showed that the BSO finally has a solo clarinet up to the standard of its other winds.

In less than a year Tilson Thomas has by accident and ability established a reputation in Boston. Saturday's concert was one more bit of evidence in his favor.

For WHRB this is Jerry Gechter.

THE JEWISH ADVOCATE, THURSDAY, OCTOBER 8, 1970

At BSO Concert

Thomas Conducts, Zukofsky Solos

By HAROLD C. SPROUL

The ninetieth season of the Boston Symphony continues its brilliant start. Michael Tilson Thomas proved again more than capable with a wide spread of repertoire. One no longer regards him an assistant-conductor but as a co-. The test is not a matter of age, credits or foreign fame, it is the way the orchestra sounds in its projection of musical ideas.

Suite No. 4 by J. B. Bach had the "strength and grace" rarely achieved in symphony performance—always rhythm, always verve—but no pushing of tempos. In fact, the only real allegros came in the fast middle of the Overture and the final Rejoicing. The Bourees had time to bounce, the Gavotte and Minuets time for a smiling dignity. Even the slow but sharply dotted rhythm of the beginning and end of the Overture had the lilt of dance—a royal progress. Rejoicing was a scherzo, before anybody invented the name.

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From the time Koussevitsky said "You write, I play", Piston practically grew up with the Symphony, learning from it while he wrote for it. This second symphony in revival surprizes some by its warm humanity as well as its excitement. But the composer says he wants both head and heart in anybody's music—and heart includes the subrational impulse that throws up the forms. In this instance, Piston justifies the three movement sequence of the eighteenth century, the third being an abandoned dash that relieves the lovely introspection of the Adagio and yet makes a resounding finale.

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One other Roy correction: Piston's story about his care in putting down notes was not a conversation with a student but a bit of neighborly confrontation in Belmont. An eager mother, having heard that a composer lived nearby, stood on his doorstep and asked if her musical daughter could watch him compose. Mr. Piston, always gracious, said that it might be arranged, "—only you see, madame, some days I only write one note"—pause—"and the next day I erase it." Smile and bow.

Fortunately Mr. Piston could be at this performance and bow to the applause of a standing audience. He has never been a joiner of fashionable clubs and bows as an individual of genius. This fine performance of a fine work must have seemed a bonus too long withheld.

For twelve years William Schuman diddled with his violin concerto. The third form of it was played with Paul Zukofsky on the violin (first time in Boston). Zukofsky (27) and Thomas (26) saw eye to eye, and Schuman had managed the unequal forces of a single violin and full orchestra with discretion so that the solo was never engulfed. Zukofsky played this belated version of 19th century exhibitionism with superb and musical command, and Schuman threw into the open spaces his usual big orchestral effects. Qui bono? All plausible but superficial what-next. Schuman is a great success in musical politics, has some kind of intelligence for musical matters and compositional possibilities but composes beyond his imaginative grasp. Well, so do many. Hear Zukofsky, when you can, in substantial sonatas; he is very fine. It is a shame that sonata (or any chamber music) programs have not the public eclat of symphonic ones.

A perfect wind-up: Thomas leading Ravel's "La Valse." This homage to Johann Strauss, as of 1920, survived all the rejection for ballet by Diaghilev and the tortured interpretation's of war-gloomy commentators. Thomas played the score as an infectious fantasy—the swooning swing of old Vienna emerging from shadowy mist, and then rioting through an evolution of mood-change—color and counterpoint that never lost the old lilt and flung into a climax to asert nostalgic joy, no matter what lurked beyond the hall.

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4.

Rachmaninoff's Rhapsody brilliant, but not last night

By Michael Steinberg
Globe Staff

There is occasionally on one or other of the shorter Boston Symphony subscription series a composition or a soloist not included in the main Friday-Saturday series; thus, for example, Tuesday evening's concert, which was conducted by William Steinberg, had Theodore Lettvin as piano soloist in the Rhapsody on a theme of Paganini by Rachmaninoff (so spelled always by himself, but Rachmaninov to the swinging transliterators in Symphony Hall).

The Rhapsody, written in 1934, is the astounding and brilliant exception to the feebleness of the music Rakhmaninoff (in case you like the Grove's Dictionary spelling) composed after the first world war.

It is as though the very boldness of once again confronting a theme so often varied by others — once, by Brahms, to make a real masterpiece — has stimulated and delighted him. Everything, from the stoke of wit that has him begin with a skeletal, precompositional variation which then turns out to be the path into the theme itself, everything in this taut, singularly unrhapsodic Rhapsody is fanciful, to the point, and worked out with imposing virtuosity and precision.

Even the excursion into the full-moon-and-empty-arms vein, which Rachmaninoff knew his audience expected, works because the tune itself is elegant as well as richly laden with sentiment, and because it proceeds organically from the assumptions of the piece rather than being a clot that impedes its discourse. More, I think than any other of Rachmaninoff's large works, the Rhapsody gives a sense of the sharpness and cultivation of one of the best musical minds of its period.

The Rhapsody is also a piece about the joy of brilliant performance, of giving such performances and of hearing them, Rachmaninoff's own bravura and uniquely dramatic incisiveness as a pianist, the disciplined splendor of the Philadelphia Orchestra under Stokowski, these are very much part of the music. It is in that area that Tuesday's performance fell down, and badly.

The intelligence, taste, and particularly the sense of formal coherence, in Lettvin's playing and Steinberg's conducting were estimable qualities and ones for which to be grateful. At the same time, though, intonation was bad, both within the orchestra and between orchestra and piano, attacks were too ragged too often, and there was the orchestra's inability or unwillingness to play pianissimo.

Lettvin is a really well-equipped pianist with respect both to musicianship and technique, but his playing Tuesday conveyed no sense of fun. It was all very sober, and the piece neither wants that nor really responds to it.

The remainder of the program consisted of music repeated from previous concerts, four of Holst's "Planets" and the Beethoven 7th Symphony.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 7 1970

NINETIETH SEASON 1970-1971

Tuesday evening October 6 1970 at 7.30

WILLIAM STEINBERG *conductor*

HOLST — Suite from 'The planets' op. 32
Mars, the bringer of war
Venus, the bringer of peace
Mercury, the winged messenger
Jupiter, the bringer of jollity

RACHMANINOV — Rhapsody on a theme of Paganini op. 43
THEODORE LETTVIN

intermission

BEETHOVEN — Symphony no. 7 in A op. 92*
Poco sostenuto – vivace
Allegretto
Presto – assai meno presto – tempo primo
Allegro con brio

THE SOLOIST

THEODORE LETTVIN, who appeared most recently with the Boston Symphony Orchestra at the 1967 Berkshire Festival, is Professor of music at the New England Conservatory. Born in Chicago, he began musical studies as a small child, and at the age of twelve made his orchestral debut as soloist with the Chicago Symphony. He continued his education at the Curtis Institute in Philadelphia, studying there with Mieczylaw Horszowski and Rudolf Serkin. After service in the US Navy during world war two he resumed his career, winning important awards, and appearing with many of the major orchestras in the United States, among them the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Dallas Symphony, the Cincinnati Symphony, the Baltimore Symphony, the New Orleans Symphony, the Pittsburgh Symphony and the Atlanta Symphony. He appeared as soloist at the inaugural New York Philharmonic Promenade concerts in 1964, and later played the American première of Bartók's Scherzo for piano and orchestra with the same orchestra, directed by William Steinberg. He has performed for television audiences on 'The voice of Firestone', 'The Chicago theatre of the air' and with the Boston Symphony Orchestra, and has also made recital tours in all parts of the United States and Europe.

Earl J. Dias Review

Boston Symphony program well-balanced

The Boston Symphony Orchestra's Tuesday "B" Series began last night, in Symphony Hall, and marked the welcome return to the podium of William Steinberg, who happily seems recovered from his illness of last season. For this nicely-balanced and, for the most part, well-played concert, Mr. Steinberg chose Gustav Holst's "The Planets," Rachmaninoff's "Variations on a Theme of Paganini," with Theodore Lettvin as piano soloist, and Beethoven's "Symphony No. 7 in A Major."

Astrological rather than astronomical in viewpoint, Holst's "The Planets" is a seven-movement suite, although last night the orchestra performed only four of the sections — those devoted, respectively, to Mars, Venus, Mercury, and Jupiter. What has always impressed me about the late British composer's music is its directness and economy of expression.

A highly competent craftsman, Holst knows what effects he wants and how to attain them. In "The Planets," his orchestration is expert and varied. "Mars" is appropriately martial and barbaric, "Venus" is serene and exquisite in effect, "Mercury" is as light-footed in rhythm and style as the swift god with whom it is concerned, and "Jupiter" is bright, jolly, and virile.

Paradoxically, although there is something peculiarly inaccessible and cold about this music, it is immediately enjoyable. Mr. Steinberg kept the mood and style of the work well in hand in a commendably integrated performance.

The Rachmaninoff "Variations on a Theme of Paganini," in which, incidentally, he utilizes the same theme as Brahms does in his "Variations, Opus 35," is, in many respects, the composer's best work for piano and orchestra.

Soloist Lettvin, a most rewarding keyboard performer, was in good form as were Mr. Steinberg and the orchestra. There was good balance between Lettvin's piano and the Boston ensemble, excellent playing both in the rapid variations and in the melodious ones, and, on the whole, some pleasurable music-making.

As for the Beethoven "Seventh," there is not much new to be said about it. Obviously, Mr. Steinberg knows and loves the work; his conducting is lucidly-phrased, clear-cut, beautifully shaded. Perhaps the most romantic of Beethoven's symphonies, the "Seventh" has the deathless charm of all motion that is spontaneous and perfectly released. In fact, an exuberant spirit pervades the music (only one or two brief sections are at all somber) so that it becomes one of the most complete expressions of whole-souled enjoyment of life to be found in the concert-hall repertoire. This exuberance, this contagious gaiety — with its occasional evoking, in brief contrast, of an elegiacal and mournful beauty — was well conveyed by Mr. Steinberg and his musicians.

The second concert of the series will be performed on Oct. 27, with Michael Tilson Thomas conducting.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
OCT 7 1970

Opposed composers

By Louis Snyder

ARTS
ENTERTAINMENT

In weekend concerts before the orchestra's visits, beginning tomorrow, to New York's Philharmonic and Carnegie Halls, William Steinberg led the Boston Symphony in works by Max Reger and Anton Bruckner, the former now seldom performed, the latter undergoing an impressive renaissance. The fact that Bruckner in the 19th century, and Reger in the late 19th and early 20th, suffered militant opposition to their music, not only from critics but from musicians, seems curious today only because of the substitution of other names and other factions in the struggle to be heard. The interesting question, then as now, remains why?

Last played by the BSO in 1940, Reger's "Variations and Fugue on a Theme by Mozart" takes a familiar Mozart theme, from the Piano Sonata in A (K. 331), and in eight well-ordered variations shows us what a sturdy craftsman he was, and considering the time in which he wrote, what an innovator. It was for this—the way that he did it, not what he did—that his contemporaries found him out of line; today's audiences are too hardened by much more radical flights of composition to be worried by the Reger method of hitching chords together, modulating "by a series of jerks."

What is missing, probably because of the formalized variations structure, is a clue in music to the composer's personality. A hint of pedantry, a small palette of odd colors, a very declarative method of exposition (aided by Mr. Steinberg on this occasion) don't, however, reveal a point of true contact today with a man who, program notes tell us, was "singularly blunt and outspoken" and "physically unprepossessing" (no longer minuses), but was a highly regarded teacher and conductor. Perhaps in his large and little-explored compositional output, there is a congenial clue still to be uncovered.

Overdue recognition

Bruckner's Seventh Symphony in E, his first milestone in overdue recognition (particularly in Vienna, city of his strongest rebuffs), coincidentally was championed by two former BSO musical directors—Arthur Nikisch, who conducted the premiere in 1884 at Leipzig, and Karl Muck, who led the first Austrian performance at Graz, before the Vienna Philharmonic introduced it in 1886. Since Vienna's resistance had been based primarily on the war between anti- and pro-Wagnerians (Bruckner belonged to the second category), his works never fell into a natural pattern of acceptance for export purposes. If we had all grown up with Bruckner's symphonies, would we now like them more or less? Would they seem to us to go to the depth of romantic verity, or arouse an emotion similar to encountering a piece of handsome if overstuffed Biedermeier? No thanks to partisanship in Vienna's 19th-century musical world, it will still take a while to find out.

Mr. Steinberg's loving care was expended on both works, and the orchestra seemed intent on giving him what he wanted. There was particular audience enthusiasm for the Bruckner and its interpreters at the end of Saturday's concert.

MONITOR
BOSTON, MASS.
(M) 210,850
OCT 13 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon October 9 1970 at 2 o'clock
Saturday evening October 10 1970 at 8.30

WILLIAM STEINBERG *conductor*

REGER — Variations and fugue on a theme by Mozart op. 132

intermission

BRUCKNER — Symphony no. 7 in E (1883)
Allegro moderato
Adagio: sehr feierlich und sehr langsam
Scherzo: sehr schnell – trio: etwas langsamer
Finale: bewegt, doch nicht schnell

Steinberg returns to Boston Symphony podium

William Steinberg, who seems in good form and no longer plagued by the illness which felled him early last season and kept him inactive, conducted the opening of the Boston Symphony Orchestra's Tuesday "B" Series last week. The program was a beguiling one and included Gustav Holst's suite, "The Planets," Rachmaninoff's "Variations on a Theme of Paganini," with pianist Theodore Lettvin as soloist, and, in honor of the composer's 200th anniversary, Beethoven's "Symphony No. 7 in A. Major."

Certainly, I have little to add to the millions of words that have been written about the Beethoven "Seventh," its spontaneity, its exuberance, its occasional passages of somber beauty, the remarkable inventiveness displayed by Beethoven in developing its themes. Both Mr. Steinberg and the orchestra were in fine fettle; the result was a clear-cut, carefully phrased, generally perceptive performance that afforded me much pleasure. As for the Rachmaninoff "Variations," about this work, too, I find myself with nothing novel to say. It has always impressed me as Rachmaninoff's best work for piano and orchestra, and nothing in the Boston performance — the first-rate work of Lettvin at the keyboard and the equally effective accompaniment by the orchestra — made me change my mind.

Particularly welcome was the opportunity to hear Holst's "The Planets," which I had not heard played for more than a decade. Holst, an Englishman who in his time (1874-1934) won much fame as teacher, conductor, and composer (his choral works are still immensely popular), is a well-grounded musician. In "The Planets" (The Boston concert offered only four of the original seven movements of the work), he displays the directness of expression that I have always admired in his music. Moreover, his orchestration is distinctive and highly serviceable; he knows precisely what he wants to accomplish — whether it is the martial and barbaric spirit of "Mars," the gentle and exquisite beauty of "Venus," the light-footed rhythms of "Mercury," or the virile jollity of "Jupiter" — and he succeeds with

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
OCT 11 1970 N Eng

CHRONICLE
STOUGHTON, MASS.
WEEKLY 3475
OCT 8 1970

TIMES
HOLBROOK, MASS.
WEEKLY 1,800
OCT 8 1970

ROCKLAND STANDARD
ROCKLAND, MASS.
WKLY. COMB. CIRC. 2,350
OCT 8 1970 New England

HERALD
RANDOLPH, MASS.
WEEKLY 3,410
OCT 8 1970 New England Newsclip

MESSENGER
AVON, MASS.
WEEKLY 1,500
OCT 8 1970 New England Newsclip

FIRST TELECAST

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THIRD PAIR

William Steinberg, music director of the Boston Symphony Orchestra will conduct the third pair of Friday/Saturday concerts tomorrow at 2 p.m. and Saturday evening at 8:30 p.m. The orchestra will play Reger's "Variations and fuge on a theme by Mozart" and Bruckner's Seventh Symphony.

Rachmaninoff's Rhapsody brilliant, but not last night

By Michael Steinberg
Globe Staff

There is occasionally on one or other of the shorter Boston Symphony subscription series a composition or a soloist not included in the main Friday-Saturday series; thus, for example, Tuesday evening's concert, which was conducted by William Steinberg, had Theodore Lettvin as piano soloist in the Rhapsody on a theme of Paganini by Rachmaninoff (so spelled always by himself, but Rachmaninov to the swinging transliterators in Symphony Hall).

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 7 1970

The Rhapsody, written in 1934, is the astounding and brilliant exception to the feebleness of the music Rakhmaninoff (in case you like the Grove's Dictionary spelling) composed after the first world war.

It is as though the very boldness of once again confronting a theme so often varied by others — once, by Brahms, to make a real masterpiece — has stimulated and delighted him. Everything, from the stoke of wit that has him begin with a skeletal, precompositional variation which then turns out to be the path into the theme itself, everything in this taut, singularly unrhapsodic Rhapsody is fanciful, to the point, and worked out with imposing virtuosity and precision.

Even the excursion into the full-moon-and-empty-arms vein, which Rachmaninoff knew his audience expected, works because the tune itself is elegant as well as richly laden with sentiment, and because it proceeds organically from the assumptions of the piece rather than being a clot that impedes its discourse. More, I think than any other of Rachmaninoff's large works, the Rhapsody gives a sense of the sharpness and cultivation of one of the best musical minds of its period.

The Rhapsody is also a piece about the joy of brilliant performance, of giving such performances and of hearing them, Rachmaninoff's own bravura and uniquely dramatic incisiveness as a pianist, the disciplined splendor of the Philadelphia Orchestra under Stokowski, these are very much part of the music. It is in that area that Tuesday's performance fell down, and badly.

The intelligence, taste, and particularly the sense of formal coherence, in Lettvin's playing and Steinberg's conducting were estimable qualities and ones for which to be grateful. At the same time, though, intonation was bad, both within the orchestra and between orchestra and piano, attacks were too ragged too often, and there was the orchestra's inability or unwillingness to play pianissimo.

Lettvin is a really well-equipped pianist with respect both to musicianship and technique, but his playing Tuesday conveyed no sense of fun. It was all very sober, and the piece neither wants that nor really responds to it.

The remainder of the program consisted of music repeated from previous concerts, four of Holst's "Planets" and the Beethoven 7th Symphony.

NINETIETH SEASON 1970-1971

Tuesday evening October 6 1970 at 7.30

WILLIAM STEINBERG *conductor*

HOLST — Suite from 'The planets' op. 32
Mars, the bringer of war
Venus, the bringer of peace
Mercury, the winged messenger
Jupiter, the bringer of jollity

RACHMANINOV — Rhapsody on a theme of Paganini op. 43
THEODORE LETTVIN

intermission

BEETHOVEN — Symphony no. 7 in A op. 92*
Poco sostenuto – vivace
Allegretto
Presto – assai meno presto – tempo primo
Allegro con brio

THE SOLOIST

THEODORE LETTVIN, who appeared most recently with the Boston Symphony Orchestra at the 1967 Berkshire Festival, is Professor of music at the New England Conservatory. Born in Chicago, he began musical studies as a small child, and at the age of twelve made his orchestral debut as soloist with the Chicago Symphony. He continued his education at the Curtis Institute in Philadelphia, studying there with Mieczylaw Horszowski and Rudolf Serkin. After service in the US Navy during world war two he resumed his career, winning important awards, and appearing with many of the major orchestras in the United States, among them the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Dallas Symphony, the Cincinnati Symphony, the Baltimore Symphony, the New Orleans Symphony, the Pittsburgh Symphony and the Atlanta Symphony. He appeared as soloist at the inaugural New York Philharmonic Promenade concerts in 1964, and later played the American première of Bartók's Scherzo for piano and orchestra with the same orchestra, directed by William Steinberg. He has performed for television audiences on 'The voice of Firestone', 'The Chicago theatre of the air' and with the Boston Symphony Orchestra, and has also made recital tours in all parts of the United States and Europe.

Earl J. Dias Review

Boston Symphony program well-balanced

The Boston Symphony Orchestra's Tuesday "B" Series began last night, in Symphony Hall, and marked the welcome return to the podium of William Steinberg, who happily seems recovered from his illness of last season. For this nicely-balanced and, for the most part, well-played concert, Mr. Steinberg chose Gustav Holst's "The Planets,'' Rachmaninoff's "Variations on a Theme of Paganini," with Theodore Lettvin as piano soloist, and Beethoven's "Symphony No. 7 in A Major."

Astrological rather than astronomical in viewpoint, Holst's "The Planets" is a seven-movement suite, although last night the orchestra performed only four of the sections — those devoted, respectively, to Mars, Venus, Mercury, and Jupiter. What has always impressed me about the late British composer's music is its directness and economy of expression.

A highly competent craftsman, Holst knows what effects he wants and how to attain them. In "The Planets," his orchestration is expert and varied. "Mars" is appropriately martial and barbaric, "Venus" is serene and exquisite in effect, "Mercury" is as light-footed in rhythm and style as the swift god with whom it is concerned, and "Jupiter" is bright, jolly, and virile.

Paradoxically, although there is something peculiarly inaccessible and cold about this music, it is immediately enjoyable. Mr. Steinberg kept the mood and style of the work well in hand in a commendably integrated performance.

The Rachmaninoff "Variations on a Theme of Paganini," in which, incidentally, he utilizes the same theme as Brahms does in his "Variations, Opus 35," is, in many respects, the composer's best work for piano and orchestra.

Soloist Lettvin, a most rewarding keyboard performer, was in good form as were Mr. Steinberg and the orchestra. There was good balance between Lettvin's piano and the Boston ensemble, excellent playing both in the rapid variations and in the melodious ones, and, on the whole, some pleasurable music-making.

As for the Beethoven "Seventh," there is not much new to be said about it. Obviously, Mr. Steinberg knows and loves the work; his conducting is lucidly-phrased, clear-cut, beautifully shaded. Perhaps the most romantic of Beethoven's symphonies, the "Seventh" has the deathless charm of all motion that is spontaneous and perfectly released. In fact, an exuberant spirit pervades the music (only one or two brief sections are at all somber) so that it becomes one of the most complete expressions of whole-souled enjoyment of life to be found in the concert-hall repertoire. This exuberance, this contagious gaiety — with its occasional evoking, in brief contrast, of an elegiacal and mournful beauty — was well conveyed by Mr. Steinberg and his musicians.

The second concert of the series will be performed on Oct. 27, with Michael Tilson Thomas conducting.

STANDARD TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 8,500
OCT 7 1970 En

Opposed composers

By Louis Snyder

ARTS
ENTERTAINMENT

In weekend concerts before the orchestra's visits, beginning tomorrow, to New York's Philharmonic and Carnegie Halls, William Steinberg led the Boston Symphony in works by Max Reger and Anton Bruckner, the former now seldom performed, the latter undergoing an impressive renaissance. The fact that Bruckner in the 19th century, and Reger in the late 19th and early 20th, suffered militant opposition to their music, not only from critics but from musicians, seems curious today only because of the substitution of other names and other factions in the struggle to be heard. The interesting question, then as now, remains why?

Last played by the BSO in 1940, Reger's "Variations and Fugue on a Theme by Mozart" takes a familiar Mozart theme, from the Piano Sonata in A (K. 331), and in eight well-ordered variations shows us what a sturdy craftsman he was, and considering the time in which he wrote, what an innovator. It was for this—the way that he did it, not what he did—that his contemporaries found him out of line; today's audiences are too hardened by much more radical flights of composition to be worried by the Reger method of hitching chords together, modulating "by a series of jerks."

What is missing, probably because of the formalized variations structure, is a clue in music to the composer's personality. A hint of pedantry, a small palette of odd colors, a very declarative method of exposition (aided by Mr. Steinberg on this occasion) don't, however, reveal a point of true contact today with a man who, program notes tell us, was "singularly blunt and outspoken" and "physically unprepossessing" (no longer minuses), but was a highly regarded teacher and conductor. Perhaps in his large and little-explored compositional output, there is a congenial clue still to be uncovered.

Overdue recognition

Bruckner's Seventh Symphony in E, his first milestone in overdue recognition (particularly in Vienna, city of his strongest rebuffs), coincidentally was championed by two former BSO musical directors—Arthur Nikisch, who conducted the premiere in 1884 at Leipzig, and Karl Muck, who led the first Austrian performance at Graz, before the Vienna Philharmonic introduced it in 1886. Since Vienna's resistance had been based primarily on the war between anti- and pro-Wagnerians (Bruckner belonged to the second category), his works never fell into a natural pattern of acceptance for export purposes. If we had all grown up with Bruckner's symphonies, would we now like them more or less? Would they seem to us to go to the depth of romantic verity, or arouse an emotion similar to encountering a piece of handsome if overstuffed Biedermeier? No thanks to partisanship in Vienna's 19th-century musical world, it will still take a while to find out.

Mr. Steinberg's loving care was expended on both works, and the orchestra seemed intent on giving him what he wanted. There was particular audience enthusiasm for the Bruckner and its interpreters at the end of Saturday's concert.

MONITOR
BOSTON, MASS.
(M) 210,850
OCT 13 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon October 9 1970 at 2 o'clock
Saturday evening October 10 1970 at 8.30

WILLIAM STEINBERG *conductor*

REGER — Variations and fugue on a theme by Mozart op. 132

intermission

BRUCKNER — Symphony no. 7 in E (1883)
Allegro moderato
Adagio: sehr feierlich und sehr langsam
Scherzo: sehr schnell – trio: etwas langsamer
Finale: bewegt, doch nicht schnell

Steinberg returns to Boston Symphony podium

William Steinberg, who seems in good form and no longer plagued by the illness which felled him early last season and kept him inactive, conducted the opening of the Boston Symphony Orchestra's Tuesday "B" Series last week. The program was a beguiling one and included Gustav Holst's suite, "The Planets," Rachmaninoff's "Variations on a Theme of Paganini," with pianist Theodore Lettvin as soloist, and, in honor of the composer's 200th anniversary, Beethoven's "Symphony No. 7 in A. Major."

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NEW BEDFORD, MASS.
(E) 70,000 (S) 8,500
OCT 11 1970 N Eng

CHRONICLE
STOUGHTON, MASS.
WEEKLY 3475
OCT 8 1970

TIMES
HOLYOKE, MASS.
WEEKLY 1,800
OCT 8 1970

ROCKLAND STANDARD
ROCKLAND, MASS.
WKLY (OCT) CIRC. 2,350
OCT 8 1970 New England Newspaper

HERALD
PEABODY, MASS.
WEEKLY
OCT 8 1970 New England Newspaper

MESSENGER
AVON
WEEKLY
OCT 8 1970 New England Newspaper

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Boston Symphony performs Reger's Variations

By Michael Steinberg
Globe Staff

Saturday evening in Symphony Hall, William Steinberg conducted the Boston Symphony Orchestra in Max Reger's Variations and Fugue on a theme by Mozart and the Bruckner Seventh Symphony. Both are music to which Steinberg brings uncommon convictions as well as authority; the concert, then, was interesting, and as the Bruckner Symphony slowly unfolded, exciting and moving.

Reger's reputation as the author of pieces both involved and enormous scares people, but his music, when it is played well, more often than not delights them. The Mozart variations (on the theme Mozart himself varied in his A Major piano sonata) date from 1914, and they are the last major work Reger wrote for orchestra before his death two years later at only 43.

He made eight variations, topped off by a comfortable and grand fugue whose tapeworm of a subject alone takes one-third of a minute to play. The surface of all that is complex, or at least very active and richly decorated, but the procedure at the core are really astoundingly simple. For one thing, the shapes of Mozart's tune are clearly heard in most of the variations—only a couple the fourth and fifth, are in the slightest degree difficult from that point of view — and in that respect Reger's variations are at once easier to follow than most of Beethoven's or Brahms' masterpieces in the genre.

Reger's harmony is highly colored but again mainly in the details, the basic layout being uncomplicated, with a slow removal from Mozart's A Major, but never very far, and a corresponding, almost symmetrical return to the original key.

There is elegant pathos and slow variation just before the fugue, but for the most part the piece is rather playful, and the play is that of the mind fertile in the invention of detail, and one inclined by temperament toward heavily emphatic habits of speech, Reger's idea of extreme delicacy being to have at least half-a-dozen strands of activity going full tilt, though in pianissimo.

Part of the playfulness and the delight resides in Reger's orchestral virtuosity. The colors are so varied and the sonorities generated at climaxes so enormous that it is astonishing to find it all done with the most modest resources (three flutes, four horns, two trumpets, no trombones, one harp, kettle drums, and strings — except for the harp, less than a Brahms orchestra, and nowhere near Strauss's).

The performance was careful, even down to an almost exaggerated deference to Reger's eccentric notion about the phrasing of Mozart's theme; it was persuasively paced and shaped; it was lively. There was, however, the usual problem about the absence of pianissimo in the orchestra's playing for Steinberg: something is really wrong when, for example, the mezzoforte of the first note of the fugue subject, the piano in ther emainder of that measure, and the triple piano in bar five all come out more or less the same.

Of Bruckner's Seventh Symphony, Steinberg produced a beautiful performance, direct, clarifying, and compelling.

A postscript: The breaking up of the Reger variations with bell ringing and the grand entrance of latecomers was wrong. Some years ago, when Herbert von Karajan was here with the Berlin Philharmonic, he let it be known that there would be no seating of latecomers even between movements of Beethoven's Fourth Symphony, when it would have been quite reasonably possible, and with the result that people were there at 8:30 and ready. The Boston Symphony management owes more to the composers whose music the orchestra plays, to the conductor, and to the audience in the hall, than to those persons who cannot organize themselves well enough to get to concerts on time.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 12 1970 New Engl

At BSO

Steinberg Conducts Reger, Bruckner

By HAROLD C. SPROUL

The Romantic Revival picked up a pace with William Steinberg's masterly presentation of two latter day 19th century composers who radicalized their tradition even while they celebrated it. Both were cursed out by their own conservative Germanic critics, accepted by a few responsive conductors, and pretty much lost the stage to R. Strauss with his beguiling programs and to the French and Russian tone poets.

Chamber musicians have kept Reger in the libraries but played him mostly for fun—such fervor and swooning with ritards!—a heady trip. The **Variations and Fugue on a Theme by Mozart** was composed in 1914 (the 19th century cast a long shadow) and played by the Boston Symphony in 1940. For many people it was still then modern music and now might stand as a viable follow-up for Brahm's **Variation on a Theme by Haydn.** Like Brahms, he takes a simply harmonized tune (from Sonata in A, K. 331) and rethinks it into such variation of melody, rhythm and inner voices that the original experience is totally changed, and only a vestige of form links the active differences. Unlike Brahms, who kept a single consistency in each variation, Reger makes each a **development**, even to scoring the original theme with such a play of orchestration that it is already variation (there are colorful transitions from strings to woodwinds or surprising combinations allowing for tonal counterpoint.

Steinberg kept the priorities so clear and the momentary changes of tempo so in balance that the handling of transitions never swooned away from momentum, even in cadences of dissolving harmony. However, and this must have been clearly intended, the concluding double-fugue develops its primary tune from a light dance figure to an amazing chromatic complex, shining within but no fog. And the insistent rhythm keeps absolute tempo, — mesmerizing — until the climax calls for a gradual allargando — a spread of accumulated power. (I am describing Steinberg's realization of the score, allowing Reger his musical relationship with composers from Bach on down, and it is a silly criticism that dubs such a creative consciousness eclectic if one does not also throw it at Bach or Mozart).

Now the slumbering giant, Bruckner. His **Symphony No. 7** (1883) was conceived when one of his masters was still alive—**The Adagio** was widely accepted as a fitting funeral celebration for Wagner's death—but Beethoven could be equally credited. It was the **madman of Vienna** who constrained the **development** idea of sonata-form to express shocking evolutions of being on all levels of consciousness without losing the core idea. You can skip all 19th century symphonists to find another equal—until Bruckner. (Equal? Say, in the same league).

The shivers in the violins that underlay the uprising bold thrust of the 'cello's that initiate the Allegro theme may have been caught from Wagnerian techniques of tension but are, as so often with classic composers, an introduction to the whole state that develops.

(It always amazes me that **conservative** critics—Dr. Hanslick, the Brahmisian, who diminished Brahms to hurt Wagner and Bruckner, Agnew who diminishes any honest Republican to shoot down dissent to the monetary status quo, that such public mouths try to conserve only their limited parochial values, privileges and personal importance, with no imagine or care for the classic pluralities of human justice. They are ignorant men with time-serving skill for debate—and ego for a heart).

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY

OCT 15 1970

You might say that Bruckner was—and still in inordinate—like Beethoven, but not with the sly sophistication of Strauss. But, also like Beethoven, his profound religious root, beyond credo, informs his dramatic statement. The **Adagio** is a tremendous extension of a chorale, not lessened by the expansive glow of the brass choir (so inspiring to Hindemith)—as if a distillation of Wagner's command of immediate experience so that now is also a moment of **eternity. The Scherzo** is **joy**, not merely joke, and the **Finale** becomes a great gathering of assertions that needs the blatant climax of chords on a single triad. How else to stop the rich contrapuntal life expanded?

Again I describe a performance that kept inordinate sound and experience in order, so that a moment of significence graced our **so-mortal lives.**

Steinberg was again comfor
Bruckner was piling cliche
seemed to have a purpose.
imposing, and never, despi
was it anything less. The
had some trouble with into
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that were washed over.

A year of Reger-Bruck
the BSO. For an occasiona
new world.

For WHRB this is Jerr

WHRB review 10/13

On Saturday night William Steinberg brought back the nineteenth century. His program was made up of two works: Max Reger's Variations and Fugue on a Mozart Theme and Bruckner's Seventh Symphony. The Bruckner alone is nothing unusual; the Reger, however, is not so popular as it used to be, and the two together make up a concentrated dose of heavy, turn-of-the-century German romanticism.

The nineteenth century saw Mozart as a composer whose music was too facile to have much depth. Bach was serious enough, but his counterpoint needed to be liberated by transcription. Neither opinion is prevalent today, but Reger's Mozart Variations are addressed to an audience that holds both. The piece is fascinating to hear, but very hard to get into. Mozart's theme, taken from the famous A major piano sonata, evokes a definite set of feelings because these days we have definite ideas about what Mozart was trying to do. That Reger scores the theme for solo English horn, and that subsequent variations throw the whole thing on a Wagnerian scale consequently seem grotesque. Furthermore the final fugue begins with a dry, academic theme, but ends with a lot of brass and not much counterpoint. The piece just doesn't fit with current standards of taste; and music so out of fashion, whatever its value, is hard to appreciate. Nonetheless, Steinberg did have an affinity for it, so that the performance became interesting as a picture of Reger's aesthetic.

Bruckner's Seventh is one of the more popular of the Bruckner symphonies. It does have structural problems, but, particularly in the middle movements, it is also inspired music.

tion the especially fine contribution of the new clarinetist, Harold Wright.

Music: Symphony Performs Max

By HARRY NEVILLE

For those who are unfamiliar with the music of Max Reger there is no better introduction to his work than the "Variations and Fugue on a Theme by Mozart," which formed the first half of yesterday afternoon's concert by William Steinberg and the Boston Symphony.

The work is a product of the composer's last years, which doesn't mean his maturity since Reger died at the relatively early age of 43. It does mean, however, that by that time Reger had had considerable conducting experience with a good orchestra — experience which he put to good use in scoring the "Variations."

REGER HAD an absolute passion for contrapuntal density, and his obsession is often apparent in this work. His scoring, however, makes the density somewhat less of a problem than in much of his earlier music. But only somewhat less.

The "Variations" still present mind-boggling problems of balance and coordination, especially when Reger sets nearly every instrument going with different countermelodies and divides the strings so as to add even more lines.

STEINBERG and the BSO ceeding section. As a the music breathed nat and one could savor f the geniality of this quite charming score.

In the matter of Steinberg again scored with Bruckner's 8 Symphony. Tempos fo symphony t ensely amon luctors, and composers easily and y too slow s, or by rds which h f the music thing sound abored.

RG'S ACC

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 10 1970 N Eng

MESSENGER
AVON, MASS.
WEEKLY

OCT 8 1970 New England

GLOBE
BOSTON, MASS.
(M) 237,967 (E
(S) 566,377

18 1970

At the BSO

I attended the Boston Symphony concert Saturday night, Oct. 10, which your reviewer, Michael Steinberg, reviewed. I must say that I was astonished to read Steinberg's review. In Bruckner's Seventh Symphony, which was the major work offered, the orchestra played as the great orchestra they used to be. They have not sounded so well since last year when Guilini worked with them.

The Seventh Symphony is a major piece, it was played well, and yet Steinberg would have us think that the Reger was the major offering of the evening. If he does not like Bruckner he should say so, but give a review which tells the readers of your paper all the happenings in proper perspective.

I have found fault with this reviewer in the past, but to almost ignore William Steinberg's magnificent reading of this beautiful piece, and the orchestra's playing at a concert which received a standing ovation, from a well-informed audience was too much for me to be silent about.

LESLIE A. MILLER
Cambridge

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By Michael Steinberg
Globe Staff

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STEINBERG and the BSO coped very well indeed with the balances, and my only complaint — not a strong one — is that the ensemble at times became a bit hectic. The initial variation suffered especially in that respect. What impressed especially about Steinberg's reading was the exact rightness of the tempo he chose for each succeeding section. As a result the music breathed naturally, and one could savor fully all the geniality of this really quite charming score.

In the matter of tempos Steinberg again scored points with Bruckner's Seventh Symphony. Tempos for any Bruckner symphony tend to vary immensely among different conductors, and there are few composers whose work is so easily and often destroyed by too slow or too fast speeds, or by exaggerated ritards which hold up the flow of the music and make everything sound awkward and labored.

STEINBERG'S ACCOUNT of the opening movement had great breadth of span despite a speed that was perhaps a trifle faster than what we usually get. Much of the movement was kept within a single tempo and the fluctuations that did take place were quite convincing because of the expressive intensity of the playing.

The Adagio came across with great splendor, and this listener's only reservation was to wish for a slightly faster speed with the entry of the contrasting theme. For those who are interested in the recondite matters that afford Brucknerites so much pleasure, Steinberg did use the debatable cymbals and triangle at the slow movement's climax.

THE DELICATE handling of the trio was an especial pleasure of the third movement, and the finale was beautifully integrated, without the persistent drawing-out of the main theme's cadence which flaws so many performances. The playing of the BSO was the most polished this writer has heard so far this year, and although there was much fine individual work from many quarters, the beginning of the season seems an appropriate time to mention the especially fine contribution of the new clarinetist, Harold Wright.

HERALD TRAVELER
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(M) 216,305 (S) 298,557

OCT 10 1970 New England

MESSENGER
AVON, MASS.
WEEKLY

OCT 8 1970 New England

GLOBE
BOSTON, MASS.
(M) 237,967 (E)
(S) 566,377

18 1970

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Yes, indeed, professor. Just as strings and winds have their day alone, the brilliant BSO percussion section, with Martin Hoherman, erstwhile associate first cellist (ocarina), violist Robert Karol (guitarist), and BSO assistant treasurer Thomas W. Morris a ringer (no pun intended) among the percussionists, displayed their varied accomplishments to the admiration of one and all.

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Monitor 10-15-70

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

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NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening October 13 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BACH — Suite no. 4 in D S. 1069
- Ouverture
- Bourrée 1 – bourrée 2
- Gavotte
- Menuet 1 – menuet 2
- Réjouissance (Rejoicing)

LOU HARRISON — Canticle no. 3

RAVEL — 'La valse' — choreographic poem

intermission

PISTON — Symphony no. 2 (1943)
- Moderato
- Adagio
- Allegro

TIMES
GLOUCESTER, MASS.
(E) 10,850

OCT 10 1970

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Symphony

Wind Players Take Spotlight

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New England Newsclip

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MUSIC IN REVIEW

By GERALD A. BERLIN

TRICK OR TREAT AT BSO

Talent Time came to the Symphony last weekend. Doriot Dwyer did the Bach Suite No. 2 in B minor for flute and strings, and Armando Ghitalla and Chester Schmitz had at Michael Haydn's Trumpet Concerto in C and the Vaughn Williams' Tuba Concerto in F minor, respectively. Mr. Steinberg's oddly assorted program saw these solo pieces sandwiched between the first Boston rendition of Lopatnikoff's Festival Overture and Stravinsky's Le Sacre du Printemps.

The performances all around were nothing if not mettlesome.

Mrs. Dwyer's demonstrated command of her craft has long been a fixture on the scene here, and the fact was reinforced on this occasion. The redoubtable B minor Suite is far too much of a fixture, however; what with the vastness of the literature for flute and strings, surely her talents could have been put more imaginatively to work on something else. By way of mitigation, she played a version of the Suite that embodied considerable ornamentations, though these and indeed the whole rather understated solo line tended to get lost in the extended reaches of Symphony Hall.

Michael Haydn's sawed-off, two-movement essay is certainly no candidate to displace his big brother Franz Joseph's standard work in the genre. Indeed, it is quite a ridiculous piece. The tiny, high pitched trumpet for which it is written is fearfully difficult to control, and not even a performer of Mr. Ghitalla's attainment can make it sound easy— it's not that he negotiated the higher registers well but that he managed to get through them at all. For the rest, though, the combination of his silken tone and satin legatos and obvious relish for his task, combined with the sheer novelty of the Concerto, were irresistible. Ridiculous piece or not, his efforts brought down the biggest applause of the concert.

The good work of Chester Schmitz deep down in the bowels of the orchestra has been consistently noted in this space ever since he came here several years ago. One could remark, or ven marvel, at how a mere tuba could so positively affect the underpinnings of the orchestra. Well, in that rare moment of front and forward for a tubist, Mr. Schmitz showed how he manages it. The expressive vocabulary of this instrument doesn't quite run from a bull moose to a nightingale, but it is far rangier than those, like me, whose experience with it in the solo dimension had heretofore been limited to "Tubby the Tuba", would believe. The Concerto in question, a GI product of Uncle Rafe, was a merely adequate vehicle for the purposes at hand.

There was a conductor for all these happenings, and Mr. Steinberg's turn came with the Lopatnikoff and the Stravinsky. The former, commissioned in 1960 by the Pittsburgh Plate Glass Company for the automobile industry, was not as awful as advance reports had indicated—just relatively mediocre derivative stuff by a contemporary of Michael Haydn. But let us hoist a toast to the corporate enlightenment that brought the work into being, for these is the germ of something colossal in its potential: Is yesterday's Count Esterhazy today's General Motors?

The "Sacre", after all these years, and after so many hearings, remains one of the truly stirring works of this century, its impact remarkable undiminished by the myriads of pieces that have borrowed or stolen or appropriated from it. The Saturday evening traversal was a stunning one and, inevitably, made the occasion an experience.

Michael Tilson Thomas makes his first appearance of the season this week. Works to be played include Beethoven's Eighth Symphony, Schoenberg's Five Pieces for Orchestra, Stravinsky's Renard and Tchaikovsky's Divertissement from "Swan Lake"—Act. 3.

THE SOLOISTS

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Saturday evening October 24 1970 at 8.30

WILLIAM STEINBERG *conductor*

LOPATNIKOFF — Festival overture op. 40
first performance in Boston

BACH — Suite no. 2 in B minor S. 1067
- Ouverture
- Rondeau
- Sarabande
- Bourrée 1 – bourrée 2
- Polonaise – double
- Menuet
- Badinerie

DORIOT ANTHONY DWYER *flute*

HAYDN — Trumpet concerto in C
- Adagio
- Allegro molto

ARMANDO GHITALLA

performance by the Boston Symphony Orchestra

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

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New Englan

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Certain cadential trills in a work such as this are acceptable if not mandatory, but excessive use of interpolated roulades and arpeggios did damage to the simplicity of the line of the work. This was especially true in the Sarabande where the melody was practically indistinguishable in the fancified version performed.

The C Major trumpet concerto of Michael Haydn is not a particularly interesting work but was a spectacular showcase for Ghitalla's remarkable control of the extreme upper register of the C trumpet. Schmitz was also dealing with a mediocre piece in his performance of the Vaughan-Williams Tuba Concerto, but again his fine control of such a seemingly unwieldly instrument was admirable and ultimately enjoyable.

The second half of the concert was devoted to Stravinsky's "Rite of Spring." This work seems to have turned into something of a concert staple and it is strange for such a bombshell to become part of the "establishment" in such a relatively short time. Steinberg clearly sees the work in terms of its romantic antecedents. Such an approach is actually refreshing after so many neoclassic performances of the piece. Unfortunately, Steinberg's sound approach to the work was undermined by ragged ensemble and some really chaotic moments near the end. The concert opened with a pretty terrible piece, Festival Overture by Lopatnikoff. It was an insult to both the orchestra and the audience.

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STEINBERG'S IDEA of double-dotting probably doesn't go far enough to satisfy most purists these days, but the ornamentations he used were tastefully conceived and elegantly executed. Symphony Hall could stand a brighter sounding harpsichord

HERALD TRAVELER
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Following intermission Steinberg and the orchestra put themselves to one of the ultimate virtuoso tests by performing Stravinsky's "Rite of Spring." Reasonably good performance of this work are likely to be exciting affairs, and this performance was both reasonably good and exciting.

It would be a great deal more so if some of the problems of coordination, balance and articulation could be cleared up. An ideal performance of this score takes more rehearsal time than any orchestra has at its disposal, but we might reasonably expect better balances — especially as regards the brass section — than what we got Friday afternoon.

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DORIOT ANTHONY DWYER *flute*

M. HAYDN Trumpet concerto in C
Adagio
Allegro molto
ARMANDO GHITALLA
first performance by the Boston Symphony Orchestra

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Gavotte
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LOU HARRISON Canticle no. 3

RAVEL 'La valse' — choreographic poem*

intermission

PISTON Symphony no. 2 (1943)
Moderato
Adagio
Allegro

THE OPENING OF SYMPHONY HALL IN 1900

by Andrew Raeburn

Plans for a new concert hall in Boston were formulated in the summer of 1893. The old Music Hall in Hamilton Place, where the Boston Symphony Orchestra had played since 1881, was to be demolished to make way for a new city street. Henry Lee Higginson warned the public that unless a new building were erected, the Orchestra would be forced to disband. On June 21 a letter was published over fifty-two signatures, proposing 'to organize a corporation with a capital of $400,000, divided into 4000 shares of $100 each', to finance a new hall. The people of Boston rallied round, and eventually a total of $410,700 was subscribed.

Before the year was out, land had been bought, and an announcement was made that the New York firm of McKim, Mead & White had started work on designs for the new building. The City meanwhile, possibly because of the economic recession, had abandoned its project in the area around Hamilton Place. The Music Hall was temporarily reprieved, and the need to build an alternative hall became less pressing. The architects, at Major Higginson's insistence, engaged Wallace Clement Sabine, a young assistant Professor of physics at Harvard, to take responsibility for the acoustics of the new auditorium. Mr McKim abandoned his first designs, and prepared new plans, which for the first time in history took note of scientific theory of acoustics. Sabine, rashly as it seemed at the time, 'guaranteed' that the new hall would be 'acoustically perfect'.

He proved to be right. Not only were his technical predictions absolutely correct, but the sound of the orchestra in the new hall delighted the critics. Henry E. Krehbiel, musical editor of the *New York Tribune*, wrote: '[Mr Sabine's] confidence, it may be said now, has been justified and rewarded.' The reporter of the *New York Evening Post* wrote: 'It must be remembered that, as the late John Dwight wrote, "The walls of a hall, like those of a violin, must ripen and grow musical by frequent and continuous response to musical vibrations; they must outgrow their crude condition, and become gradually attuned, acclimated to harmony." The Boston Symphony Hall has the advantage of starting out well, and it would not be surprising, therefore, if mellowing time made it a Stradivarius among halls.'

On the evening of October 15 1900, some 250 carriages 'discharged their fashionable occupants', to quote the reporter of *The Boston Globe*, at the entrances to Symphony Hall for the 'Inaugural Concert'. 'While a "dressy" gathering, it was not extraordinarily so,' continued the *Globe's* reporter, 'for not a single decolleté gown was seen save upon the platform, though the costumes worn by the female portion of the audience were prevailingly of rich fabrics and of rare and delicate shades and designs. . . . Mrs John L. Gardner sat in the front row of the first balcony at about the middle of the hall, accompanied by Mr George Proctor, the pianist, who held a score book which Mrs Gardner followed with the closest attention all the evening, frequently accentuating her interest by a marked swaying of her head and shoulders to the rhythm of the music.'

The stage had been extended some fifteen feet to accommodate the large number of performers, which included not only the Boston Sym-

3 short works showcase

By Craig Smith
Globe Correspondent

Yesterday's Boston Symphony Orchestra concert conducted by William Steinberg was a mixed bag. Main feature was the presence of three short works for solo instrument and orchestra. Featured were first-deck players Doriot Anthony Dwyer, flute; Armando Ghitalla, trumpet; and Chester Schmitz, tuba.

Mrs. Dwyer was soloist in the Bach B Minor Suite for Flute and Strings. It was a disappointing performance with flaccid rhythm and a general lack of animation that, unfortunately, is typical of Boston Symphony Bach performances. Michael Tilson Thomas' continuo realizations were interesting in themselves but tended to work against the already tentative forward motion of the music. Mrs. Dwyer's performance of the solo part was interesting, well-thought out, and phrased; but her decision to ornament the work, to such a degree was, I think, a mistake.

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range ancestors on his estate. He will benefit by knowing clearly what his long-range plans are.

The owner-manager should realize the importance of tax information and advice to his management. He can develop his knowledge of tax matters by reading, by attending various tax workshops, and by working with other businessmen. In addition, he must organize and train his office staff in matters of tax collection, withholding, recording, reporting, and remittance. His bookkeeper should be in the forefront in the fight for consumerism rather than wait for government agencies to ask the member to "cease and desist?"

Can significant education programs be put on cassettes and offered the members . . such as the speeches of the speaker at the national convention?

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STEINBER[illegible] double-dottin[illegible] doesn't go [illegible] fy most [illegible] but the [illegible] used we[illegible] and el[illegible] phony [illegible] brigh[illegible] than [illegible] hal[illegible] he[illegible] le[illegible]

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WEEKLY 1,500
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New England Newschip

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BOSTON SYMPHONY ORCHESTRA

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Vaughan Williams – Tuba concerto in F minor
by Andrew Raeburn

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by James Lyons

The opening of Symphony Hall in 1900
by Andrew Raeburn

The Music Director

The soloists

Program Editor ANDREW RAEBURN

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Tuba concerto in F minor

Prelude: allegro moderato
Romanza: andante sostenuto
Rondo alla tedesca: allegro

CHESTER SCHMITZ

[illegible]rmance by the Boston Symphony Orchestra

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[illegible]AVINSKY

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MICHAEL TILSON THOMAS *conductor*

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Ouverture
Bourrée 1 – bourrée 2
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RAVEL — 'La valse' — choreographic poem*

intermission

PISTON — Symphony no. 2 (1943)
Moderato
Adagio
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TIMES
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Stravinsky – Le
by James L

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The soloists

formance by the Boston Symphon

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Adagio

Allegro molto

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CHESTER SCHMITZ, principal tuba of the Boston Symphony Orchestra, began playing the instrument about fifteen years ago in the Vinton, Iowa, high school band. His college education was at the University of Iowa school of music, and there he performed in orchestra, band and brass ensembles, meanwhile organizing a jazz group in which he played string bass. In addition he studied clarinet, flute, percussion and voice. Professionally he started his career by playing an off-stage trumpet in a performance of Verdi's *Requiem*, then earned his living by performing in dance, polka and dixieland bands until he joined the US Army band in 1963. Meanwhile he had won a prize in the young artists' competition of the Women's Association of the Minneapolis Symphony, and had deputized for the Orchestra's regular tuba, who became ill, in a performance of *Petrushka*. During his Service he played tuba and string bass in the jazz band, and was assistant principal bass player in the White House Orchestra.

Chester Schmitz joined the Boston Symphony in 1966. Since that time he has played many recitals, and has appeared as soloist with the New Hampshire Philharmonic, the Wellesley Symphony, the Newton Symphony, the North Shore Philharmonic and the Boston Civic Symphony Orchestras.

NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening October 13 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BACH	Suite no. 4 in D S. 1069	
	Ouverture	
	Bourrée 1 – bourrée 2	
	Gavotte	
	Menuet 1 – menuet 2	
	Réjouissance (Rejoicing)	
LOU HARRISON	Canticle no. 3	
RAVEL	'La valse' — choreographic poem*	
intermission		
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	Moderato	
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TIMES
GLOUCESTER, MASS.
(E) 10,850

OCT 10 1970

3 short works showcase

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 24 1970

New Engla

sues of [illegible]
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Can significant education programs be put on cassettes and offered the members — such as the speeches of the speaker at the national convention?

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After an intermission Wilhelm Gericke returned to the podium to conduct a performance of Beethoven's *Missa solemnis*. The critic of *The Boston Herald*, who wrote as detailed a report of the evening's proceedings as did his colleague of *The Globe*, ended his review as follows: 'The whole performance was in all probability as satisfying a one as it is possible to give the superbous and labored composition. The audience listened appreciatively, and applauded in a like spirit. The occasion was a brilliant one, musically and socially, and a new and interesting page has been turned in the musical history of Boston.'

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Monitor 10-15-70

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 8 1970

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Symphony

Wind Players Take Spotlight

By HARRY NEVILLE

Some of the principal wind players of the Boston Symphony took the spotlight yesterday as William Steinberg conducted the orchestra in works of Bach, Michael Haydn and Ralph Vaughan Williams. It's only occasionally that first chair players get the chance to appear as soloists with the orchestra, and Friday's appreciative audience honored each of the performers — Doriot Anthony Dwyer, principal flute; Armando Ghitalla, principal trumpet; Chester Schmitz, principal tuba — with a warm, prolonged reception.

MRS. DWYER displayed admirable fluency and tonal warmth in the flute solos of Bach's Suite No. 2 in B Minor. Steinberg had pared the orchestra down to a size that was ideal for this festive dance music. It would have helped had he also modified the string tone, which seemed a trifle over-ripe for such joyous, lighthearted pieces.

STEINBERG'S IDEA of double-dotting probably doesn't go far enough to satisfy most purists these days, but the ornamentations he used were tastefully conceived and elegantly executed. Symphony Hall could stand a brighter sounding harpsichord than the one in use. From halfway back in the hall one hears little more than a pitchless rustling noise.

In Michael Haydn's Trumpet Concerto in C, soloist Armando Ghitalla was "not in good voice," as is said of ordinarily excellent vocalists who experience an off-night. This is a pleasant two-movement work which though short, required considerable virtuosic ability. Ghitalla performed with agility, but his tone sounded somewhat constricted and high notes tended to go flat.

CHESTER SCHMITZ was the soloist in Vaughan Williams' Tuba Concerto in F. Minor. This is a work of such grace and lyricism that it might have been specially written to divert the solo instrument of its "Tubby the Tuba" image. The tuba may not have an infinite capacity to charm, but this is nonetheless a quite charming work, partly because the composer didn't overextend his ideas. Schmitz played with a mellifluous tone, negotiating the bravura flights with absolute aplomb.

Following intermission Steinberg and the orchestra put themselves to one of the ultimate virtuoso tests by performing Stravinsky's "Rite of Spring." Reasonably good performance of this work are likely to be exciting affairs, and this performance was both reasonably good and exciting.

It would be a great deal more so if some of the problems of coordination, balance and articulation could be cleared up. An ideal performance of this score takes more rehearsal time than any orchestra has at its disposal, but we might reasonably expect better balances — especially as regards the brass section — than what we got Friday afternoon.

MESSENGER
AVON, MASS.
WEEKLY

OCT 22 1970

New England Newsclip

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THE SOLOISTS

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WILLIAM STEINBERG *conductor*

LOPATNIKOFF Festival *overture op. 40*
first performance in Boston

BACH *Suite no. 2 in B minor S. 1067*
Ouverture
Rondeau
Sarabande
Bourrée 1 – bourrée 2
Polonaise – double
Menuet
Badinerie
DORIOT ANTHONY DWYER *flute*

M. HAYDN *Trumpet concerto in C*
Adagio
Allegro molto
ARMANDO GHITALLA
first performance by the Boston Symphony Orchestra

...u printemps (The rite of spring)
Part one: The adoration of the earth
Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth
Part two: The sacrifice
Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

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Allegro

TIMES
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(E) 10,850

OCT 10 1970

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GLOBE
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(M)
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New England

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BOSTON, MASS.
WEEKLY 24,000

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intermission

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- Moderato
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MESSENGER
AVON, MASS.
WEEKLY 1,500

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 29 1970

New England Newsclip

THE OPENING OF SYMPHONY

by Andrew Raeburn

Plans for a new concert hall in Boston were of 1893. The old Music Hall in Hamilton Pla phony Orchestra had played since 1881, was way for a new city street. Henry Lee Higgins unless a new building were erected, the Orc disband. On June 21 a letter was published proposing 'to organize a corporation with a c into 4000 shares of $100 each', to finance a ne ton rallied round, and eventually a total of $4

Before the year was out, land had been bougl was made that the New York firm of McKim, M work on designs for the new building. The because of the economic recession, had aban area around Hamilton Place. The Music Hall w and the need to build an alternative hall becam tects, at Major Higginson's insistence, engaged a young assistant Professor of physics at Harva for the acoustics of the new auditorium. Mr M designs, and prepared new plans, which for the note of scientific theory of acoustics. Sabine, r time, 'guaranteed' that the new hall would be '

He proved to be right. Not only were his technic correct, but the sound of the orchestra in the critics. Henry E. Krehbiel, musical editor of the N '[Mr Sabine's] confidence, it may be said now rewarded.' The reporter of the *New York Evenin*, remembered that, as the late John Dwight wro like those of a violin, must ripen and grow musi tinuous response to musical vibrations; they m condition, and become gradually attuned, acclir Boston Symphony Hall has the advantage of s would not be surprising, therefore, if mellowin varius among halls.'

On the evening of October 15 1900, some 250 ca fashionable occupants', to quote the reporter c the entrances to Symphony Hall for the 'Inaug "dressy" gathering, it was not extraordinarily so, reporter, 'for not a single decolleté gown was s form, though the costumes worn by the female were prevailingly of rich fabrics and of rare a designs. . . . Mrs John L. Gardner sat in the front at about the middle of the hall, accompanied by pianist, who held a score book which Mrs Gar closest attention all the evening, frequently acce a marked swaying of her head and shoulders to t

The stage had been extended some fifteen fee large number of performers, which included no

MUSIC IN REVIEW

By GERALD A. BERLIN

TRICK OR TREAT AT BSO

Talent Time came to the Symphony last weekend. Dwyer did the Bach Suite No. 2 in B minor for flute strings, and Armando Ghitalla and Chester Schmitz had at Michael Haydn's Trumpet Concerto in C and the Vaughn Williams' Tuba Concerto in F minor, respectively. Mr. Steinberg's oddly assorted program saw these solo pieces sandwiched between the first Boston rendition of Lopatnikoff's Festival Overture and Stravinsky's Le Sacre du Printemps.

The performances all around were nothing if not mettlesome.

Mrs. Dwyer's demonstrated command of her craft has long been a fixture on the scene here, and the fact was reinforced on this occasion. The redoubtable B minor Suite is far too much of a fixture, however; what with the vastness of the literature for flute and strings, surely her talents could have been put more imaginatively to work on something else. By way of mitigation, she played a version of the Suite that embodied considerable ornamentations, though these and indeed the whole rather understated solo line tended to get lost in the extended reaches of Symphony Hall.

Michael Haydn's sawed-off, two-movement essay is certainly no candidate to displace his big brother Franz Joseph's standard work in the genre. Indeed, it is quite a ridiculous piece. The tiny, high pitched trumpet for which it is written is fearfully difficult to control, and not even a performer of Mr. Ghitalla's attainment can make it sound easy— it's not that he negotiated the higher registers well but that he managed to get through them at all. For the rest, though, the combination of his silken tone and satin legatos and obvious relish for his task, combined with the sheer novelty of the Concerto, were irresistible. Ridiculous piece or not, his efforts brought down the biggest applause of the concert.

The good work of Chester Schmitz deep down in the bowels of the orchestra has been consistently noted in this space ever since he came here several years ago. One could remark, or ven marvel, at how a mere tuba could so positively affect the underpinnings of the orchestra. Well, in that rare moment of front and forward for a tubist, Mr. Schmitz showed how he manages it. The expressive vocabulary of this instrument doesn't quite run from a bull moose to a nightingale, but it is far rangier than those, like me, whose experience with it in the solo dimension had heretofore been limited to "Tubby the Tuba", would believe. The Concerto in question, a GI product of Uncle Rafe, was a merely adequate vehicle for the purposes at hand.

There was a conductor for all these happenings, and Mr. Steinberg's turn came with the Lopatnikoff and the Stravinsky. The former, commissioned in 1960 by the Pittsburgh Plate Glass Company for the automobile industry, was not as awful as advance reports had indicated—just relatively mediocre derivative stuff by a contemporary of Michael Haydn. But let us hoist a toast to the corporate enlightenment that brought the work into being, for these is the germ of something colossal in its potential: Is yesterday's Count Esterhazy today's General Motors?

The "Sacre", after all these years, and after so many hearings, remains one of the truly stirring works of this century, its impact remarkable undiminished by the myriads of pieces that have borrowed or stolen or appropriated from it. The Saturday evening traversal was a stunning one and, inevitably, made the occasion an experience.

Michael Tilson Thomas makes his first appearance of the season this week. Works to be played include Beethoven's Eighth Symphony, Schoenberg's Five Pieces for Orchestra, Stravinsky's Renard and Tchaikovsky's Divertissement from "Swan Lake"—Act. 3.

THE SOLOISTS

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LOPATNIKOFF — Festival *overture* *op. 40*
first performance in Boston

BACH — Suite no. 2 in B minor S. 1067
- *Ouverture*
- *Rondeau*
- *Sarabande*
- *Bourrée 1 – bourrée 2*
- *Polonaise – double*
- *Menuet*
- *Badinerie*

DORIOT ANTHONY DWYER *flute*

M. HAYDN — Trumpet concerto in C
- Adagio
- Allegro molto

ARMANDO GHITALLA

first performance by the Boston Symphony Orchestra

printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

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Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

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works showcase

GLOBE
BOSTON, MASS.
(M) (E) 194,700
(S)

New England

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Certain cadential trills in a work such as this are acceptable if not mandatory, but excessive use of interpolated roulades and arpeggios did damage to the simplicity of the line of the work. This was especially true in the Sarabande where the melody was practically indistinguishable in the fancified version performed.

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WEEKLY 24,000

OCT 8 1970

BSO On Color-TV

Michael Tilson - Thomas, associate conductor of the Boston Symphony Orchestra, will conduct a color-telecast BSO concert Friday, Oct. 30 at 9 p.m. on Channels 2 and 44. Program will be heard simultaneously in stereo on WGBH radio (89.7 FM).

Program will include the "Suite No. 4 in D" by Bach, Lou Harrison's "Canticle No. 3", "La Valse" by Ravel and Walter Piston's "Symphony No. 2".

BSO percussion section, with Martin Hoherman, erstwhile associate first cellist (ocarina), violist Robert Karol (guitarist), and BSO assistant treasurer Thomas W. Morris a ringer (no pun intended) among the percussionists, displayed their varied accomplishments to the admiration of one and all.

The Harrison piece is an enchanting, atmospheric congress of sounds, which conjures up whispers as well as storms spilling through constantly varying rhythmic patterns of the most engaging sort. Penetrating these sometimes liquid, sometimes metallic tonal textures now and then are the wistful, eerie voice of the ocarina and the insistent, resonant comments of the guitar strings. It is at once image-provoking, stirring, humorous, mysterious, and challenging. A penny for the thoughts of the most attentive listener. There were many, because they gave the Canticle and its performers a big reception. It will be played once more on Oct. 27.

MESSENGER
AVON
WEEKLY

OCT 2 1970

New England Newsclip

SYMPHONY ON TV

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NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening October 13 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BACH — Suite no. 4 in D S. 1069

Ouverture
Bourrée 1 – bourrée 2
Gavotte
Menuet 1 – menuet 2
Réjouissance (Rejoicing)

LOU HARRISON — Canticle no. 3

RAVEL — 'La valse' — choreographic poem*

intermission

PISTON — Symphony no. 2 (1943)

Moderato
Adagio
Allegro

TIMES
GLOUCESTER, MASS.
(E) 10,850

OCT 10 1970

B.S.O. CAMBRIDGE SERIES

Throught the season the Boston Symphony Orchestra will take up residence in Cambridge's Sanders Theatre for a series of Tuesday night concerts: Tuesday evening, Oct. 13 at 8:30 Michael Tilson Thomas will conduct as the orchestra performs Bach Suite no. 4, in DS. 1069; Canticle no. 3 by Lou Harrison; Ravel's La valse; and Symphony no. 2 (1943) by Piston. (Sanders Theatre, Kirkland St., Cambridge, 266 - 1492.)

phony Orchestra, but also a chorus of 250 ('The Cecilia Society and other singers'). 'The women of the Cecilia Society, who were massed on each side of the stage in ascending tiers, appeared like great banks of beautiful flowers, in their gowns of various tints, for all were in evening dress and none in somber colors.'

The concert began with a setting of a chorale by Bach, 'Grant us to do with zeal our portion, whatsoever'. Next followed a report by Henry Lee Higginson'. The founder of the Orchestra told briefly how the Hall had come into being, he paid tribute to Mr McKim, to Professor Sabine, to the contractor Mr Norcross, and to his old friend C. E. Cotting, a successful realtor and a Trustee of the old Music Hall, 'who, with his wide experience, has watched and guided the construction and guarded our slender purse'.

The construction of Symphony Hall finally cost 'rising $750,000', about $350,000 more than had been subscribed. The directors borrowed the extra money needed, mortgaged the hall with reluctance, and leased the building to Major Higginson for ten years. He undertook 'to meet costs of administration, taxes and all other charges, and to pay to the stockholders the rest of the receipts'. In fact the stockholders were never to receive any return on their shares. The Hall lost money from the beginning, and Major Higginson gallantly added the deficit to the large amounts he was already paying to maintain the Orchestra itself.

Major Higginson ended his speech: 'Whether this hall can ever give so much joy to our people as the old Music Hall no one can tell. Much depends on the public, which has already been loyal and staunch to the Orchestra, and for the Orchestra I can only promise in return that it will try to do its share.' Major Higginson then introduced a young man from Philadelphia, Owen Wister, the grandson of Fanny Kemble, whom he had invited to compose a poem for the occasion. 'Mr Wister read quite a long ode to instrumental music, entitled "The bird of passage".'

After an intermission Wilhelm Gericke returned to the podium to conduct a performance of Beethoven's *Missa solemnis*. The critic of *The Boston Herald*, who wrote as detailed a report of the evening's proceedings as did his colleague of *The Globe*, ended his review as follows: 'The whole performance was in all probability as satisfying a one as it is possible to give the stupendous and labored composition. The audience listened appreciatively, and applauded in a like spirit. The occasion was a brilliant one, musically and socially, and a new and interesting page has been turned in the musical history of Boston.'

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 606,375

OCT 24 1970

New Englan

3 short works showcase

By Craig Smith
Globe Correspondent

Yesterday's Boston Symphony Orchestra concert conducted by William Steinberg was a mixed bag. Main feature was the presence of three short works for solo instrument and orchestra. Featured were first-deck players Doriot Anthony Dwyer, flute; Armando Ghitalla, trumpet; and Chester Schmitz, tuba.

Mrs. Dwyer was soloist [illegible] the Bach B Minor Suite. Would an infrequent gathering for husbands and wives be a social success? Should the trade associations take a stand on the great social issue (the failure to pay taxes due) ference between tax evasion aware of the important difaction. He should above all, be current and future courses of into consideration as he plans planning. He must take them

The business man should recognize that tax laws are an important factor in his business

CONSIDERATIONS I

By HARVEY C. KRENTZMAN

MANAGIN FOR PROFI

NEW LEATHER WORLD — I opening of its newest store, Le Newton Centre, are Bernard I G. Bashas of Newton and J World, Coolidge Corner, Brookln in a complete selection of luggag items and gifts.

was a disappointing performance with flaccid rhythm and a general lack of animation that, unfortunately, is typical of Boston Symphony Bach performances. Michael Tilson Thomas' continuo realizations were interesting in themselves but tended to work against the already tentative forward motion of the music. Mrs. Dwyer's performance of the solo part was interesting, well-thought out and phrased; but her decision to ornament the work, to such a degree was, I think, a mistake.

Certain cadential trills in a work such as this are acceptable if not mandatory, but excessive use of interpolated roulades and arpeggios did damage to the simplicity of the line of the work. This was especially true in the Sarabande where the melody was practically indistinguishable in the fancified version performed.

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The second half of the concert was devoted to Stravinsky's "Rite of Spring." This work seems to have turned into something of a concert staple and it is strange for such a bombshell to become part of the "establishment" in such a relatively short time. Steinberg clearly sees the work in terms of its romantic antecedents. Such an approach is actually refreshing after so many neoclassic performances of the piece. Unfortunately, Steinberg's sound approach to the work was undermined by ragged ensemble and some really chaotic moments near the end. The concert opened with a pretty terrible piece, Festival Overture by Lopatnikoff. It was an insult to both the orchestra and the audience.

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In Michael Haydn's
pet Concerto in C, soloist A
mando Ghitalla was "not in good voice," as is said of ordinarily excellent vocalists who experience an off-night. This is a pleasant two-movement work which though

likely to
and this perfor
both reasonably good and
citing.

It would be a great deal more so if some of the problems of coordination, balance and articulation could be cleared up. An ideal performance of this score takes more rehearsal time than any orchestra has at its disposal, but we might reasonably expect better balances — especially as regards the brass section — than what we got Friday afternoon.

The Music Director

The soloists

Program Editor ANDREW RAEBURN

Andrew Raeburn

Symphony Hall in 1900

(The rite of spring)

termission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

Romanza: andante sostenuto
Rondo alla tedesca: allegro

CHESTER SCHMITZ

erformance by the Boston Symphony Orchestra

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Boston Civic Symphony

Harrison's 'Canticle' a BSO hit

By Louis Snyder

Tuesday was the first night of the Boston Symphony's Cambridge series when the musically curious cross the Charles to sample the fare at Symphony Hall. The conductor, Michael Tilson Thomas ("Who is that young man?"), repeated three selections from his first program this season—the Bach Suite No. 4 in D, Ravel's "La Valse," and the Symphony No. 2 by Cambridge's own Walter Piston.

However, into this gourmet feast Mr. Thomas dropped an exotic BSO first—Lou Harrison's Canticle No. 3—first performed in 1941 in San Francisco, and requiring the services of five percussionists, a guitarist, and an ocarina player. Iron pipes (muted), brake drums (muted), dragon's mouths (temple blocks), small and large elephant bells, and water buffalo bells, along with the more familiar battery, were allotted to the percussionists. ("That's an orchestra?")

Yes, indeed, professor. Just as strings and winds have their day alone, the brilliant BSO percussion section, with Martin Hoherman, erstwhile associate first cellist (ocarina), violist Robert Karol (guitarist), and BSO assistant treasurer Thomas W. Morris a ringer (no pun intended) among the percussionists, displayed their varied accomplishments to the admiration of one and all.

The Harrison piece is an enchanting, atmospheric congress of sounds, which conjures up whispers as well as storms sp through constantly varying rhythmic terns of the most engaging sort. Pen ing these sometimes liquid, some metallic tonal textures now and the the wistful, eerie voice of the ocarin the insistent, resonant comments o guitar strings. It is at once image-pr ing, stirring, humorous, mysterious, challenging. A penny for the thoughts most attentive listener. There were r because they gave the Canticle and its formers a big reception. It will be p once more on Oct. 27.

VERSARY SEASON 1970-1971

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HOMAS *conductor*

te no. 4 in D. S. 1069

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valse' — choreographic poem*

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IMES
GLOUCESTER, MASS.

B.S.O. CAMBRIDGE SERIES
Throught the season the Boston Symphony Orchestra will take up residence in Cambridge's Sanders Theatre for a series of

Symphony

Wind Players Take Spotlight

By HARRY NEVILLE

Some of the principal wind players of the Boston Symphony took the spotlight yesterday as William Steinberg conducted the orchestra in works of Bach, Michael Haydn and Ralph Vaughan Williams. It's only occasionally that first chair players get the chance to appear as soloists with the orchestra, and Friday's appreciative audience honored each of the performers — Doriot Anthony Dwyer, principal flute; Armando Ghitalla, principal trumpet; Chester Schmitz, principal tuba — with a warm, prolonged reception.

MRS. DWYER displayed admirable fluency and tonal warmth in the flute solos of Bach's Suite No. 2 in B Minor. Steinberg had pared the orchestra down to a size that was ideal for this festive dance music. It would have helped had he also modified the string tone, which seemed a trifle over-ripe for such joyous, lighthearted pieces.

STEINBERG'S IDEA of double-dotting probably doesn't go far enough to satisfy

MESSENGER
AVON, MASS.
WEEKLY 1,500

HERALD TRAVELER
BOSTON, MASS.
(M) 2 (S) 298,557

OCT 29 1970

New England

short, required considerable virtuosic ability. Ghitalla performed with agility, but his tone sounded somewhat constricted and high notes tended to go flat.

CHESTER SCHMITZ was the soloist in Vaughan Williams' Tuba Concerto in F Minor. This is a work of such grace and lyricism that it might have been specially written to divert the solo instrument of its "Tubby the Tuba" image. The tuba may not have an infinite capacity to charm, but this is nonetheless a quite charming work, partly because the composer didn't overextend his ideas. Schmitz played with a mellifluous tone, negotiating the bravura flights with absolute aplomb.

Following intermission Steinberg and the orchestra put themselves to one of the

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 29 1970

New England Newsclip

THE SOLOISTS

NINETIETH ANNIVERSARY SEASON 1970-1971

Program Editor ANDREW RAEBURN

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by Andrew Raeburn

M. Haydn – Trumpet concerto in C 218
by Andrew Raeburn

VAUGHAN WILLIAMS — Tuba concerto in F minor

Prelude: allegro moderato
Romanza: andante sostenuto
Rondo alla tedesca: allegro

CHESTER SCHMITZ

first performance by the Boston Symphony Orchestra

ntermission

TRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

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THE OPENING OF SYMPHONY I

by Andrew Raeburn

Plans for a new concert hall in Boston were f of 1893. The old Music Hall in Hamilton Plac phony Orchestra had played since 1881, was t way for a new city street. Henry Lee Higginso unless a new building were erected, the Orch disband. On June 21 a letter was published proposing 'to organize a corporation with a ca into 4000 shares of $100 each', to finance a new ton rallied round, and eventually a total of $41

Before the year was out, land had been bought was made that the New York firm of McKim, M work on designs for the new building. The C because of the economic recession, had aban area around Hamilton Place. The Music Hall w and the need to build an alternative hall became tects, at Major Higginson's insistence, engaged a young assistant Professor of physics at Harva for the acoustics of the new auditorium. Mr M designs, and prepared new plans, which for the note of scientific theory of acoustics. Sabine, ra time, 'guaranteed' that the new hall would be '

He proved to be right. Not only were his technic correct, but the sound of the orchestra in the critics. Henry E. Krehbiel, musical editor of the N '[Mr Sabine's] confidence, it may be said now, rewarded.' The reporter of the *New York Evenin* remembered that, as the late John Dwight wro like those of a violin, must ripen and grow musi tinuous response to musical vibrations; they m condition, and become gradually attuned, acclir Boston Symphony Hall has the advantage of s would not be surprising, therefore, if mellowin varius among halls.'

On the evening of October 15 1900, some 250 ca fashionable occupants', to quote the reporter o the entrances to Symphony Hall for the 'Inaug "dressy" gathering, it was not extraordinarily so, reporter, 'for not a single decolleté gown was s form, though the costumes worn by the female were prevailingly of rich fabrics and of rare a designs. . . . Mrs John L. Gardner sat in the front at about the middle of the hall, accompanied by pianist, who held a score book which Mrs Gar closest attention all the evening, frequently acce a marked swaying of her head and shoulders to t

The stage had been extended some fifteen fe large number of performers, which included n

MUSIC IN REVIEW

By GERALD A. BERLIN

TRICK OR TREAT AT BSO

Talent Time came to the Symphony last weekend. Doriot Dwyer did the Bach Suite No. 2 in B minor for flute and strings, and Armando Ghitalla and Chester Schmitz had at Michael Haydn's Trumpet Concerto in C and the Vaughn Williams' Tuba Concerto in F minor, respectively. Mr. Steinberg's oddly assorted program saw these solo pieces sandwiched between the first Boston rendition of Lopatnikoff's Festival Overture and Stravinsky's Le Sacre du Printemps.

The performances all around were nothing if not mettlesome.

Mrs. Dwyer's demonstrated command of her craft has long been a fixture on the scene here, and the fact was reinforced on this occasion. The redoubtable B minor Suite is far too much of a fixture, however; what with the vastness of the literature for flute and strings, surely her talents could have been put more imaginatively to work on something else. By way of mitigation, she played a version of the Suite that embodied considerable ornamentations, though these and indeed the whole rather understated solo line tended to get lost in the extended reaches of Symphony Hall.

Michael Haydn's sawed-off, two-movement essay is certainly no candidate to displace his big brother Franz Joseph's standard work in the genre. Indeed, it is quite a ridiculous piece. The tiny, high pitched trumpet for which it is written is fearfully difficult to control, and not even a performer of Mr. Ghitalla's attainment can make it sound easy— it's not that he negotiated the higher registers well but that he managed to get through them at all. For the rest, though, the combination of his silken tone and satin legatos and obvious relish for his task, combined with the sheer novelty of the Concerto, were irresistible. Ridiculous piece or not, his efforts brought down the biggest applause of the concert.

The good work of Chester Schmitz deep down in the bowels of the orchestra has been consistently noted in this space ever since he came here several years ago. One could remark, or ven marvel, at how a mere tuba could so positively affect the underpinnings of the orchestra. Well, in that rare moment of front and forward for a tubist, Mr. Schmitz showed how he manages it. The expressive vocabulary of this instrument doesn't quite run from a bull moose to a nightingale, but it is far rangier than those, like me, whose experience with it in the solo dimension had heretofore been limited to "Tubby the Tuba", would believe. The Concerto in question, a GI product of Uncle Rafe, was a merely adequate vehicle for the purposes at hand.

There was a conductor for all these happenings, and Mr. Steinberg's turn came with the Lopatnikoff and the Stravinsky. The former, commissioned in 1960 by the Pittsburgh Plate Glass Company for the automobile industry, was not as awful as advance reports had indicated—just relatively mediocre derivative stuff by a contemporary of Michael Haydn. But let us hoist a toast to the corporate enlightenment that brought the work into being, for these is the germ of something colossal in its potential: Is yesterday's Count Esterhazy today's General Motors?

The "Sacre", after all these years, and after so many hearings, remains one of the truly stirring works of this century, its impact remarkable undiminished by the myriads of pieces that have borrowed or stolen or appropriated from it. The Saturday evening traversal was a stunning one and, inevitably, made the occasion an experience.

Michael Tilson Thomas makes his first appearance of the

orks showcase

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(M) 237,967 (E) 194,700
(S) 566,377

OCT 24 1970

New Engla

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(S) 566,377

OCT 28 1970

New England Newsclip

VERSARY SEASON 1970-1971

Harrison's Canticle No. 3 fine, sometimes surprising

By Michael Steinberg
Globe Staff

Lou Harrison, whose Canticle No. 3 Michael Tilson Thomas included on his Boston Symphony program last night walks alone. Now 53, he has composed copiously and idiosyncratically for nearly 40 years, his works defying classification and having relatively little stylistic uniformity among themselves. His teachers were Henry Cowell and Schoenberg, and I imagine that from the one he got his interest in non-Western musics, and from the other his precision of workmanship. He has remarkable gifts as a conductor, and in and out of music, his occupation and concerns have been astonishingly and engagingly diversified.

His Canticle No. 3 must have been startling in 1941 when it was first heard and when its gamelanlike sounds would have been totally unfamiliar to just about everyone in an American audience. By now we have heard dozens, hundreds of pieces with exotic instrumentations, especially ones that aggressively make a point of their delicacy and there is little that is more tiresome. It really says something about the quality of Harrison's work that his Canticle No. 3 sounds so fresh today and makes so delightful an effect.

It is scored for ocarinas (played by Martin Hoherman, the Symphony's assistant principal cellist), guitar, and something like 15 kinds of percussion instruments, including iron pipes (muted), brak- edrums (five out of eight muted), dragons' mouths (temple blocks), Egyptian rattles, and elephant bells in three sizes. The ensemble makes fine and gentle and sometimes surprising sounds, and the music, which lasts a bit under a quarter hour, moves with pleasing variety sometimes involved in ruminations round about tiny phrases, sometimes making percussive, irregular accompaniments to unheard melodies.

It is light in weight: I at least cannot hear what led Virgil Thomson, reviewing it in 1953, to call it "powerful in expression," though "subtle" it is, as he said, and "lovely to listen to." I found its rhythmic looseness refreshing, particularly in the symphony concert context where so much regular and beaty music is served up.

On stage, along with the fine players and their rather jumpy conductor, was an ambulatory television camera-man. His softly irritating presense was the counterpart of that experience we have all had of being kept waiting in a store while the shopkeeper thought it more important to talk on the telephone than to deal with his real flesh-and-blood customers.

Symphony: A Program for All Tastes

By HARRY NEVILLE

Conductor Michael Tilson Thomas's program yesterday with the Boston Symphony was exquisitely conceived in every detail. There was something to satisfy nearly every taste — Beethoven, Tchaikovsky, Schoenberg, Stravinsky —and each piece was a gem of its kind. (Yes, I do think "Swan Lake" contains some fine music.)

For the most part, the program was exquisitely played, too, and my only real complaint had to do with the performance of Beethoven's Symphony No. 8. Most conductors take a serene, genial view of this work. The tempo of the first movement, for example, is generally somewhat slower than what Beethoven indicated, and conductors tend to linger over the opening measures as though they were savoring unusually good wine.

THIS APPROACH can, of course, become maudlin, but when it does work it seems to reveal what the Eighth Symphony is all about. Perhaps it's just a matter of being used to hearing the work played in this way that made Thomas's quite different approach seem wrong. He appears to take a rather severe, uncompromising view of the music. His tempos are literal and there isn't a great deal of flexibility in his phrasing.

The result is that he makes of the Eighth a rather stormy affair, and if it's to be played that way then a great deal of care —more than was the case yesterday —should be taken to iron out the problems of articulation and balance in which the score abounds.

SCHOENBERG'S Five Pieces for Orchestra is a carry-over from last season, and its performance yesterday was even more brilliant and expressive than before. Stravinsky's "Renard" likewise got a first-rate reading. The soloists — tenors Robert Gartside and Alexander Stevenson, basses Mark Pearson and Richard Gill — threw themselves into their work with evident relish. Thomas detailed the rhythmic inflections superbly and the whole score came through with great wit and charm.

Although the divertissement from Act 3 of Tchaikovsky's "Swan Lake" was listed as a first performance for the Boston Symphony, its inclusion might easily strike one as the epitome of clinche-ridden programming. Let me only say that I would gladly hear any ancient warhorse in the repertory in a performance as fresh and good as this one.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

OCT 21 1970

Michael Thomas l Conduct ston Concerts

TON — Michael Tilson s, associate conductor e Boston Symphony tra, conducts the fifth Friday-Saturday con- the Boston Symphony ra, Friday, Oct. 30 at and Saturday, Oct. 31 p.m.

half of the program oven's Symphony No. Schoenberg's Five or Orchestra. Follow- mission, Thomas con- avinsky's Renard and sky's Divertissement three of Swan Lake. concert of the Tues- series takes place evening, Oct. 27 at . Thomas conducts uite No. 4, Lou Har- anticle No. 3, Ravel's and Piston's Sym- o. 2. This concert aped as the second east concert of the eason and will be WGBH-TV, Channel n, Friday, Oct. 30

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 31 1970

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

OCT 22 1970

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

22 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

OCT 22 1970 OCT 22 1970 OCT 22 1970

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NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon October 30 1970 at 2 o'clock
Saturday evening October 31 1970 at 8.30
Tuesday evening November 3 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BEETHOVEN — Symphony no. 8 in F op. 93*
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

SCHOENBERG — Five pieces for orchestra op. 16
Vorgefühle (Premonitions)
Vergangenes (The past)
Farben (Chord colors)
Peripetia
Das obligate Rezitativ (The obbligato recitative)

intermission

STRAVINSKY — Renard
ROBERT GARTSIDE, ALEXANDER STEVENSON *tenors*
MARK PEARSON, RICHARD GILL *basses*
TONI KOVES-STEINER *cimbalom*

first performance by the Boston Symphony Orchestra

TCHAIKOVSKY — Divertissement from Act 3 of 'Swan Lake'
Entrance of the guests and waltz – Entrance of Von Rotbart and Odile – Pas de six (Intrada and variations) – Czardas – Danse éspagnole – Danse napolitaine – Danse russe – Mazurka – Scène (Rejoicing of Siegfried's mother; Waltz of Siegfried and Odile; Siegfried announces his betrothal to Odile; Odette appears at the castle window; Von Rotbart and Odile vanish; Siegfried's departure)

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BULLETIN
NO. EASTON MASS.
WEEKLY 2,004

OCT 8 1970

PHOENIX
CAMBRIDGE, MASS.
WEEKLY 15,000

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By Louis Snyder

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Monitor
11-2-'70

GLOBE
BOSTON, MASS.
(M) 237,[illegible] (E) 194,700
(S) [illegible]
OCT 2[illegible] 1970
New England Newsclip
27 1970 at 7:30

VERSARY SEASON 1970-1971

Harrison's Canticle No. 3 fine, sometimes surprising

By Michael Steinberg
Globe Staff

Lou Harrison, whose Canticle No. 3 Michael Tilson Thomas included on his Boston Symphony program last night walks alone. Now 53, he has composed copiously and idiosyncratically for nearly 40 years, his works defying classification and having relatively little stylistic uniformity among themselves. His teachers were Henry Cowell and Schoenberg, and I imagine that from the one he got his interest in non-Western musics, and from the other his precision of workmanship. He has remarkable gifts as a conductor, and in and out of music, his occupation and concerns have been astonishingly and engagingly diversified.

His Canticle No. 3 must have been startling in 1941 when it was first heard and when its gamelanlike sounds would have been totally unfamiliar to just about everyone in an American audience. By now we have heard dozens, hundreds of pieces with exotic instrumentations, especially ones that aggressively make a point of their delicacy and there is little that is more tiresome. It really says something about the quality of Harrison's work that his Canticle No. 3 sounds so fresh today and makes so delightful an effect.

It is scored for ocarinas (played by Martin Hoherman, the Symphony's assistant principal cellist), guitar, and something like 15 kinds of percussion instruments, including iron pipes (muted), brak- edrums (five out of eight muted), dragons' mouths (temple blocks), Egyptian rattles, and elephant bells in three sizes. The ensemble makes fine and gentle and sometimes surprising sounds, and the music, which lasts a bit under a quarter hour, moves with pleasing variety sometimes involved in ruminations round about tiny phrases, sometimes making percussive, irregular accompaniments to unheard melodies.

It is light in weight: I at least cannot hear what led Virgil Thomson, reviewing it in 1953, to call it "powerful in expression," though "subtle" it is, as he said, and "lovely to listen to." I found its rhythmic looseness refreshing, particularly in the symphony concert context where so much regular and beaty music is served up.

On stage, along with the fine players and their rather jumpy conductor, was an ambulatory television camera-man. His softly irritating presense was the counterpart of that experience we have all had of being kept waiting in a store while the shopkeeper thought it more important to talk on the telephone than to deal with his real flesh-and-blood customers.

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Conductor Michael Tilson Thomas's program yesterday with the Boston Symphony was exquisitely conceived in every detail. There was something to satisfy nearly every taste — Beethoven, Tchaikovsky, Schoenberg, Stravinsky —and each piece was a gem of its kind. (Yes, I do think "Swan Lake" contains some fine music.)

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NEWS
FRAMINGHAM, MASS.
(E) 19,654
OCT 21 1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
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FENCE VIEWER
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:TIETH ANNIVERSARY SEASON 1970-1971

y evening October 27 1970 at 7.30

AEL TILSON THOMAS *conductor*

HARRISON

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 70,000

NOV 8 1970

A note on Lou Harrison's 'Canticle No. 2'

At the Boston Symphony concert of Oct. 26, I was pleasantly surprised by the appealing quality of Lou Harrison's brief little work, "Canticle No. 2," scored for only seven instruments — a guitar, an ocarina, and five percussionists. Harrison is little played today — and the loss is ours.

Born in 1917, Harrison is a well-trained musician, having studied composition with Henry Cowell and Arnold Schoenberg. He has written symphonies, concertos, string quartets and several masses. In his music, there is a deeply serious, semi-mystical vein. I would say that in his experimentation, he stands about midway between Edgar Varese and John Cage, sharing the former's interest in exploring the resources of pure percussion and the latter's penchant for subtle and distinctive quasi-Oriental sonorities.

Both these interests are evident in "Canticle No. 2." There are ocarina and guitar melodies that are certainly Eastern in sound; the use of a variety of bells and a remarkable paraphernalia of percussion instruments is intended to make us realize that an orchestral percussion section is capable of unusual and good-to-listen to work. In any event, I found listening to this short composition a decided pleasure.

Harrison, incidentally, whose recent work has been, for the most part, utilizing the 12-tone technique, is also an accomplished writer on music. In fact, he once served on the staff of the now defunct New York Herald-Tribune.

Moderato
Adagio
Allegro

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NEWS
FRAMINGHAM, MASS.
(E) 19,654

OCT 21 1970

Michael Thomas Will Conduct Boston Concerts

BOSTON — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the fifth pair of Friday-Saturday concerts by the Boston Symphony Orchestra, Friday, Oct. 30 at 2 p.m. and Saturday, Oct. 31 at 8:30 p.m.

First half of the program is Beethoven's Symphony No. 8 and Schoenberg's Five Pieces for Orchestra. Following intermission, Thomas conducts Stravinsky's Renard and Tchaikovsky's Divertissement from act three of Swan Lake.

Second concert of the Tuesday B series takes place Tuesday evening, Oct. 27 at 7:30 p.m. Thomas conducts Bach's Suite No. 4, Lou Harrison's Canticle No. 3, Ravel's La valse and Piston's Symphony No. 2. This concert will be taped as the second color telecast concert of the 1970-71 season and will be seen on WGBH-TV, Channel 2, Boston, Friday, Oct. 30 at 9 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 31 1970

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

OCT 22 1970
MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

22 1970
CITIZEN
BELMONT, MASS.
WEEKLY 4,300

OCT 22 1970 OCT 22 1970 OCT 22 1970

B.S.O. Concerts

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NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon October 30 1970 at 2 o'clock
Saturday evening October 31 1970 at 8.30
Tuesday evening November 3 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BEETHOVEN — Symphony no. 8 in F op. 93*
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

SCHOENBERG — Five pieces for orchestra op. 16
Vorgefühle (Premonitions)
Vergangenes (The past)
Farben (Chord colors)
Peripetia
Das obligate Rezitativ (The obbligato recitative)

intermission

STRAVINSKY — Renard
ROBERT GARTSIDE, ALEXANDER STEVENSON *tenors*
MARK PEARSON, RICHARD GILL *basses*
TONI KOVES-STEINER *cimbalom*

first performance by the Boston Symphony Orchestra

TCHAIKOVSKY — Divertissement from Act 3 of 'Swan Lake'
Entrance of the guests and waltz – Entrance of Von Rotbart and Odile – Pas de six (Intrada and variations) – Czardas – Danse éspagnole – Danse napolitaine – Danse russe – Mazurka – Scène (Rejoicing of Siegfried's mother; Waltz of Siegfried and Odile; Siegfried announces his betrothal to Odile; Odette appears at the castle window; Von Rotbart and Odile vanish; Siegfried's departure)

first performance by the Boston Symphony Orchestra

A Fresh Look at the BSO

By Valerie Restivo

I have always been a little awed by the Boston Symphony Orchestra. I am new to ~~Massachusetts, and I~~ heard the orchestra for the first time, Tuesday evening. The awe is still there. This might be titled, "A Former Midwesterner's Impressions of a Yankee Institution." The recordings I had heard of the BSO did not, of course, do it justice.

Tuesday's program was nicely balanced and superbly directed by Associate Conductor Michael Tilson Thomas. The first offering was Bach's Suite No. 4 in D, bright, neat and well-tailored, but not devoid of feeling. Thomas's interpretation furnished substance without sentimentality. The final "Rejouissance" ("Rejoicing") was glorious. As I sat, savoring the experience, I heard a lady nearby remark that "that was tiresome — one of the most tiresome pieces I think I've ever heard . . . he did work awfully hard at it." The orchestral suites are pompous, it's true . . . but such magnificent pomposity!

Albert Schweitzer called the orchestral suites "the ideal musical picture of the rococo period." The audience was polite, but not overwhelmed by that musical picture.

Walter Piston's Symphony No. 2 followed. Written in 1943, the symphony is a blending of Piston's dual Yankee-Italian heritage. From his original career as draftsman, he progressed to the creation of music that is often pictorial and, true to his draftsmanship, always well constructed.

Simplicity characterizes the Second Symphony. The three movements are carefully developed; themes are restated but not overstated. The main theme, which has been placed in "a sort of Dorian mode," follows through to the final movement. Bel canto cellos and basses sing the opening of the Moderato. The plaintive, cantabile sound moves quickly to a wild-west syncopation of brass and percussion. It's all very American; then the opening song returns. The symphony is more synthesis than contrast, more romantic than experimental.

The Adagio is Piston at his most romantic. Lush orchestration enriches the imagery; the composer is more painter than draughtsman here.

The Allegro is crisper, often brash. There is some of the oom-pah sound of public park bands; a bit of satire, perhaps, some buffoonery before the return to the nostalgic opening song.

It is a beautiful, uncomplicated work, that lends itself to repeated but casual listening. The lady nearby said it was "disconnected," a response that baffled me.

The second half of the program began with William Schuman's Violin Concerto. Although the conductor emphasized textural and dynamic contrasts, I found the piece rather pedantic. Soloist Paul Zukofsky handled the difficult work with admirable skill. But skill was not enough to sustain my interest in the concerto.

William Schuman has been called "the most powerful man in American musical life." His innovativeness as composer, as mentor of the Lincoln Center for the Performing Arts, his work at Juillard and elsewhere are well known. If either his power or his stature as a composer were judged solely by the violin concerto, I doubt that William Schuman would make the mark.

In the first part of the opening Allegro Risoluto section the entire orchestra is used like a single, massive percussion instrument — then there is the surprise of rich, nearly traditional harmonies. One of the high points of the performance was Paul Zukofsky's flawless rendering of the cadenza that ends the first movement. The passage for trombones and violin combines comedy with dramatic intensity, for a fascinating effect.

The second movement contains some characteristic writing for brass and percussion, with an opportunity to demonstrate tympanist Everett Firth's virtuosity. The last section would be good background for a super, old-fashioned, Cecil B. De Mille-type spectacular, with a melodramatic, much-ado-about-too-little Hollywood finale. The audience seemed more pleased than I was; applause was warm.

The final selection turned a pleasant evening into an event. "La Valse" holds a very special place in Ravel literature. Immersed in death and destruction, surrounded by the horror of World War I, Ravel's sole composition offered homage to the dead. From the start of the war until 1920, he had composed only "Le Tombeau de Couperin." Then he created "La Valse." The title is both literal and ironic. Conceived as homage to another composer, Johann Strauss, the piece is at the same time charming and grotesque. Ravel often dealt in contradictions; "La Valse" relies on them for its very existence.

It is La Grande Valse pushed to the brink of madness. The conductor and the orchestra gave it an inspired performance. Thomas nearly flew with the dance as it built, from themes and tempi that might have been written by Strauss himself, to chaos, to madness. I could almost hear an old radio playing the aristocratic waltzes, while a more contemporary orchestra gave the truer story: military drumbeats, soft and ominous, death and devastation, a rough, ungraceful, even cruel superimposition of conflicting views of reality.

"LaValse" reminds me of Katharine Anne Porter's novel, "Ship of Fools," in which the dreams and fantasies of a doomed society are played out against a background of the impending Second World War.

No longer merely a "former Midwesterner," I now feel on the brink of Bostonian loyalty to the BSO. Michael Tilson Thomas is a delight to watch, and his results are impeccable.

* * *

The Cantata Singers, conducted by John Harbison, will sing three Bach cantatas Wednesday night, October 28, at 8:30 in Sanders. Last year this small, excellent chorus gave some of the best concerts around, especially if you like cantatas. These will be BWV 103, 67 and 115; and student tickets are only $1.50 for any seat in the house.

If you haven't been to an Open Rehearsal of the BSO yet, go Thursday night. Michael Tilson Thomas will conduct Beethoven's eighth, Schoenberg's five, Tchaikovsky's third act from Swan Lake and Stravinsky's Renard. 7:30 pm at Symphony Hall but get there early. ■

BULLETIN
NO. EASTON, MASS.
WEEKLY 2,001

OCT 8 1970

PHOENIX
CAMBRIDGE, MASS.
WEEKLY 15,000

OCT 27 1970

Thomas conducts

BSO's first 'Renard'

By Louis Snyder

ARTS
ENTERTAINMENT

An embarrassment of riches is what Michael Tilson Thomas had to offer on his latest Boston Symphony program — Beethoven, Schoenberg, Stravinsky, Tchaikovsky — but thanks to juxtaposition, choice of selections, and the vitality of his and the orchestra's performances, this was not just another session with master composers of past and present.

Beethoven's Eighth Symphony to begin with — a strong, soaring performance in the BSO tradition, with a characteristic electric touch of Thomas. Then a repeat, from last season, of Schoenberg's Five Pieces for Orchestra, cumulative in their effect as they explored combinations of sounds that still are not common currency.

The Stravinsky choice was "Renard," his 1916 ballet score, which was having its first BSO performances in these weekend concerts. Scored for a chamber orchestra and four singers (two tenors, two basses), it traces as its "banal moral tale" (in the composer's words) the ever-ready susceptibility of a vain and foolish cock to the blandishments of voracious Renard the fox, and the rooster's good fortune in having for friends a cat and a goat who, twice in the nick of time, snatch him from the predator's cluches.

Sung in English (mostly incomprehensible), "Renard" turned out to be neither fur nor fowl in this kind of performance, despite the obvious sense of fun Stravinsky infused into the score, and the possibilities for visual realization it offered. Mr. Thomas had shaped it nicely, the small orchestra played with verve, the singers (Robert Gartside, Alexander Stevenson, Mark Pearson, and Richard Gill) sang, crowed, barked, and bleated (no audible meows) appropriately, and Toni Koves-Steiner starred at the cimbalom. However, in these surroundings and in this concept, "Renard" regrettably finished at the wrong end of the opera-glasses, aurally and visually.

On the other hand, the concluding number, which seemed on paper to be unimaginative programming, turned out to justify itself completely: "Divertissement from Act 3 of Tchaikovsky's 'Swan Lake' " had all the promise of a fugitive from the Pops season. Mr. Thomas approached it with the seriousness and attention that a Tchaikovsky symphony or concerto would elicit, and the result was a stirring performance of wonderfully structured music which usually gets lost in the shuffle as background for dancing. And how often does a ballet company's pit band do this brilliant score the honor it deserves?

In addition to the luscious BSO sound, there were outstanding individual contributions by Armando Ghitalla (trumpet), Ann Hobson and Ralph Gomberg (harp and oboe), Doriot Dwyer (flute), Sherman Walt (bassoon), Harold Wright (clarinet), and above all Joseph Silverstein, whose violin solo iced this sparkling musical confection with the purest spun sugar. In this case, the score set its own stage, and Mr. Thomas's rhythmic feel moved from section to section with choreographic grace and sensitivity. Here was a "Swan Lake" where it was the musicians who were on their toes.

The program will be repeated at Symphony Hall tomorrow evening.

Monitor
11-2-'70

10.

BSO: an odd program, it worked well

By Michael Steinberg

Globe Staff

The program Michael Tilson Thomas thought up for the programs which the Boston Symphony Orchestra played last weekend and repeated Tuesday evening must have struck lots of people as odd on paper: Beethoven's 8th Symphony; Schoenberg's Five Pieces for Orchestra, Op. 16; Stravinsky's "Renard," and most of the music for the third act of Tchaikovsky's "Swan Lake."

In practice, with its audacious juxtapositions and contrasts, and with its revealing and witty bridges, it worked marvelously.

At Tuesday's concert, the idea lost some of its punch because the Beethoven, coming out so stiff and being so brutally played, was anything other than inviting or stimulating. Still, much of what happened during the evening was remarkable, and nothing more so than the extraordinary performance of Schoenberg's powerfully evocative early masterpiece. That, I should guess, is where most of the rehearsal time went, and of course the orchestra had played the work under Thomas as recently as eight months ago.

The performance Tuesday was confident and virtuosic, close to exemplary in its clarity, and marvelous in its hold on Schoenberg's expressive content. I have heard Boulez get the textures cleaned up as impressively and I have heard performances under those conductors who live where this music lives and who have conveyed something of its intensity. I have heard no performance in which both aspects were brought out as well as by Thomas and the Boston Symphony Tuesday. It was also a useful reminder that when it comes to putting in the expression, getting the notes right is quite a help.

Stravinsky's "Renard" has engaging music, a preview of the language of "Les Noces." It is a tiny, rather sadistic show about the besting, in fact the strangling, of Renard the Fox by a cock, a cat, and a goat, and it did not work all the way Tuesday because it really wants a stage to live on, or at least a more complete and consistent intelligibility of the words.

No text was printed in the program, only a brief synopsis, and the combination of the hall's reverberant, word-swallowing acoustics, and a stilted English translation, was no help to an able quartet of singer, Rober Gartside and Alexander Stevenson, tenors, Mark Pearson and Richard Gill, basses.

Gartside and Gill were especially amusing, and there was snappy playing by a small ensemble that included Toni Kovesteiner as guest virtuosa on the cimbalom.

Much of "Swan Lake" tended to be rough and loud, with the tunes mostly better tended than their basses. Thomas's dramatic flair is considerable, though, and right in place in that music. Then, the pit orchestras from which one most often hears Tchaikovsky's ballet scores don't have concertmasters like Joseph Silverstein, trumpters like Armando Ghitalla, or clarinetists like Harold Wright; also passages like Rotbart's entrance or the peppery Czardas clearly showed the pleasures to be derived from hearing that beautifully made music played by a first-rate orchestra under a conductor of uncommon vitality.

In memory of Cardinal Cushing, Tuesday's concert began with the Entombment music from Hindemith's "Mathis der Maler."

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Music critic Michael Steinberg is in Washington attending the 14th Festival of Chamber Music at the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation and commemorating the 20th anniversary of the founding of the Serge Koussevitzky Music Foundation. He will review this weekend's Boston Symphony program when it is repeated Tuesday evening, Nov. 3.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 31 1970

Thomas Leads
Varied Boston Symphony Program

By HAROLD C. SPROUL

Conducting the October 31 concert of the Boston Symphony Orchestra, Michael Tilson played a program including Beethoven No. 8, Schoenberg Five Pieces, Stravinsky Renard and Tschaikovsky Divertissement from Act 3 of Swan Lake.

The Eighth: pure joy (from a sad time in Beethoven's life) with no barnacled tradition of interpretation — continuity always, interplay and surprise as in the score. Lyrical fun and sentiment over the metronome (an invention the composer hailed, but made clumsy use of). The excitement of fugato even at the end of the Menuetto. Abrupt modulations, like Schuberts, that tickle the stomach. And always a pacing to let the music breathe.

Like Opus 18 among the quartets, No. 8 is not lesser Beethoven though less grandly fateful and Thomas elicited all its kinetic complexity.

Schoenberg: amazing frenzy (Premonitions), lovely dream of color (the Past and Chordcolors), a tearing of the veil (Peripetia) a dark, heavier, more dramatic finale. For an early try at full orchestra Schoenberg — atonal, but not yet serial in language—shows amazing grasp of instrumental resource, especially in fracturing a melodic line into stained glass colors. His relation to the French and his own country programmers (Strauss) is all there along with his so-original hyper concentration.

Renard—small baroque orchestra, sparks from the cimbalon (I used to hear the hammer-harp in N.Y. Hungarian restaurants with gypsy violin) each instrument sounding in its own clear space and asserting the satire of carnival. The two tenors and two basses were excellent in voice and character, especially Robert Garside (only a few years out of Harvard Glee Club).

Tchaikovsky: frankly diversion, corny and artful, with a few lovely folkish melodies and many turgid climaxes. The orchestra played it without condescension — with wit, sentiment and excitement.

Cantata Singers

Last Wednesday, in Sanders, the Cantata Singers came of age in presenting three Bach Cantatas with moving distinction. The small chorus is of professional caliber (the soloists are imbedded in it). Harbison's definition as a conductor equals his scholarship. A figure of elegance, he achieves an elegant sound without thrashing — what's even more important, an expressive sound, subtly projected from scores understood and sympathized with.

The instrumentalists are of the best chamber music freewheelers in the area. Soloists not perfect, but intelligent and stylish (the contralto, thrilling in her uppers, fades out with a mouthful of hot potato down there where the cello sings), soprano and tenor remarkable —clean tone, easy range, expressive phrase.

Harbison—scholar, composer and active musician—compares with young Thomas. With both, there is the knowledge and sensitivity to find feeling in form with tempos and dynamics that set the musical ideas free and release in us unsuspected realms of experience.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
NOV 5 1970

Herald Traveler (Boston)
November 7, 1970

Seiji Ozawa Conducting BSO for Two Weeks

By HARRY NEVILLE

Seiji Ozawa began a two-week guest conducting stint with the Boston Symphony Thursday night with a program of Debussy, Prokofiev and Tchaikovsky which was repeated yesterday and will be heard again tonight.

Ozawa, who is artistic director of Tanglewood, has by now had considerable experience with the orchestra, one of the benefits of which is a rapport that makes the players usually responsive to his direction.

This seems to have had an effect on Ozawa's podium manner, which on Thursday was gentler and more restrained than on many previous occasions. In both Debussy's "Afternoon of a Faun" and Tchaikovsky's Sixth Symphony the orchestra responded with playing that was notable for its carefully wrought details and unlabored eloquence. The elegiac qualities of the Tchaikovsky emerged particularly well from this reposeful approach.

Maurizio Pollini, winner of the 1960 Warsaw International Choplin Competition, is making his Boston Symphony debut at this series of concerts. His vehicle is the Prokofiev Third Piano Concerto and his rousing performance makes one regret that he did no appear earlier. His technique is more than equal to the work's bristling executant demands. In fact his ease suggests that he holds a great deal in reserve — which is perhaps the mark of the true virtuoso — and yet there is nothing facile in his playing. All in all, a splendid performance.

Ozawa conducts Symphony Concerts

Seiji Ozawa, Tanglewood Artistic Director, conducts the sixth pair of Friday/Saturday concerts by the Boston Symphony Orchestra, Friday afternoon, Nov. 6 at 2 p.m. and Saturday evening, Nov. 7 at 8:30 p.m. Pianist Maurizio Pollini makes his debut with the Boston Symphony. The program includes Debussey's Prelude to the afternoon of a faun. Prokofiev's Piano concerto no. 3 with Mr. Pollini as soloist, and Tchaikovsky's Symphony no. 6.

Maurizio Pollini won first prize in the Warsaw Chopin Competition at age 18. Since then he has played with leading Eorchestras of Europe, including those in France, England, the USSR, Scandanavia, Germany and in his native Italy. He has recently performed with the Israel Philharmonic under Claudio Abbado, and in this country, with the Detroit and Pittsburgh Symphony Orchestras, the Los Angeles and New York Philharmonics and the Chicago Symphony at Ravinia under the direction of Seiji Ozawa.

Tuesday, Nov. 3 at 8:30 Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts the third concert of the Tuesday "A" series. The program includes Beethoven's Symphony no. 8, Schoenberg's Five pieces for orchestra, Stravinsky's Renard, and Tchaikovsky's Divertissement from Act III of Swan Lake.

Thursday, Nov. 5 at 8:30 p.m. Seiji Ozawa conducts the second of the Thursday "A" series with Maurizio Pollini as piano soloist. The program is Debussy's Prelude to the afternoon of a faun. Prokofiev's Piano concerto no. 3 with Mr. Pollini as soloist and Tchaikovsky's Symphony no. 6.

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
OCT 29 1970

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
OCT 29 1970

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
OCT 29 1970

BSO On Channel 2

Seiji Ozawa conducts the Boston Symphony Orchestra Friday, Nov. 13 at 9 p.m. on Channels 2 and 44, and simultaneously in stereo on WGBH-FM. With him is the talented young Italian pianist Maurizio Pollini. Program includes "Prelude to the Afternoon of a Fawn" by Debussy, Piano Concerto No. 3 by Prokofiev and Symphony No. 6 by Tchaikovsky.

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NINETIETH ANNIVERSARY SEASON 1970-1971

Thursday evening November 5 1970 at 8.30
Friday afternoon November 6 1970 at 2 o'clock
Saturday evening November 7 1970 at 8.30
Tuesday evening November 10 1970 at 8.30

SEIJI OZAWA *conductor*

DEBUSSY — Prélude à l'après-midi d'un faune, after the eclogue of Stéphane Mallarmé*

PROKOFIEV — Piano concerto no. 3 in C op. 26*
- Andante – allegro
- Theme and variations
- Finale: allegro ma non troppo

MAURIZIO POLLINI

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*
- Adagio – allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Finale: adagio lamentoso

Maurizio Pollini plays the Steinway piano

Friday's concert will end about 3.50; Thursday's, Saturday's and Tuesday's about 10.20

Tuesday evening's concert is being recorded for future telecast by WGBH (Channel 2)

THE GUEST CONDUCTOR

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer, he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted last season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. He has recently returned from his second series of appearances at Salzburg. Seiji Ozawa became Music Director of the San Francisco Symphony this fall. He has made many recordings for RCA and Angel.

THE SOLOIST

MAURIZIO POLLINI makes his debut this weekend with the Boston Symphony Orchestra. Born in Milan twenty-eight years ago, he won first prize in the Warsaw Chopin Competition when he was 18. This success led to appearances with the leading orchestras of Europe, including those in France, England, the USSR, Scandinavia, Germany, and in his native Italy. In Torino he gave the Italian première of Boulez's Sonata, which he played again in the May Festival of Florence. More recently he has appeared in Israel, where he performed with the Israel Philharmonic under Claudio Abbado's direction, the Prague Festival, with the Czech Philharmonic led by Karel Ancerl, and in the 1968-1969 season, the opening performance of the Hamburg Philharmonic directed by Wolfgang Sawallisch. In the United States, Maurizio Pollini appeared in 1969 with the Chicago Symphony and Seiji Ozawa at the Ravinia Festival, with the Detroit Symphony, and last season played for the first time with the New York Philharmonic, the Pittsburgh Symphony and the Los Angeles Philharmonic. He has recorded for the Seraphim label.

10.

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The Eighth: pure joy (from a sad time in Beethoven's life) with no barnacled tradition of interpretation — continuity always, interplay and surprise as in the score. Lyrical fun and sentiment over the metronome (an invention the composer hailed, but made clumsy use of). The excitement of fugato even at the end of the **Menuetto.** Abrupt modulations, like Schuberts, that tickle the stomach. And always a pacing to let the music breathe.

Like Opus 18 among the quartets, No. 8 is not lesser Beethoven though less grandly fateful and Thomas elicited all its kinetic complexity.

Schoenberg: amazing frenzy (**Premonitions**), lovely dream of color (the **Past** and **Chord-colors**), a tearing of the veil (**Peripetia**) a dark, heavier, more dramatic finale. For an early try at full orchestra Schoenberg — atonal, but not yet serial in language—shows amazing grasp of instrumental resource, especially in fracturing a melodic line into stained glass colors. His relation to the French and his own country programmers (Strauss) is all there along with his so-original hyper concentration.

Renard—small baroque orchestra, sparks from the cimbalon (I used to hear the hammer-harp in N.Y. Hungarian restaurants with gypsy violin) each instrument sounding in its own clear space and asserting the satire of carnival. The two tenors and two basses were excellent in voice and character, especially Robert Garside (only a few years out of Harvard Glee Club).

Tchaikovsky: frankly **diversion**, corny and artful, with a few lovely folkish melodies and many turgid climaxes. The orchestra played it without condescension — with wit, sentiment and excitement.

Cantata Singers

Last Wednesday, in Sanders, the Cantata Singers came of age in presenting three Bach Cantatas with moving distinction. The small chorus is of professional caliber (the soloists are imbedded in it). Harbison's definition as a conductor equals his scholarship. A figure of elegance, he achieves an elegant sound without thrashing — what's even more important, an expressive sound, subtly projected from scores understood and sympathized with.

The instrumentalists are of the best chamber music freewheelers in the area. Soloists not perfect, but intelligent and stylish (the contralto, thrilling in her uppers, fades out with a mouthful of hot potato down there where the cello sings), soprano and tenor remarkable —clean tone, easy range, expressive phrase.

Harbison—scholar, composer and active musician—compares with young Thomas. With both, there is the knowledge and sensitivity to find feeling in form with tempos and dynamics that set the musical ideas free and release in us unsuspected realms of experience.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 5 1970

Herald Traveler (Boston)
November 7, 1970

Seiji Ozawa Conducting BSO for Two Weeks

By HARRY NEVILLE

Seiji Ozawa began a two-week guest conducting stint with the Boston Symphony Thursday night with a program of Debussy, Prokofiev and Tchaikovsky which was repeated yesterday and will be heard again tonight.

Ozawa, who is artistic director of Tanglewood, has by now had considerable experience with the orchestra, one of the benefits of which is a rapport that makes the players usually responsive to his direction.

This seems to have had an effect on Ozawa's podium manner, which on Thursday was gentler and more restrained than on many previous occasions. In both Debussy's "Afternoon of a Faun" and Tchaikovsky's Sixth Symphony the orchestra responded with playing that was notable for its carefully wrought details and unlabored eloquence. The elegiac qualities of the Tchaikovsky emerged particularly well from this reposeful approach.

Maurizio Pollini, winner of the 1960 Warsaw International Choplin Competition, is making his Boston Symphony debut at this series of concerts. His vehicle is the Prokofiev Third Piano Concerto and his rousing performance makes one regret that he did no appear earlier. His technique is more than equal to the work's bristling executant demands. In fact his ease suggests that he holds a great deal in reserve — which is perhaps the mark of the true virtuoso — and yet there is nothing facile in his playing. All in all, a splendid performance.

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

OCT 29

Ozawa conducts Symphony Concerts

Seiji Ozawa, Tanglewood Artistic Director, conducts the sixth pair of Friday/Saturday concerts by the Boston Symphony Orchestra, Friday afternoon, Nov. 6 at 2 p.m. and Saturday evening, Nov. 7 at 8:30 p.m. Pianist Maurizio Pollini makes his debut with the Boston Symphony. The program includes Debussey's Prelude to the afternoon of a faun, Prokofiev's Piano concerto no. 3 with Mr. Pollini as soloist, and Tchaikovsky's Symphony no. 6.

Maurizio Pollini won first prize in the Warsaw Chopin Competition at age 18. Since then he has played with leading orchestras of Europe, including those in France, England, the USSR, Scandanavia, Germany and in his native Italy. He has recently performed with the Israel Philharmonic under Claudio Abbado, and in this country, with the Detroit and Pittsburgh Symphony Orchestras, the Los Angeles and New York Philharmonics and the Chicago Symphony at Ravinia under the direction of Seiji Ozawa.

Tuesday, Nov. 3 at 8:30 Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts the third concert of the Tuesday "A" series. The program includes Beethoven's Symphony no. 8, Schoenberg's Five pieces for orchestra, Stravinsky's Renard, and Tchaikovsky's Divertissement from Act III of Swan Lake.

Thursday, Nov. 5 at 8:30 p.m. Seiji Ozawa conducts the second of the Thursday "A" series with Maurizio Pollini as piano soloist. The program is Debussy's Prelude to the afternoon of a faun, Prokofiev's Piano concerto no. 3 with Mr. Pollini as soloist and Tchaikovsky's Symphony no. 6.

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

OCT 29 1970

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

OCT 29 1970

BSO On Channel 2

Seiji Ozawa conducts the Boston Symphony Orchestra Friday, Nov. 13 at 9 p.m. on Channels 2 and 44, and simultaneously in stereo on WGBH-FM. With him is the talented young Italian pianist Maurizio Pollini. Program includes "Prelude to the Afternoon of a Fawn" by Debussy, Piano Concerto No. 3 by Prokofiev and Symphony No. 6 by Tchaikovsky.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 22 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

OCT 29 1970

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

OCT 29 1970

B.S.O. Concerts

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MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

OCT 29 1970

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

OCT 29 1970

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

OCT 29 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Thursday evening November 5 1970 at 8.30
Friday afternoon November 6 1970 at 2 o'clock
Saturday evening November 7 1970 at 8.30
Tuesday evening November 10 1970 at 8.30

SEIJI OZAWA *conductor*

DEBUSSY — Prélude à l'après-midi d'un faune, after the eclogue of Stéphane Mallarmé*

PROKOFIEV — Piano concerto no. 3 in C op. 26*
Andante – allegro
Theme and variations
Finale: allegro ma non troppo
MAURIZIO POLLINI

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*
Adagio – allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

Maurizio Pollini plays the Steinway piano

Friday's concert will end about 3.50; Thursday's, Saturday's and Tuesday's about 10.20

Tuesday evening's concert is being recorded for future telecast by WGBH (Channel 2)

THE GUEST CONDUCTOR

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer, he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted last season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. He has recently returned from his second series of appearances at Salzburg. Seiji Ozawa became Music Director of the San Francisco Symphony this fall. He has made many recordings for RCA and Angel.

THE SOLOIST

MAURIZIO POLLINI makes his debut this weekend with the Boston Symphony Orchestra. Born in Milan twenty-eight years ago, he won first prize in the Warsaw Chopin Competition when he was 18. This success led to appearances with the leading orchestras of Europe, including those in France, England, the USSR, Scandinavia, Germany, and in his native Italy. In Torino he gave the Italian première of Boulez's Sonata, which he played again in the May Festival of Florence. More recently he has appeared in Israel, where he performed with the Israel Philharmonic under Claudio Abbado's direction, the Prague Festival, with the Czech Philharmonic led by Karel Ancerl, and in the 1968-1969 season, the opening performance of the Hamburg Philharmonic directed by Wolfgang Sawallisch. In the United States, Maurizio Pollini appeared in 1969 with the Chicago Symphony and Seiji Ozawa at the Ravinia Festival, with the Detroit Symphony, and last season played for the first time with the New York Philharmonic, the Pittsburgh Symphony and the Los Angeles Philharmonic. He has recorded for the Seraphim label.

3 works beautifully done

BSO, Ozawa click

By Craig Smith
Globe Correspondent

The Boston Symphony concert conducted yesterday by Seiji Ozawa was, without a doubt, one of the finest concerts given by that orchestra in a long while. What impressed the most was the sense of utter naturalness and lack of pretension in Ozawa's work that cleaned layers of mannerism and stale tradition away from three of the most shopworn works in the repertoire.

Debussy's "Prelude a l'apres-midi d'un faune" was played with a restraint not usually associated with Ozawa. It worked beautifully, with a softness about the textures and contours so necessary yet so elusive in this piece. At the same time, the performance never decended into a "hundred and one strings" sonority to which it is so susceptible.

Italian pianist Maurizio Pollini gave what must be the most elegant performance of Prokofiev's 3rd Piano Concerto on record. Elegance is not a word usually associated with this piece, and indeed the performance Friday afternoon was eons away from Prokofiev's own-monolithic recorded performance. In fact, the dexterous Pollini hit whole fistfulls of notes which Prokofiev not only misses on his record of the piece but also probably never expected to be played accurately.

Pollini's care in the piano part was reflected also in the extreme refinement andprecision of the orchestral playing. Even the tricky coordination of piano and orchestra in the second movement variations was achieved with nary a hint of ensemble difficulties. Luckily the cleanness of textures drained not one ounce of energy from the piece but, rather, brought to the fore a range of orchestral sonorities and rhythmic bite that this listener, for one, had never thought existed in the work.

Tchaikovsky's 6th Symphony is an unusually problematic piece. For one thing of all the orchestral works it most clearly presents the two sides of his orchestral writing, the balletic and the symphonic. If a successful performance is to be achieved, some compromise between the "molto expressivo" writing of the outer movements and the dance oriented grace of the middle movements must be found. Ozawa reached this synthesis of expression superbly, playing the middle movements with an unusual amount of urgency, and finding a lucidity and rhythmic bounce in the outer movements one would never have suspected was there. What resulted was not a distortion of the character of the individual movements but rather a cogent statement of the whole work which allowed the true stature of this wonderful piece to be heard. The orchestral playing throughout the concert was of an extremely high order with some especially beautiful playing from clarinetist Harold Wright in the Prokofiev and Tchaikovsky.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
NOV 7 1970
New England Newsclip

BSO's Pollini—

By Louis Snyder

Maurizio Pollini, playing the Third Piano Concerto of Prokofiev, made a spectacular and ecstatically received debut with the Boston Symphony, under Seiji Ozawa's direction, in its weekend concerts at Symphony Hall. Mr. Ozawa, back for two sets of programs with the orchestra, chose Debussy's "Prelude à l'après-midi d'un faune" and Tchaikovsky's Sixth Symphony to bracket the Concerto in C.

The Third Concerto, which has now made its way into general acceptance in much the same way the Bartok concertos, for instance, are gradually making theirs, gave Mr. Pollini ample opportunities to display an electric technique and lightning flashes of interpretative wit, which were emphasized by Mr. Ozawa's careful integration of soloist and orchestra in this virtuoso setting. The pianist has a strong, lithe touch, indispensable here for encompassing the keyboard, yet his shaping and shading of phrases made this more than mere digital athleticism. As in so much of the music of Prokofiev, there is a quality of breathless good humor in this work, all of which was fittingly conveyed and gratefully received.

The Debussy Prelude (with an immeasurable assist from the flute of Doriot Anthony Dwyer) was its usual languorous impressionistic self, but the "Pathétique" had its ups and downs, on Friday at least, on the podium and around about it. Two of the ups were the well-rounded second Allegro, and Sherman Walt's bassoon in the Finale, but otherwise it seemed rather random Tchaikovsky.

The program will be repeated tomorrow at Symphony Hall.

MONITOR
BOSTON, MASS.
(M) 210,850
NOV 9 1970
New England Newsclip

Conducts Romantics with BSO

By HAROLD C. SPROUL

Last Saturday Ozawa led the Boston Symphony in three works that, however played, are sure-fire with the populous of which I was a happy member. The latent revival of the Romantic in the arts (electronics notwithstanding) already has one musical hero in Seiji Ozawa. What he contrived with three latter-day R's, the incomparable orchestra (in the Prokofiev No. 3, with Pollini) and a responsive audience—many young—made a memorable occasion.

In Debussy's (Prelude to l'apres-midi d'un faune) Faun prelude Mallarme's exotic verses and the composer's projection of a fun's desires and dreams in a hot afternoon glowed with a rare sensitivity of color and movement—Doriot Dwyer's flute with a woody resonance in low register—the collaborating oboe and clarinet a match; and beginning with the alluring flute, an improvisational impulsiveness gained by an orchestral rubato, finely controlled. Dynamically, Ozawa asks for a wide range from ppp to fff, but here the sound was never pushed to an extreme that would violate the dream.

Prokofiev was an a-political young genius when surprised by the Red Revolution. Swimming with the current he found himself a cultural envoy of the new regime to the U. S. The vacation from anxious bureaucracy was a welcomed chance to play his way into the western world (Koussevitsky was a help in Boston). The third piano concerto was naturally a vehicle for his own pianism. It has its share of brilliant scale passages, massive orchestra sounds animated by the driving percussion of the piano, but always rhythmic, always marching, and never too much. When the sophisticated young Russian went "straight," he lost none of his wit. Any other composer would give his eye-teeth for that lovely prancing theme in the second movement—and its infectious smile when it slips back in out of a variation-furor Rachmaninov glows darkly and obsessively, Prokofiev shines with glint and flash—at least when sparked by Ozawa and Pollini (in his first appearance in Boston—an Ozawa importation).

But the most memorable piece was the one most belabored in modern performance: Tchaikovsky's No. 6 (Pathetique). The frenchified title is historically interesting, but the substance is, of course, unique and startling. Until Saturday night I had avoided it, treasuring Toscanini's way of classicizing the score as if to honor Tchaikovsky's Mozartian strain. But the composer, himself, said that the symphony was "penetrated by subjective sentiment" that made an unverbal program of private experience (Beethoven also had hidden programs of deeper human validity). Ozawa believed the composer. His opening Adagio grows up out of the ground into an allegro taut with drama. "Congrazia" (second movement) is no languid Viennese waltz but a five-beat fling of crowding exhuberance. "Molto vivace" was really molto so that some of the rapid scale passages for the first time (to me) became convincing as frenetic swirls of impulse and not mere flim-flam-filler, and the wow ending was justified by the accumulated power (no wonder the audience applauded out of turn. Why not? They were 'with it'). The concluding "Adagio lamentoso," an original (as finale) in symphonic history, circled back to the dark depths out of which the first movement emerged. Like Brahms, his exciting drama (with more orchestral flair than the Bavarian's) pushes up from introspective volcanoes of feeling. The final silence, like that before the beginning, left the conductor spent, the audience tentative to applaud. Properly so.

When applause comes, Ozawa directed it to the orchestra and the solo voices concerned and slipped away. It is symptomatic of his complete personal absorption in the feeling and form of music. Lest you think this a hippie dream, consider a time-pressured rehearsal when delicate techniques must be decided in minutes and complex attitudes of performance adjusted sympathetically. The answer is still "a miracle."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
NOV 12 1970

BSO

Previewing the present BSO season in these pages some weeks ago, I noted with approval the relative lack of war-horses and the abundance of less well-known music. I wrote, "But many neglected pieces will be heard . . . which deserve a hearing and are far more interesting than yet another *Pathetique*."

I should have known better. Guest conductor Seiji Ozawa conducted the *Pathetique* last weekend, pre-empting the previously scheduled *Third Symphony* of William Schuman. Don't get me wrong. I have nothing against the *Pathetique*. I wish I'd written it. It is certainly better than some of music's effete intellectuals would have us believe. But yet . . .

It was a fine *Pathetique* for all that. Best about Ozawa's performance was that it was exciting without being histrionic, not an easy balance to achieve. Many a lesser conductor has succumbed to the score's considerable temptations. But cheap thrills are not something in which Ozawa often indulges. He is a conductor of taste and refinement, so the total lack of vulgarity was not entirely unexpected. I liked, too, the throaty sound he elicited from the brass, which have been throatier all season. Ozawa is an exciting conductor to watch, expressive but not distracting or acrobatic, and the *Pathetique* is a fun piece to watch him shape.

A remarkable young pianist by the name of Maurizio Pollini joined Ozawa and the BSO for Prokofiev's *Third Piano Concerto*. I cannot remember having heard Pollini before, I expect to hear him again, often. Like all pianists of his generation, his technical abilities are phenomenal. The Prokofiev *Third* is not a very profound piece, so it was hard to judge *that* side of Pollini's talents, but Pollini could well become one of the leading pianists of the next few years. His Prokofiev had power, drive, nuance and much charm.

A wonderfully evocative, understated *L'Apres-midi d'un Faun* opened the concert.

— L. P. KATZENSTEIN

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500
NOV 17 1970
New England Newsclip

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon November 13 1970 at 2 o'clock
Saturday evening November 14 1970 at 8.30
Tuesday evening November 24 1970 at 8.30

SEIJI OZAWA *conductor*

COPLAND Short symphony
in honor of the composer's seventieth birthday
first performance by the Boston Symphony Orchestra

LIGETI Atmosphères
first performance by the Orchestra in Boston

intermission

BERLIOZ Symphonie fantastique op. 14a*
Day dreams; passions
Largo – allegro agitato e appassionato assai
A ball
Waltz: allegro non troppo
Scene in the fields
Adagio
March to the scaffold
Allegretto non troppo
Dream of a witches' sabbath
Larghetto – allegro

Friday's concert will end about 3.40; Saturday's and Tuesday's about 10.10

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA* RECORDS

At the Boston Symphony

Patrons Hail Seiji Ozawa

By HARRY NEVILLE

Audience moods are difficult to determine, but since no one can disprove the point, I'll venture that the Friday afternoon Boston Symphony patrons have seldom been more absorbed with a performance than they were yesterday during Berlioz' "Symphonie Fantastique."

The matinee crowd often seems a bit eager to leve during the program's final piece — any many of them do just that — but yesterday very few left and a great many stayed longer than usual to voice their approval of Seiji Ozawa, who this week conducts the second of two guest programs with the BSO.

THE BERLIOZ is a gripping work, especially its final two movements, but what the audience was responding to was an unusually fine performance, one that was notable, above all, for its lack of mannerism. It's tempting for a conductor of this work to make points simply by blasting listeners out of their seats. Ozawa never once yielded to that impulse and yet gave a reading that never lacked vitality and excitement.

The program opened with Aaron Copland's "Short Symphony," played as a 70th birthday offering to the composer. Despite its brevity, simplicity and attractiveness, this work is not often played — possibly because of the difficulties presented by its metrical and coordinative complexities. These proved to be no problem yesterday, and, if the Symphony's rhythms and scoring distinctly suggested Stravinsky's influence, that fact in no way lessened its charm.

Also accorded a warm reception yesterday was Gyorgy Ligeti's "Atmospheres," whose title and composer are unknown to thousands of people who would instantly recognize the music. This familiarity comes of course from the music's use in the film "2001."

Accounting too for the popularity of "Atmospheres" is the fact that the score, despite its enormous complexity, is an easy one to respond to. Its success, I'm afraid, in no way signals a breakthrough for the avant-garde.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
NOV 14 1970
New England Newsclip

Seiji Osawa, Tanglewood's Artistic director is conducting the Boston Symphony Orchestra Friday, Nov. 13 featuring Aaron' Copland's "Short Symphony" in honor of the composer's seventieth birthday on Nov. 14., Ligeti's "Atmospheres and, following intermission, Berlioz' "Symphonie fantastique.

PITTSBURGH, PA.
COURIER
DETROIT EDITION (N)
W. 130,000 COMB. CIRC. OF ALL EDITIONS
NOV 14 1970

3 works beautifully done

BSO, Ozawa click

By Craig Smith
Globe Correspondent

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Debussy's "Prelude a l'apres-midi d'un faune" was played with a restraint not usually associated with Ozawa. It worked beautifully, with a softness about the textures and contours so necessary yet so elusive in this piece. At the same time, the performance never decended into a "hundred and one strings" sonority to which it is so susceptible.

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Pollini's care in the piano part was reflected also in the extreme refinement andprecision of the orchestral playing. Even the tricky coordination of piano and orchestra in the second movement variations was achieved with nary a hint of ensemble difficulties. Luckily the cleanness of textures drained not one ounce of energy from the piece but, rather, brought to the fore a range of orchestral sonorities and rhythmic bite that this listener, for one, had never thought existed in the work.

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 7 1970 New England Newsclip

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By Louis Snyder

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The program will be repeated tomorrow at Symphony Hall.

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 9 1970 New England Newsclip

Conducts Romantics with BSO

By HAROLD C. SPROUL

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In Debussy's (Prelude to l'apres-midi d'un faune) Faun prelude Mallarme's exotic verses and the composer's projection of a fun's desires and dreams in a hot afternoon glowed with a rare sensitivity of color and movement—Doriot Dwyer's flute with a woody resonance in low register—the collaborating oboe and clarinet a match; and beginning with the alluring flute, an improvisational impulsiveness gained by an orchestral rubato, finely controlled. Dynamically, Ozawa asks for a wide range from ppp to fff, but here the sound was never pushed to an extreme that would violate the dream.

Prokofiev was an a-political young genius when surprised by the Red Revolution. Swimming with the current he found himself a cultural envoy of the new regime to the U. S. The vacation from anxious bureaucracy was a welcomed chance to play his way into the western world (Koussevitsky was a help in Boston). The third piano concerto was naturally a vehicle for his own pianism. It has its share of brilliant scale passages, massive orchestra sounds animated by the driving percussion of the piano, but always rhythmic, always marching, and nover too much. When the sophisticated young Russian went "straight," he lost none of his wit. Any other composer would give his eye-teeth for that lovely prancing theme in the second movement—and its infectious smile when it slips back in out of a variation-furor Rachmaninov glows darkly and obsessively, Prokofiev shines with glint and flash—at least when sparked by Ozawa and Pollini (in his first appearance in Boston—an Ozawa importation).

But the most memorable piece was the one most belabored in modern performance: Tchaikovsky's No. 6 (Pathetique). The frenchified title is historically interesting, but the substance is, of course, unique and startling. Until Saturday night I had avoided it, treasuring Toscanini's way of classicizing the score as if to honor Tchaikovsky's Mozartian strain. But the composer, himself, said that the symphony was "penetrated by subjective sentiment" that made an unverbal program of private experience (Beethoven also had hidden programs of deeper human validity). Ozawa believed the composer. His opening Adagio grows up out of the ground into an allegro taut with drama. "Congrazia" (second movement) is no languid Viennese waltz but a five-beat fling of crowding exhuberance. "Molto vivace" was really molto so that some of the rapid scale passages for the first time (to me) became convincing as frenetic swirls of impulse and not mere flim-flam-filler, and the wow ending was justified by the accumulated power (no wonder the audience applauded out of turn. Why not? They were 'with it'). The concluding "Adagio lamentoso," an original (as finale) in symphonic history, circled back to the dark depths out of which the first movement emerged. Like Brahms, his exciting drama (with more orchestral flair than the Bavarian's) pushes up from introspective volcanoes of feeling. The final silence, like that before the beginning, left the conductor spent, the audience tentative to applaud. Properly so.

When applause comes, Ozawa directed it to the orchestra and the solo voices concerned and slipped away. It is symptomatic of his complete personal absorption in the feeling and form of music. Lest you think this a hippie dream, consider a time-pressured rehearsal when delicate techniques must be decided in minutes and complex attitudes of performance adjusted sympathetically. The answer is still "a miracle."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 12 1970

BSO

Previewing the present BSO season in these pages some weeks ago, I noted with approval the relative lack of war-horses and the abundance of less well-known music. I wrote, "But many neglected pieces will be heard . . . which deserve a hearing and are far more interesting than yet another *Pathetique.*"

I should have known better. Guest conductor Seiji Ozawa conducted the *Pathetique* last weekend, pre-empting the previously scheduled *Third Symphony* of William Schuman. Don't get me wrong. I have nothing against the *Pathetique.* I wish I'd written it. It is certainly better than some of music's effete intellectuals would have us believe. But yet . . .

It was a fine *Pathetique* for all that. Best about Ozawa's performance was that it was exciting without being histrionic, not an easy balance to achieve. Many a lesser conductor has succumbed to the score's considerable temptations. But cheap thrills are not something in which Ozawa often indulges. He is a conductor of taste and refinement, so the total lack of vulgarity was not entirely unexpected. I liked, too, the throaty sound he elicited from the brass, which have been throatier all season. Ozawa is an exciting conductor to watch, expressive but not distracting or acrobatic, and the *Pathetique* is a fun piece to watch him shape.

A remarkable young pianist by the name of Maurizio Pollini joined Ozawa and the BSO for Prokofiev's *Third Piano Concerto.* I cannot remember having heard Pollini before, I expect to hear him again, often. Like all pianists of his generation, his technical abilities are phenomenal. The Prokofiev *Third* is not a very profound piece, so it was hard to judge *that* side of Pollini's talents, but Pollini could well become one of the leading pianists of the next few years. His Prokofiev had power, drive, nuance and much charm.

A wonderfully evocative, understated *L'Apres - midi d'un Faun* opened the concert.

— L. P. KATZENSTEIN

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

NOV 17 1970 New England Newsclip

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon November 13 1970 at 2 o'clock
Saturday evening November 14 1970 at 8.30
Tuesday evening November 24 1970 at 8.30

SEIJI OZAWA *conductor*

COPLAND Short symphony
in honor of the composer's seventieth birthday
first performance by the Boston Symphony Orchestra

LIGETI Atmosphères
first performance by the Orchestra in Boston

intermission

BERLIOZ Symphonie fantastique op. 14a*
Day dreams; passions
Largo – allegro agitato e appassionato assai
A ball
Waltz: allegro non troppo
Scene in the fields
Adagio
March to the scaffold
Allegretto non troppo
Dream of a witches' sabbath
Larghetto – allegro

Friday's concert will end about 3.40; Saturday's and Tuesday's about 10.10

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA* RECORDS

At the Boston Symphony

Patrons Hail Seiji Ozawa

By HARRY NEVILLE

Audience moods are difficult to determine, but since no one can disprove the point, I'll venture that the Friday afternoon Boston Symphony patrons have seldom been more absorbed with a performance than they were yesterday during Berlioz' "Symphonie Fantastique."

The matinee crowd often seems a bit eager to leve during the program's final piece — any many of them do just that — but yesterday very few left and a great many stayed longer than usual to voice their approval of Seiji Ozawa, who this week conducts the second of two guest programs with the BSO.

THE BERLIOZ is a gripping work, especially its final two movements, but what the audience was responding to was an unusually fine performance, one that was notable, above all, for its lack of mannerism. It's tempting for a conductor of this work to make points simply by blasting listeners out of their seats. Ozawa never once yielded to that impulse and yet gave a reading that never lacked vitality and excitement.

The program opened with Aaron Copland's "Short Symphony," played as a 70th birthday offering to the composer. Despite its brevity, simplicity and attractiveness, this work is not often played — possibly because of the difficulties presented by its metrical and coordinative complexities. These proved to be no problem yesterday, and if the Symphony's rhythms and scoring distinctly suggested Stravinsky's influence, that fact in no way lessened its charm.

Also accorded a warm reception yesterday was Gyorgy Ligeti's "Atmospheres," whose title and composer are unknown to thousands of people who would instantly recognize the music. This familiarity comes of course from the music's use in the film "2001."

Accounting too for the popularity of "Atmospheres" is the fact that the score, despite its enormous complexity, is an easy one to respond to. Its success, I'm afraid, in no way signals a breakthrough for the avant-garde.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 14 1970 New England Newsclip

Seiji Osawa, Tanglewood's Artistic director is conducting the Boston Symphony Orchestra Friday, Nov. 13 featuring Aaron' Copland's "Short Symphony" in honor of the composer's seventieth birthday on Nov. 14., Ligeti's "Atmospheres and, following intermission, Berlioz' "Symphonie fantastique.

PITTSBURGH, PA.
COURIER
DETROIT EDITION (N)
W. 130,000 COMB. CIRC. OF ALL EDITIONS

NOV 14 1970

BSO plays Copland's Short Symphony

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 14 1970

New England News

By Michael Steinberg
Globe Staff

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Today is Aaron Copland's 70th birthday, and playing the Short Symphony is an apt way to celebrate because it is rarely heard, very good, and a work for which the composer himself has a special fondness. It was finished in 1933, performed soon after by Carlos Chavez in Mexico, subsequently scheduled and cancelled by both Stokowski and Koussevitzky, ignored by other conductors, and introduced in the United States as late as 1944 when Stokowski evidently decided that he liked it after all. Meanwhile, in desperation as much as conviction, Copland has arranged the piece as a Sextet for clarinet, piano, and strings, and it has become fairly well known in that form. Friday's was the first Boston Symphony performance of the original version.

The Short Symphony is in three movements — quick, slow, quick — and it is short indeed, about 15 minutes. The beginning and end of the slow movement are, so far as I know, the earliest appearances of that wide-open spaces American sound that was to be so characteristic a feature of Copland's later work, from Music for Radio through "The Tender Land." The Short Symphony is not a landscape piece, though, and its quiet middle movement is an interlude in a work whose melodies are otherwise jagged, whose rhythms are nervously irregular, whose stance is ironic and detached, biting, often sharply humorous, rather than poetic and reflective. These aspects of musical character grow out of the structure, which is highly concentrated at all levels and it is extended into the fascinating and individual sonority, lean (there is no heavy brass and no percussion) but carrying enormous punch.

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So did the "Fantastique," Ozawa being one of the few conductors who catch the delicacy of the work as wel as its fire, its classicism along with its wildness. There needed to be more differentiation in dynamics at the pianissimo end of the scale, and I think the March to the Scaffold wants to go a little more slowly, or at least more doggedly, to be properly manacing; otherwise, Ozawa's intrepretation was very sure indeed and exceptionally beautiful in the bold, far-sighted shaping of the pastoral Adagio. The orchestra played beautifully, with evident pleasure and enthusiasm. And Berlioz, I am certain, would have been touched by the delicacy of Wayne Rapier's off-stage oboe solos in the slow movement, and delighted with the huge and hideous clangor of the bells in the finale (real, cast bells, and played by Charles Smith).

Ozawa sculptures symphony

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In the great open spaces at Tanglewood (rain-soaked last July 3), the Ligeti piece, which deals in the composer's words with uninhabited musical "states," made something less than its intended effect thanks to atmospheric conditions which were, in their turn, moisture-filled. The independent tone colors and textures, which it is Mr. Ligeti's purpose to achieve, were lost in Berkshire fog. For the same reason, the Berlioz, though obviously strongly structured by Mr. Ozawa, barely penetrated a misty sound barrier to make a sinewy impact.

All this was changed in the Symphony Hall performances, where it was possible to concentrate on and be surrounded by the very different sonic sensations these composers had planned, 130-or-so years apart. "Atmosphères" shimmers, fades, and intensifies almost imperceptibly, like colored light against a cloudy background. The Ligeti description of it as "informal" means, in a sense, that no instrument has a chance to do its own thing except in a closely woven pattern with its fellows. The result is impressive and intriguing for almost the length of "Atmosphères," but beyond that it loses its ability to compel the listener to probe.

Something else again was Mr. Ozawa's way with the perennially stirring Fantastic Symphony. In the confines of Symphony Hall it was finally possible to hear with what meticulous care and taste he had planned the performance of this treasure trove of conductorial opportunities. And with the orchestra playing at its collective and individual best, this proved to be an interpretation to remember. The current of tonal and emotional feeling that flows through the symphony was sculptured by Mr. Ozawa with cumulative power to a climax that had the Friday afternoon audience gasping and cheering.

Along the way there was the airborne waltz of the scene at the ball; the hauntingly beautifully English horn solo in the Adagio, surpassingly played by Laurence Thorstenberg; and the rafter-ringing contributions of one and all to the Allegretto March and final Witches' Sabbath. As a demonstration of genuine satisfaction of conductor with orchestra, orchestra with conductor, and audience with everyone onstage, the Berlioz hasn't been equaled so far this season.

After a week on tour, the orchestra will return to repeat this program at Symphony Hall on Nov. 24.

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 16 1970

The Patriot Ledger, Wed., Nov. 25, 1970

The Sound of Music

Switching Bow For Baton.

By Peter M. Knapp

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And that's what happened to Joseph Silverstein, concertmaster of the Boston Symphony, who on short notice replaced Seiji Ozawa on the podium for last night's Symphony concert. Ozawa is in Japan, where his father died Friday.

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Subdued Schubert

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The piece is an arresting experiment in sound transformation — gradual metamorphoses of sound and texture, without rhythm, melody or harmony. Each individual part is in motion; but the total effect of such motions gives the illusion of stationary sound.

In the Berlioz, Silverstein and the orchestra seemed most comfortable with each other, freer, more flexible, more expressive. Understandably, there were a few rough points, and the waltz movement was somewhat hard and stiff. But the last three movements, including the virtuosic finale, were played with spirit and flair, putting a rousing coda to Silverstein's night with the baton.

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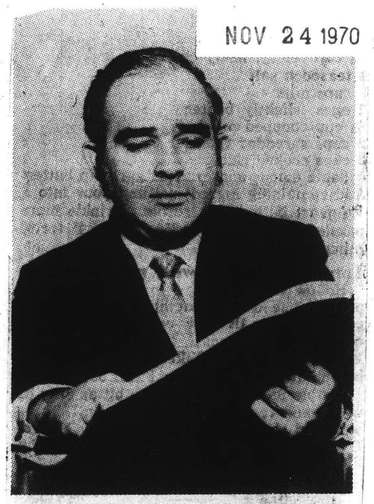
NOV 24 1970



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Friday afternoon November 27 1970 at 2 o'clock
Saturday evening November 28 1970 at 8.30
Tuesday evening December 1 1970 at 7.30

DONALD JOHANOS *conductor*

MOZART — Divertimento no. 2 in D K. 131
- Allegro
- Adagio
- Menuetto
- Allegretto
- Menuetto
- Adagio
- Allegro molto

first performance by the Boston Symphony Orchestra in Boston

ERB — Symphony of overtures (1964)
- The blacks (Jean Genet)
- Endgame (Samuel Beckett)
- The maids (Jean Genet)
- Rhinoceros (Eugene Ionesco)

Boston

Symphony no. 7 in D minor op. 70
- Allegro maestoso
- Poco adagio
- Scherzo: vivace – poco meno mosso
- Finale: allegro

THE GUEST CONDUCTOR

DONALD JOHANOS, Associate Conductor of the Pittsburgh Symphony Orchestra, began his conducting career with his high school orchestra in Cedar Rapids, Iowa, where he was born. He received a scholarship to the Eastman School of Music in Rochester and, after graduating, took up his first professional post with the Altoona (Pennsylvania) Symphony. In 1955 the American Symphony sent him to Europe for further study; he returned to America for a year, which he spent under the guidance of Eugene Ormandy in Philadelphia. As winner of an international conducting competition, Donald Johanos spent two consecutive summers in Holland conducting the Netherlands Radio Orchestra, and in 1963 was chosen to represent the United States as guest conductor of the Concertgebouw Orchestra during its gala anniversary season. The following season he was engaged by that orchestra for six concerts. Meanwhile, Donald Johanos had in 1962 become Music Director of the Dallas Symphony, which, during his eight years of leadership, developed into one of America's foremost touring orchestras; after his resignation he was named Conductor Emeritus. In 1964 his debut at the subscription series of the Philadelphia Orchestra resulted in a return to Philadelphia for the following two seasons. During the summer of 1964 he served as Director of the Alaskan Music Festival in Anchorage, attended the International String Congress in Michigan, appeared three times as guest conductor with the New York Chamber Orchestra at their Mozart Festival in Philharmonic Hall, and represented the United States Department of State in a concert tour of South America. Since 1966 Mr Johanos has appeared as guest conductor with the San Francisco, St Louis, Atlanta and Milwaukee Symphonies, the Louisville Orchestra, the Buffalo Philharmonic, the Chicago Symphony and the Philadelphia Orchestra. Donald Johanos makes his first appearances with the Boston Symphony Orchestra at these concerts.

JOHANOS GUEST CONDUCTS THE BOSTON SYMPHONY

One thing that those of us get who attend the Boston Symphony Orchestra's Tuesday "B" Series is ~~plenty of guest conductors.~~ This circumstance is understandable inasmuch as William Steinberg, music director of the orchestra, also holds the same position with the Pittsburgh Symphony. Obviously, unless Mr. Steinberg is to defy a law of physics, he cannot be in two places at the same time.

In any event, the guest conductor on hand last week, making his Boston debut, was Donald Johanos in a program devoted to Mozart's "Divertimento in D," Donald Erb's "Symphony of Overtures," and Dvorak's "Symphony No. 7 in D Minor." Mr. Johanos is not exactly a novice on the podium; he is at present associate conductor of the Pittsburgh Symphony and was for eight years director of the Dallas Symphony.

He is a musicianly, no-nonsense man with the baton. His Mozart reading was clear-cut, lucidly phrased, but not particularly scintillating. His conducting of the Erb piece, a difficult, somewhat avant-garde work that is really a series of brief overtures to four modern plays by Genet, Beckett, and Ionesco, was well-controlled and perceptive. And, in his best work of the program, he led a sonorous and sometimes rousing performance of the Dvorak symphony — an appealing work that gained him a considerable ovation.

The Erb piece was receiving its first Boston performance, and so, surprisingly, was the Mozart, which that remarkable genius composed when he was only 16. Now there's a really startling adolescent for you.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

DEC 6 1970

New England Newspaper

BSO plays Copland's Short Symphony

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
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Finale: allegro

JOHANOS GUEST CONDUCTS THE BOSTON SYMPHONY

One thing that those of us get who attend the Boston Symphony Orchestra's Tuesday "B" Series is ~~plenty of guest conductors.~~ This circumstance is understandable inasmuch as William Steinberg, music director of the orchestra, also holds the same position with the Pittsburgh Symphony. Obviously, unless Mr. Steinberg is to defy a law of physics, he cannot be in two places at the same time.

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He is a musicianly, no-nonsense man with the baton. His Mozart reading was clear-cut, lucidly phrased, but not particularly scintillating. His conducting of the Erb piece, a difficult, somewhat avant-garde work that is really a series of brief overtures to four modern plays by Genet, Beckett, and Ionesco, was well-controlled and perceptive. And, in his best work of the program, he led a sonorous and sometimes rousing performance of the Dvorak symphony — an appealing work that gained him a considerable ovation.

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

DEC 6 1970

New England Newspaper

BSO plays Copland's Short Symphony

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 14 1970

New England News

By Michael Steinberg
Globe Staff

In his second week as guest conductor with the Boston Symphony Orchestra, Seiji Ozawa yesterday afternoon gave a concert that invited one's alert and pleased attention all the way through. The progam: Copland's Short Symphony, "Atmospheres" by Ligeti, and the Berlioz "Symphonie fantastique."

Today is Aaron Copland's 70th birthday, and playing the Short Symphony is an apt way to celebrate because it is rarely heard, very good, and a work for which the composer himself has a special fondness. It was finished in 1933, performed soon after by Carlos Chavez in Mexico, subsequently scheduled and cancelled by both Stokowski and Koussevitzky, ignored by other conductors, and introduced in the United States as late as 1944 when Stokowski evidently decided that he liked it after all. Meanwhile, in desperation as much as conviction, Copland has arranged the piece as a Sextet for clarinet, piano, and strings, and it has become fairly well known in that form. Friday's was the first Boston Symphony performance of the original version.

The Short Symphony is in three movements — quick, slow, quick — and it is short indeed, about 15 minutes. The beginning and end of the slow movement are, so far as I know, the earliest appearances of that wide-open spaces American sound that was to be so characteristic a feature of Copland's later work, from Music for Radio through "The Tender Land." The Short Symphony is not a landscape piece, though, and its quiet middle movement is an interlude in a work whose melodies are otherwise jagged, whose rhythms are nervously irregular, whose stance is ironic and detached, biting, often sharply humorous, rather than poetic and reflective. These aspects of musical character grow out of the structure, which is highly concentrated at all levels and it is extended into the fascinating and individual sonority, lean (there is no heavy brass and no percussion) but carrying enormous punch.

Copland has guessed that the rhythmic complications in the Short Symphony were "an important factor" in its early non-performance history. Friday's performance was not bad, but it lacked that energy which is given by confidence, and it showed that the Short Symphony is still a very hard piece.

Ozawa had conducted Gyorgy Ligeti's "Atmospheres" at Tanglewood last summer, but this was its first performance in Boston. It is a study in clusters in shifting registers and of varying density, terribly simple as a musical idea but complex in the details of the working out. It is fantastic and suggestive, sounds gorgeous, and it got a most convincing performance.

So did the "Fantastique," Ozawa being one of the few conductors who catch the delicacy of the work as wel as its fire, its classicism along with its wildness. There needed to be more differentiation in dynamics at the pianissimo end of the scale, and I think the March to the Scaffold wants to go a little more slowly, or at least more doggedly, to be properly manacing; otherwise, Ozawa's intrepretation was very sure indeed and exceptionally beautiful in the bold, far-sighted shaping of the pastoral Adagio. The orchestra played beautifully, with evident pleasure and enthusiasm. And Berlioz, I am certain, would have been touched by the delicacy of Wayne Rapier's off-stage oboe solos in the slow movement, and delighted with the huge and hideous clangor of the bells in the finale (real, cast bells, and played by Charles Smith).

Ozawa sculptures symphony

By Louis Snyder

On the opening program of last summer's Berkshire Festival at Tanglewood, Seiji Ozawa led the Boston Symphony in two of the three selections heard on weekend programs at Symphony Hall—Gyorgy Ligeti's "Atmosphères" and the Symphonie Fantastique of Berlioz. This series opened with Aaron Copland's Short Symphony, played by the orchestra for the first time, and in honor of the composer's 70th birthday (Nov. 14).

In the great open spaces at Tanglewood (rain-soaked last July 3), the Ligeti piece, which deals in the composer's words with uninhabited musical "states," made something less than its intended effect thanks to atmospheric conditions which were, in their turn, moisture-filled. The independent tone colors and textures, which it is Mr. Ligeti's purpose to achieve, were lost in Berkshire fog. For the same reason, the Berlioz, though obviously strongly structured by Mr. Ozawa, barely penetrated a misty sound barrier to make a sinewy impact.

All this was changed in the Symphony Hall performances, where it was possible to concentrate on and be surrounded by the very different sonic sensations these composers had planned, 130-or-so years apart. "Atmosphères" shimmers, fades, and intensifies almost imperceptibly, like colored light against a cloudy background. The Ligeti description of it as "informal" means, in a sense, that no instrument has a chance to do its own thing except in a closely woven pattern with its fellows. The result is impressive and intriguing for almost the length of "Atmosphères," but beyond that it loses its ability to compel the listener to probe.

Something else again was Mr. Ozawa's way with the perennially stirring Fantastic Symphony. In the confines of Symphony Hall it was finally possible to hear with what meticulous care and taste he had planned the performance of this treasure trove of conductorial opportunities. And with the orchestra playing at its collective and individual best, this proved to be an interpretation to remember. The current of tonal and emotional feeling that flows through the symphony was sculptured by Mr. Ozawa with cumulative power to a climax that had the Friday afternoon audience gasping and cheering.

Along the way there was the airborne waltz of the scene at the ball; the hauntingly beautifully English horn solo in the Adagio, surpassingly played by Laurence Thorstenberg; and the rafter-ringing contributions of one and all to the Allegretto March and final Witches' Sabbath. As a demonstration of genuine satisfaction of conductor with orchestra, orchestra with conductor, and audience with everyone onstage, the Berlioz hasn't been equaled so far this season.

After a week on tour, the orchestra will return to repeat this program at Symphony Hall on Nov. 24.

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 16 1970

The Patriot Ledger, Wed., Nov. 25, 1970

The Sound of Music

Switching Bow For Baton

By Peter M. Knapp

All the things a concertmaster has to do! Lead his violin section, play the solos, set the string bowings, pull together the orchestra if it begins to go astray, aid the conductor — and even conduct himself in a pinch.

And that's what happened to Joseph Silverstein, concertmaster of the Boston Symphony, who on short notice replaced Seiji Ozawa on the podium for last night's Symphony concert. Ozawa is in Japan, where his father died Friday.

Silverstein also took over most of Ozawa's scheduled program: Gyorgy Ligeti's "Atmospheres" and Berlioz "Symphonie Fantastique," while substituting Schubert's Symphony No. 5 for the originally scheduled Short Symphony of Aaron Copland.

Subdued Schubert

Characteristically, Silverstein turned in a thoroughly professional job, and the evening was one of well ordered, sensible music-making. Silverstein is no gazelle on the podium and his gestures are strictly functional, but they seemed to work as the orchestra generally played well for him, especially in the Berlioz.

The Schubert symphony was played in an attractive chamber scale, with a smallish orchestra, generally light, soft and sweet. Also rather literal and on the "safe" side, cautious inflections, subdued.

Ligeti's "Atmospheres" was effectively produced — and surprisingly well applauded in view of the audience's restlessness while it was being played. Silverstein set a more leisurely tempo than I remember Ozawa taking last summer at Tanglewood, and to the work's benefit.

The piece is an arresting experiment in sound transformation — gradual metamorphoses of sound and texture, without rhythm, melody or harmony. Each individual part is in motion; but the total effect of such motions gives the illusion of stationary sound.

In the Berlioz, Silverstein and the orchestra seemed most comfortable with each other, freer, more flexible, more expressive. Understandably, there were a few rough points, and the waltz movement was somewhat hard and stiff. But the last three movements, including the virtuosic finale, were played with spirit and flair, putting a rousing coda to Silverstein's night with the baton.

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 24 1970

New BSO role

Concertmaster Joseph Silverstein will exchange his violin bow for a baton when he conducts his first complete program by the Boston Symphony tonight at 8:30 in Symphony Hall. He replaces Seiji Ozawa who has returned to Japan for his father's funeral.

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon November 27 1970 at 2 o'clock
Saturday evening November 28 1970 at 8.30
Tuesday evening December 1 1970 at 7.30

DONALD JOHANOS *conductor*

MOZART — Divertimento no. 2 in D K. 131
Allegro
Adagio
Menuetto
Allegretto
Menuetto
Adagio
Allegro molto

first performance by the Boston Symphony Orchestra in Boston

ERB — Symphony of overtures (1964)
The blacks (Jean Genet)
Endgame (Samuel Beckett)
The maids (Jean Genet)
Rhinoceros (Eugene Ionesco)

n Boston

Symphony no. 7 in D minor op. 70
Allegro maestoso
Poco adagio
Scherzo: vivace – poco meno mosso
Finale: allegro

THE GUEST CONDUCTOR

DONALD JOHANOS, Associate Conductor of the Pittsburgh Symphony Orchestra, began his conducting career with his high school orchestra in Cedar Rapids, Iowa, where he was born. He received a scholarship to the Eastman School of Music in Rochester and, after graduating, took up his first professional post with the Altoona (Pennsylvania) Symphony. In 1955 the American Symphony sent him to Europe for further study; he returned to America for a year, which he spent under the guidance of Eugene Ormandy in Philadelphia. As winner of an international conducting competition, Donald Johanos spent two consecutive summers in Holland conducting the Netherlands Radio Orchestra, and in 1963 was chosen to represent the United States as guest conductor of the Concertgebouw Orchestra during its gala anniversary season. The following season he was engaged by that orchestra for six concerts. Meanwhile, Donald Johanos had in 1962 become Music Director of the Dallas Symphony, which, during his eight years of leadership, developed into one of America's foremost touring orchestras; after his resignation he was named Conductor Emeritus. In 1964 his debut at the subscription series of the Philadelphia Orchestra resulted in a return to Philadelphia for the following two seasons. During the summer of 1964 he served as Director of the Alaskan Music Festival in Anchorage, attended the International String Congress in Michigan, appeared three times as guest conductor with the New York Chamber Orchestra at their Mozart Festival in Philharmonic Hall, and represented the United States Department of State in a concert tour of South America. Since 1966 Mr Johanos has appeared as guest conductor with the San Francisco, St Louis, Atlanta and Milwaukee Symphonies, the Louisville Orchestra, the Buffalo Philharmonic, the Chicago Symphony and the Philadelphia Orchestra. Donald Johanos makes his first appearances with the Boston Symphony Orchestra at these concerts.

JOHANOS GUEST CONDUCTS THE BOSTON SYMPHONY

One thing that those of us get who attend the Boston Symphony Orchestra's Tuesday "B" Series is ~~plenty of guest conductors.~~ This circumstance is understandable inasmuch as William Steinberg, music director of the orchestra, also holds the same position with the Pittsburgh Symphony. Obviously, unless Mr. Steinberg is to defy a law of physics, he cannot be in two places at the same time.

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000

DEC 6 1970

New England Newspaper

Symphony Hall Donalds —Johanos, Erb, Gramm

By Louis Snyder

ARTS
ENTERTAINMENT

Donald Johanos, former music director of the Dallas Symphony and currently associate to William Steinberg in the Pittsburgh post, conducted the Boston Symphony for the first time in weekend concerts at Symphony Hall.

On his program were the first performance in Boston by the orchestra of Mozart's Divertimento in D (played only at Tanglewood in 1963), the premiere here of Donald Erb's Symphony of Overtures, and Dvorak's Seventh Symphony (in D minor, Op. 70), last in the BSO's repertoire in 1967. Therefore, what was heard on Friday and Saturday represented a "from scratch" Johanos effort with the orchestra as opposed to a guest reshaping tried-and-true standard works.

Despite extensive experiences with orchestras here and abroad, Mr. Johanos has not acquired a flamboyant or overbearing style—his baton technique is businesslike in the extreme, which is probably the better part of wisdom when conducting any major orchestra for the first time. While the results weren't electric, they were substantial; thus Mr. Johanos might be said to have consolidated his gains.

We should all be fortunate enough to be invited to parties for which music like the Mozart seven-movement Divertimento has been made to order. The persuasiveness and grace which it offers, along with a variety of gracious solo opportunities, could liven any gathering, as such "party music" traditionally should. The orchestra played it beautifully, and even a few bloopers in the horn quartets on Saturday scarcely broke the spell.

Mr. Erb's Symphony of Overtures is suggested by four contemporary plays—Genet's "The Blacks," Beckett's "Endgame," Genet's "The Maids," and Ionesco's "Rhinoceros" — each of which has a symphonic movement, otherwise unmarked, of its own. It is an interesting idea, and basically a safe one, since all of the plays share a calculated complexity of meaning, hardly adaptable to literal interpretation through notation. Thus Mr. Erb could employ a wide variety of means and textures, some of which, on their own, are of considerable interest, even if any relation to the play at hand seems purely coincidental, as in the harp and percussion passages of "Endgame." Whether this Symphony of Overtures will have a life of its own—like overtures to "The Ruins of Athens," "Manfred," and "The Twin Brothers," plays that history has left behind—lies in the musical and theatrical future.

Mr. Johanos lavished a great deal of care on the Erb piece, and returned to do likewise with the Dvorak Symphony, which received a solid, controlled performance and an enthusiastic reception. The program will be repeated at Symphony Hall at 7:30 tonight.

To no one's surprise, Donald Gramm's first solo recital in Boston confirmed on personal terms what has always been apparent in his many operatic and symphonic appearances here — that this is a singer who concentrates unfailingly on the infinite details of his art. His Symphony Hall concert, given as a benefit for the Opera Company of Boston's children's performances, was a firsthand, and discreetly informal, demonstration of the many musicianly Gramm qualities that have gained general admiration.

With still another Donald—Donald Hassard—as his expertly attuned accompanist, Mr. Gramm sang three Handel arias, exemplary in style and English diction; four Brahms songs of varied emotional content, subtly conveyed; three Mozart opera arias (N.B. Sarah Caldwell—he's never sung performances of them here); and two concluding groups of songs by Charles Ives and Aaron Copland, which proved that, with taste, Americans have a viable vocal literature of their own to choose from.

Before the intermission, Mr. Gramm and Ned Rorem gave the first local performance of Mr. Rorem's "War Scenes," five sung excerpts from Walt Whitman's "Specimen Days," descriptive of the horror, fantasy, and irony of the poet's Civil War experiences. Mr. Rorem's status as a composer of "art songs" (for a better description) is high, but the moving "Scenes" add a sobering dimension, and Mr. Gramm's sonorous involvement in these heartbreaking texts produced a strong combined dramatic experience. The tender "Specimen Case," the impelling "Incident" in which a wounded rebel soldier seems to dig his own grave, and the macabre "Inauguration Ball" all drove their points home, thanks very much to the singer's impeccable taste in emotional expression, as evident here as in the Brahms, the Mozart, and the American songs, of which the Ives "Two Little Flowers" was a gleaming gem.

Now that Mr. Gramm has introduced us to his delectable one-man show (Boston's Morning Musicales will hear him on March 10), it is to be hoped that this intelligently versatile artist will return often in this and previously familiar guises.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

NOV 19 1970

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

NOV 19 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

NOV 19 1970

SENTINEL
FRANKLIN, MASS.
WEEKLY 3,940

NOV 19 1970

B.S.O. Concerts

Donald Johanos, Associate Conductor of the Pittsburgh Symphony Orchestra, makes his debut as guest conductor of the Boston Symphony Orchestra Friday afternoon, Nov. 27 at 2 p.m. and Saturday evening, Nov. 28 at 8:30 p.m. Mr. Johanos conducts the Orchestra in Mozart's "Divertimento in D," Erb's "Symphony" of overtures and the Dvorak "Seventh symphony."

Tanglewood Artistic Director Seiji Ozawa conducts the fourth concert of the Tuesday "A" series Tuesday evening, Nov. 24 at 8:30 p.m. Mr. Ozawa conducts Copland's Short symphony (in honor of the composer's seventieth birthday), Ligeti's "Atmospheres" and Berlioz' "Symphonie fantastique."

[13]

Johanos Makes Local Debut with Symphony

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (SY) 298,557

NOV 28 1970

New England Newsclip

By HARRY NEVILLE

Donald Johanos, associate conductor of the Pittsburgh Symphony, made his local conducting debut with the Boston Symphony yesterday. Neither in content nor in execution did his program make, or seem intended to make, the kind of "splash" one associates with debuts — even debuts that take place on Friday afternoons in Boston — and the matter is cause for both compliment and complaint.

It's refreshing indeed to discover that Johanos is not yet another "interpreter," that he keeps his own profile low and doesn't confuse it with the composer's, and that he keeps neat balances, turns a phrase well and has a good sense of where the music is going and how to get it there.

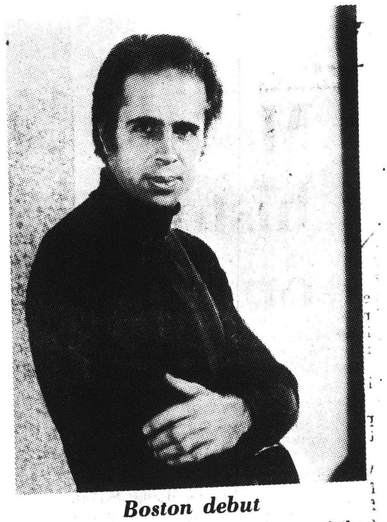
AND YET MUCH of the pleasure this listener got from Johanos' conducting was a reaction against conductors who go overboard in the opposite direction, and this kind of pleasure doesn't really make for a satisfying afternoon of music. I thought we would surely be treated to a splendid climax or two in the final work, Dvorak's Seventh Symphony in D minor, but, like the rest of the program, this was played with so much restraint that one ended up berating Johanos for what was initially appealing: the lack of a sharp profile.

Johanos' choice of pieces did little to overcome his tendency to be bland as an executant. The program notes all but apologized — rightly so, I thought — for Mozart's less than inspired Divertimento No. 2 in D, K. 131. This seven-movement work is diverting, even elegant at times, but on a program where nothing rose to very great heights something stronger seemed called for.

The novelty of the afternoon was Donald Erb's "Symphony of Overtures," which dates from 1964. The work is in four movements, each of which vaguely corresponds in mood to its counterpart in a traditional symphonic structure. As a subtitle each movement bears the name of a play (Genet, Beckett and Ionesco are the authors). To the extent that for Erb the form was dictated "in a very general way ... by the dramatic structure," the symphony is programmatic.

Erb's language is anything but that of the musical avant garde. He uses the orchestra in what are by now fairly traditional ways, his rhythms for the most part scan metrically, and his harmonies and melodies can often be heard within a tonal context.

Despite all this, quite a bit of audience restlessness was observable. Usually Symphony Hall patrons will tolerate even the most outlandish nonsense with icy politeness, and I wondered if their reaction yesterday was caused by the



Boston debut

Donald Johanos, associate conductor of the Pittsburgh Symphony, directs the Boston Symphony for the first time at concerts this afternoon, Saturday evening, and Dec. 1, when the programs will include works by Mozart and Dvorak, and a first Boston performance of Donald Erb's Symphony of Overtures.

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 27 1970

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

DEC 3 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 28 1970

New England Newsclip

Mozart elegantly performed

Johanos conducts Symphony

By Michael Steinberg
Globe Staff

The guest conductor at Friday afternoon's Boston Symphony concert was Donald Johanos, who made his reputation in eight years with the Dallas Symphony and who is now Associate Conductor of William Steinberg's other orchestra, the Pittsburgh. That makes Johanos something like an in-law of the Boston Symphony, and it would be nice if his being in the family were to assure his return here soon and often, for he is very good. His program: Mozart's Divertimento in D, K.131, "Symphony of Overtures" by Donald Erb, and Dvorak's Symphony No. 7 in D minor.

Donald Erb, who is 43 and composer in residence at the Cleveland Institute of Mucic. wrote his "Symphony of Overtures" in 1964. It is a four-movement piece of conventional outline: quick, slow, scherzo with trio, energetic finale. Inside that scheme, however, Erb's music has a thoroughly "modern" sound, dissonant, fragmented both in linear continuity and texture. It is assured and adroit music, effectively scored, pleasingly punctual, just a little bit obvious, with a curious difference in interest between those parts where the discourse is mainly about rhythm and texture, where Erb can be impressively resourceful, and the occasional appearances of lyric melody, which suggest Schoenberg and sound second-hand.

Erb calls his piece "Symphony of Overtures" because each movement is based on a play, "The Blacks" (Genet), "Endgame" (Beckett), "The Maids" (Genet), and "Rhinoceros" (Ionesco), in that order. I have left this point till last because it is as drama criticism, as it were, that Erb is least convincing. He does, by the way, also offer the option that work can "be heard on purely musical terms."

The music has theatrical quality, but what I missed was something specifically to each of four highly distinctive plays. There were some good inspirations, like the clock noises with which "Endgame" begins, or the comically blustering monologue for trombone in "Rhinoceros" (splendidly delivered by William Gibson), neither penetrating nor illuminating. Particularly for Beckett it seems to me that to do justice to the extraordinary relation in his work of sound and sense, another sort of musical language must be found, one of greater originality than what I hear as a certain superficiality in Erb allows him to find.

I was reminded a bit of Tchaikovsky, who writes beautiful music, but is not too sure of the differences between Shakespeare and Dante, Juliet and Francesca, in contrast to Berlioz, who gives you assurance in every phrase that he can tell Virgil from Shakespeare and Juliet from Gretchen.

Divertimento by the 16-year old Mozart that Johanos chose is exuberantly inventive, particularly in the play of textures (besides strings there are four horns, and one each of flute, oboe, and bassoon), and it has a really touching Adagio in the style of a florid aria for strings alone. Johanos is a fine Mozart conductor, and the performance was both elegant and vigorous. The Dvorak D minor Symphony, a powerful and rich piece, went beautifully, too, in a wonderfully simple, unaffected way. The performance was spacious and relaxed more than fiery, and its energy was that of inner kind that you sense when the proportions are clarified with the utmost vividness.

The orchestra responded to Johanos with relaxed, warmly sonorous playing that was a great pleasure to hear. The horns were an exception: the virtuosic Mozart pieces clearly exposed their technical and musical insufficiencies, and they rather smudged the Dvorak as well. With Harold Wright as the new principal clarinetist, and with important and beneficial replacements in the flute, oboe, and trombone sections, the Boston Symphony sounds enormously improved this season, but that blary, uncertain, rhythmless horn group needs the Music Director's most serious attention.

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: JOHANOS' GUEST STINT

William Steinberg's assistant at Pittsburgh, Donald Johanos, was the second guest conductor of the season at Symphony. A youngish man out of the American heartlands—Cedar Rapids, Iowa High School, Eastman School, American Symphony, etc. he is one of a type of whom we will see more and more in the major conductorial posts as time goes on.

The program he chose was a very nice mix of style and period. It included Mozart's Divertimento No. 2 in D, K 131; Donald Erb's "Symphony of Overtures" and Dvorak's Symphony No. 7 in D minor. The response to the performance, at least as this corner perceived it, was an equally nice mix ranging from the emphatically affirmative to the blandly negative. The reaction here lies strictly in between.

Take the Mozart Divertimento, a gem of its ilk that had never hitherto been played by the orchestra. The sixteen-year-old Mozart takes material that is seldom far removed from "Ach du lieber Augustine" and suffuses it was a freshness and charming inventiveness that is sheer joy to hear. Particularly felicitous is the abundance of solo passages for the flute and more especially for a horn quartet. From accounts of the Friday performance one might have expected downright subversion from the latter of an otherwise silken rendition. Well, on Saturday, though the horns were on the rough and tough side, I thought that on the whole they performed passably. For the rest, the reading had a good deal of unevenness, but certainly not, as one seasoned auditor averred, to the point of sounding as if it were aleatory music.

Mr. Johanos' main efforts went into the Erb piece. This is a glittering post-Webern exercise in pointillisme, which showed most evident command of orchestral resources. Each of the four sections seeks to evoke the feelings of certain contemporary plays, the first, Jean Genet's "The Blacks," the second, Beckett's "Endgame", the third, Genet's "The Maids," and lastly Ionesco's "Rhinoceros." Although familiar with three of the plays, I found that the distinctiveness among the overtures was evasive; perhaps had I read the composer's detailed program notes in advance, though, the results may have been otherwise. Here was a genre with which the conductor was at one, and the rendition proceeded with verve and wit, and with a notable absence of that certain nervous strain which is so often attendant on first performances of difficult modern scores. And so, as is usually the case, it was Mozart that turned out to be the hard one.

Dvorak's Seventh Symphony, unaccountably on the shelf for the last forty years here until it emerged early in the Leinsdorf tenure, was receiving its third reading at these concerts since 1963. By now, then, we should have a good sense of it. For all the awkwardness of the development of the first movement, it is a beautiful and strongly constructed piece which simply soars in places with its songfulness. Ideally a performance should exude bounce and color. Mr. Johanos' did not achieve that ideal, though it was by no means drab. Its problem was too much understatement and lack of sharp contour. But the players' response was always sensitive and the orchestral sound, as had been the case all evening, was invariably first

INCORRECT PAGINATION

12

Delightful Canticle No. 3 Substituted on Symphony Program

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 5 1970
New England Newsclip

By HARRY NEVILLE

Harrison Birtwistle's "Tragoedia" was removed from yesterday's Boston Symphony program, presumably because in a schedule that also included Nielsen's Fifth Symphony there was insufficient rehearsal time to put it together properly.

The omission is regrettable since Birtwistle, one of the most interesting of Britain's younger composers, is so little heard here, and one hopes that "Tragoedia" can be rescheduled later.

THE LOSS DID HAVE a delightful consequence, and that was the substitution of Lou Harrison's Canticle No. 3, which will be heard again at tonight's concert. The work is scored for seven players: ocarina, guitar and a percussion ensemble (five players) which includes six muted iron pipes, five muted brake drums, three suspended brake drums, six water buffalo bells, two Egyptian rattles, three elephant bells (small, medium and large) and a variety of other arcane and not so arcane instruments.

One might expect from this assemblage some pretty raucous sounds, and one would be entirely wrong, for what Harrison wrote is a work of unusual subtlety, refinement and charm — one whose rhythmic patterns and sonic surface suggest Eastern music but whose formal scheme establishes a Western context.

In a beautifully conceived program, Michael Tilson Thomas also conducted Haydn's Symphony No. 97 in C. Thomas is a splendid interpreter of Haydn, partly because he conveys so well a certain hard to describe quality — "lusty elegance" comes close, I believe — that is present in much of Haydn's music.

ONCE AGAIN I was struck by Thomas' absolutely right tempos, by his keen ear for balances, and by his excellent control of rhythmic energy.

The afternoon closed with Nielsen's Fifth Symphony. This is a work whose programmatic significance — the struggle between the forces of light and darkness — always has seemed to this listener a little too blatant to be successful. I should add, however, that Thomas, who has a superb grasp of the work's architectural dynamics, came close to coverting me yesterday.

By any reasonable standards the orchestra's principal clarinetist, Harold Wright, would have exhausted his quota of superlatives from this column. Standards that are merely reasonable seem inadequate for this artist, however, and mention will have to be made of his stunningly beautiful playing of the clarinet solo at the end of the first movement of the Nielsen.

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon December 4 1970 at 2 o'clock
Saturday evening December 5 1970 at 8.30
Thursday evening December 17 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BIRTWISTLE — Tragoedia
Prologue – parodos – strophe 1 – antistrophe 1 – epeisodion – strophe 2 – antistrophe 2 – exodos

first performance in Boston

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Adagio – vivace
Adagio ma non troppo
Menuetto & trio: allegretto
Presto assai

intermission

NIELSEN — Symphony no. 5 op. 50
Tempo giusto – adagio non troppo
Allegro – presto – andante un poco tranquillo – allegro

BOSTON GLOBE DEC 6, 1970

BSO's Thomas conducts Nielsen's 5th

By Michael Steinberg
Globe Staff

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Perhaps it is because the scenario of the second movement is less challenging that the music, though it is all absorbing to listen to and worked out with great skill, makes a more obvious sort of impression. Nielsen has something to say that nobody else has quite thought to say, and he has a voice of his own in which to say it as well as the persuasive, projective power to make you listen. The discovery of Nielsen, late though it was, is a real enrichment of our musical experience. Now that the Boston Symphony has done the 5th Symphony several times, also the 3rd and 6th Symphonies and the Flute Concerto, they will, I hope, soon give us the vibrant 4th as well. The performance yesterday of the 5th was persuasive on all counts, and there was distinguished solo playing, from Arthur Press as the enraged drummer and from clarinetist Harold Wright.

The concert was to have begun with the first performance here of "Tragoedia" by the young English composer, Harrison Birtwistle. Thomas, however, decided that the piece was not yet ready to go as well as he thought it should—it was postponed rather than cancelled, and a new date will be announced soon—and that decision brought the unexpected pleasure of a second hearing of Lou Harrison's Canticle No. 3. It had been played on a couple of the Tuesday series in October (and reviewed then), and once again it came across as a fresh, delightful, surprising, exquisitely scored work. This time, too, it pleased the audience very much indeed.

The program also included Hayden's Symphony No. 97 in C major, one of the greatest of the London series that is witty in a particularly cool way, and one where Haydn is most adventurous about the orchestra itself, so much so that he keeps offering written-out, varied repeats to accommodate his flow of fantasy in scoring. From Thomas's conducting I could tell that he knows what is supposed to happen in the piece, even though rather little of it did, in fact, happen, the performance being strangely lifeless and distant as well as inelegantly played.

Symphony: drums and trumpets

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Of Haydn's 104 symphonies, some are bound to be more engaging than others, and No. 97 seems to be one of the others. On Friday afternoon, at least, it meandered on its course proficiently, but without exuding much charm—less a matter of performance than of musical content, which occasionally explodes pleasantly, in a firecracker kind of way, then goes blithely on its course.

By contrast, the program's "big work"—Carl Nielsen's Fifth Symphony — is all sound and fury. Gradually, it is working its way into the symphonic repertory (the BSO last played it two years ago), where it will have no difficulty making an impression on first-time hearers. It is constructed on a grand scale, with deft musical effects to accentuate its at once somber and urgent cast. One cannot help but respond, for instance, to the rhythmic first-movement battle between the insistent snare-drum (superbly played by Arthur Press) and the orchestra's textural grandeur, or the pacifying influence of Harold Wright's beautiful clarinet solo which brings the movement to an end. And so, hopefully, it will win the status of an old acquaintance.

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CHRISTIAN SCIENCE MONITOR DEC 7, 1970

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 4 1970
New England Newsclip

More matter? art?

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—RICHARD BUELL

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY
DEC 15 1970

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
NOV 29 1970

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INCORRECT PAGINATION

12

Delightful Canticle No. 3 Substituted on Symphony Program

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 5 1970
New England Newsclip

By HARRY NEVILLE

Harrison Birtwistle's "Tragoedia" was removed from yesterday's Boston Symphony program, presumably because in a schedule that also included Nielsen's Fifth Symphony there was insufficient rehearsal time to put it together properly.

The omission is regrettable since Birtwistle, one of the most interesting of Britain's younger composers, is so little heard here, and one hopes that "Tragoedia" can be rescheduled later.

THE LOSS DID HAVE a delightful consequence, and that was the substitution of Lou Harrison's Canticle No. 3, which will be heard again at tonight's concert. The work is scored for seven players: ocarina, guitar and a percussion ensemble (five players) which includes six muted iron pipes, five muted brake drums, three suspended brake drums, six water buffalo bells, two Egyptian rattles, three elephant bells (small, medium and large) and a variety of other arcane and not so arcane instruments.

One might expect from this assemblage some pretty raucous sounds, and one would be entirely wrong, for what Harrison wrote is a work of unusual subtlety, refinement and charm — one whose rhythmic patterns and sonic surface suggest Eastern music but whose formal scheme establishes a Western context.

In a beautifully conceived program, Michael Tilson Thomas also conducted Haydn's Symphony No. 97 in C. Thomas is a splendid interpreter of Haydn, partly because he conveys so well a certain hard to describe quality — "lusty elegance" comes close, I believe — that is present in much of Haydn's music.

ONCE AGAIN I was struck by Thomas' absolutely right tempos, by his keen ear for balances, and by his excellent control of rhythmic energy.

The afternoon closed with Nielsen's Fifth Symphony. This is a work whose programmatic significance — the struggle between the forces of light and darkness — always has seemed to this listener a little too blatant to be successful. I should add, however, that Thomas, who has a superb grasp of the work's architectural dynamics, came close to coverting me yesterday.

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Tempo giusto – adagio non troppo
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BOSTON GLOBE DEC 6, 1970

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BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 4 1970
New England Newsclip

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BOSTON
BOSTON
DEC 15 1970

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
NOV 29 1970

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INCORRECT PAGINATION

Roths to Play With Boston Symphony

SALEM, ORE.
OREGON STATESMAN
D. 35,000 S. 35,500
DEC 10 1970

A Salem man and his wife, Mr. and Mrs. Kenneth Roth, will be two of the guest performers to appear with the Boston Symphony on Friday and Saturday of this week and the following Tuesday. Kenneth, son of the Marvin Roths, and Nancy are working on their master's degrees in performance of early music at the New England Conservatory of Music in Boston.

William Steinberg is conductor of the Symphony, which will perform a composition by Gunther Schuller, president of the New England Conservatory. The work is entitled "Concerto for Renaissance instruments and Symphony Orchestra. This will be the first public performance of the concerto.

Renaissance Instruments

Both Kenneth and Nancy play early Renaissance instruments, including the recorder, lute, racquette and baroque oboe. The latter will be played by Mr. Roth with the Symphony. They both performed each evening at the Shakespearean Festival in Ashland last summer and hope to return this coming season.

The Roths are planning to come West for Christmas and will visit in Salem at the Marvin Roth home and in Santa Barbara, Calif. with her parents. Mr. Roth played the oboe with the Salem Junior Symphony and the Salem Community Symphony before going East to school.

GUNTHER SCHULLER

Museum piece

Program note by the composer

Schuller was born in New York on November 22 1925. He completed *Museum piece* last month. The work was commissioned by the Museum of Fine Arts, Boston, in celebration of its centennial year.

The group of renaissance instruments includes 2 sopranino recorders, 2 soprano recorders, 2 alto recorders, tenor recorder, renaissance bass flute; 2 soprano shawms, 2 alto shawms, bass shawm (the shawm was the European precursor of the oboe); 3 alto crumhorns, tenor crumhorn, bass crumhorn (the crumhorn, another early member of the oboe family, has its reed covered by a pierced cap, so that its sound is as unchangeable as that of an organ reed); bass racket (another member of the oboe family, the racket is a short, thick cylinder of wood pierced lengthways by ten cylindrical channels connected to form a continuous tube); 2 cornetti (wooden instruments with cup-shaped mouthpieces); sackbut (the ancestor of the trombone); 3 viole da gamba; 2 lutes; harpsichord; regal (a portable reed organ); triangle and drum.

The instruments of the symphony orchestra required are 2 flutes, piccolo, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, tuba, timpani, triangle, cymbals, tambourine, snare drum, harp, celeste, piano and strings.

Museum piece is the fulfillment of a long-time desire to compose a work which would juxtapose the sonorities and special qualities of Renaissance instruments with the instruments of the modern symphony orchestra. I thought it particularly apt to write such a work on this occasion, since the Boston Museum of Fine Arts owns a fine collection of old instruments — some of which are being used in these performances — and further, it would enable three of Boston's most venerable institutions to collaborate on this project: the Museum through its commissioning of the work and permitting the use of its old instruments, the Boston Symphony for supplying the 'modern orchestra', the New England Conservatory for supplying the fifteen soloists, all members of the Conservatory's *Collegium Musicum* (Director: Daniel Pinkham).

The piece is in four movements. In the first of these, *Rustic shimmerings*, a very light, transparent, shimmering background in solo instruments of the orchestra sets off the one-by-one entrance of the Renaissance instruments: soprano and alto recorders, soprano shawm, alto and bass crumhorns, cornetto and sackbut. This initial flurry of sound leads to a sustained section in which three gambas and the regal (a small Renaissance reed organ) provide a 'pedal point' accompaniment for a recorder cadenza. A chatty *Allegro* for the full solo ensemble forms the main body of the movement, ending quietly with a lyric Renaissance bass flute solo, accompanied sparsely by lute and harpsichord.

By way of contrast, the second movement is a lively *Scherzo* titled *A play of sonorities (duets and trios)*. As this title implies, various duet and trio combinations are played against each other, with a particular emphasis on alternating the 'ancient' and 'modern' counterparts. Thus, two flutes are juxtaposed with two recorders, two oboes with two shawms, two bassoons with bass shawm and a bass racket (an ancestor of the modern bassoon), two clarinets with two crumhorns. The three old 'brass' instruments — two cornetts and sackbut (N.B. the cornetts

over WBAI, he broadcast a weekly program entitled 'Contemporary music in evolution', which presented an analysis of contemporary music from 1900 to the present. Subsequently this series was heard over stations of the National Association of Educational Broadcasters.

As a teacher, Gunther Schuller was acting head of the Composition

The musical composition that the Museum of Fine Arts commissioned Gunther Schuller, president of the financially ailing New England Conservatory of Music, to write for its centennial gets its premiere performances by the Boston Symphony Orchestra during this weekend's concerts. It's the first time the museum, the conservatory and the orchestra ever got together on a joint venture.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 9 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon December 11 1970 at 2 o'clock
Saturday evening December 12 1970 at 8.30
Tuesday evening December 15 1970 at 8.30

TOC

WILLIAM STEINBERG *conductor*

SCHULLER Museum piece
Rustic shimmerings
A play of sonorities (duets and trios)
Serenades
Canzon da sonar

interr

CHO

SUZANNE CLEVERDON *regal*
RICHARD COOK *cornetto*
RAY CUTLER *sackbut*
SUSAN GILLESPIE *viola da gamba*
DAVID HART *alto crumhorn, tenor crumhorn, lute, drum*
ADRIENNE HARTZELL *viola da gamba*
NANCY JOYCE *soprano, alto and tenor recorders, alto crumhorn, renaissance bass flute*
GISELA KRAUSE *sopranino, soprano and alto recorders*
PHILIP LONG *bass crumhorn, bass shawm, triangle*
RAYMOND MASE *cornetto*
HENRY MOLLICONE *harpsichord*
KENNETH ROTH *soprano and alto shawm, bass racket, sopranino recorder*
ROBERT PAUL SULLIVAN *lute*
ELIZABETH STOLL *viola da gamba*
HENRY TERVO *soprano and alto shawm, alto crumhorn*

WAG

Friday
10.30

Joseph

world première

in celebration of the centennial of the Museum of Fine Arts, Boston

Kalichstein Will Debut With Boston Orchestra

BOSTON — The 10th pair of Friday -Saturday concerts by the Boston Symphony Orchestra take place Dec. 11 at 2 p.m. and Dec. 12 at 8:30 p.m.

William Steinberg, the orchestra's music director will conduct the orchestra, and piano soloist Joseph Kalichstein will make his debut.

The program will open with the world premiere of Tanglewood Artistic Director Gunther Schuller's "Museum piece," commissioned by the Museum of Fine Arts on the occasion of their 100th anniversary, followed by Toch's Symphony No. 2, Chopin's Piano concerto No. 2 with soloist Joseph Kalichstein and Wagner's Prelude to "Die Meistersinger."

Kalichstein, winner of the Leventritt Award in 1969, has appeared as soloist with the New York Philharmonic, the Minnesota Orchestra as well as the Chicago and Cleveland Orchestras. Born in Israel in 1946, he won scholarships from the America - Israel Cultural Foundation to study at the Shor Conservatory. In 1962 he came to New York to study with Edward Steuermann at the Juilliard School.

The third concert of the Cambridge Series will take place Tuesday at 8:30 p.m. Steinberg will conduct with Boston Symphony Concertmaster Joseph Silverstein as violin soloist. The program will include Lopatnikoff's "Festival Overture," Tchaikovsky's violin concerto and Beethoven's Seventh Symphony.

On Thursday night, the orchestra will play the second concert of the Providence Series at Veteran's Memorial Auditorium, Providence, R.I.

NEWS
SPRINGFIELD, MASS.
(E) 85,055
DEC 5 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 10 1970
New England Newsclip

Weekending will start with the Boston Symphony's premiere of Gunther Schuller's latest bit of composing — "Museum Piece" — which will stash into a reception line after the concert of the Museum of Fine Arts' International patrons who are also BSO subscribers (85 is the count to date). Schuller's home base, the New England BSO is making this its official 90th anniversary salute to the Museum's Centennial! Saturday subscribers will repeat the three-way gesture.

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
DEC 10 1970

Steinberg conducts symphony

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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 10 1970

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000
DEC 10 1970
New England Newsclip

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
DEC 10 1970

THE SOLOIST

JOSEPH KALICHSTEIN, who won the Leventritt Award in 1969, is still in his early twenties. He made his successful debut in New York three years ago, and has since that time been engaged as soloist with the New York Philharmonic, the Minnesota Orchestra and the orchestras of Cleveland, Pittsburgh, Detroit, Buffalo, Denver and New Haven. He has also signed a contract with RCA Records.

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MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975
DEC 10 1970

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200
DEC 10 1970
New England Newsclip

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MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
DEC 10 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
DEC 10 1970

Gunther Schuller, Artistic Director of Tanglewood, was inaugurated as the ninth president of the New England Conservatory of Music on November 16 1967. He was brought up in an atmosphere of music — his father was a violinist of the New York philharmonic Orchestra — and at the age of twelve began himself to perform actively, joining the St Thomas Choir School as a boy soprano, and starting the study of composition, flute, and, later, french horn.

He started composing two years later, when he wrote his first symphony; he developed so rapidly in his study of the french horn that in 1942, at the age of sixteen, he was offered a professional position with the Ballet Theatre Orchestra. At seventeen, he became solo french horn with the Cincinnati Symphony, and the following year performed his own Horn Concerto with the orchestra directed by Eugene Goossens. By the time he was nineteen he had accepted a position in the Metropolitan Opera Orchestra. His Symphony for brass and percussion, written in 1949, received its first public performance under the direction of Leon Barzin and was later performed by the New York philharmonic under the direction of Dimitri Mitropoulos. In 1959, Gunther Schuller resigned his position as solo horn with the Metropolitan Opera Orchestra in order to devote more time to creative work.

He has received commissions from many of the major orchestras in this country: *Gala music,* written for the 75th Anniversary of the Chicago Symphony; *Spectra,* commissioned by the New York Philharmonic; *Seven studies on themes of Paul Klee,* commissioned by a Ford Foundation grant for the Minneapolis Symphony Orchestra. He was commissioned to write a ballet for the New York City Ballet which was choreographed by George Balanchine. Major European orchestras have also commissioned works: the opera *The Visitation* was commissioned by the Hamburg State Opera Company. This work was given its first American production by the San Francisco Opera Company in 1967, and has been presented since at the Metropolitan Opera in New York, and in other cities in Europe and America. His *String quartet* was commissioned by the Fromm Music Foundation for the University of Illinois; *Music for brass quintet* by the Elizabeth Sprague Coolidge Foundation; *Double quintet for woodwinds and brass* by the University of Southern California. *The sacred cantata — Psalm XCVIII,* written on commission from the American Guild of Organists, received its first performance at the Guild's annual convention in Atlanta, Georgia, in June 1966 and was heard in Boston in December 1967 in a concert at Symphony Hall, performed by the New England Conservatory Chorus. One of Schuller's more recent works, *Triplum,* was commissioned by the New York Philharmonic for its 125th Anniversary celebrations and was recorded by the Orchestra with Leonard Bernstein conducting. In honor of its 60th Anniversary, the Junior League of Boston announced the commissioning of a children's opera to be written by Gunther Schuller. The opera, which was performed for the first time by the Opera Company of Boston on May 8 of this year, is set to a libretto by John Updike, based on the fairy tale *The fisherman and his wife* by the Brothers Grimm. Gunther Schuller's long association with John Lewis and the Modern Jazz Quartet has led him to compose many works for this group, as well as for Ornette Coleman and the late Eric Dolphy. An absorbing example of his compositions in the 'third stream' idiom is his *Conversations,* performed by the Modern Jazz Quartet and the Beaux Arts String Quartet in an album on Atlantic Records entitled *Third Stream Music.*

As a conductor, he has made guest appearances with the orchestras in Cincinnati, Los Angeles, St Louis, Baltimore, Minneapolis, Cleveland, New York, Chicago, Rochester, Washington and San Francisco. In Europe, he has conducted the BBC Symphony, the Berlin Free Radio Symphony, the Berlin Philharmonic, the Philharmonia Orchestra of London, the Philharmonic Orchestra of the French Radio (O.R.T.F.) as well as the Icelandic Symphony Orchestra. Last season he led concerts by the Boston Philharmonia, the Springfield Symphony and the Minnesota Orchestra.

A series of concerts entitled 'Twentieth Century innovations', sponsored by the Carnegie Hall Corporation, was organized and conducted by Schuller in New York City from 1963 through 1965. Also in New York, over WBAI, he broadcast a weekly program entitled 'Contemporary

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SCHULLER — Museum piece

Rustic shimmerings
A play of sonorities (duets and trios)
Serenades
Canzon da sonar

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ELIZABETH STOLL *viola da gamba*
HENRY TERVO *soprano and alto shawm, alto crumhorn*

world première

in celebration of the centennial of the Museum of Fine Arts, Boston

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NEWS
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As a teacher, Gunther Schuller was acting head of the Composition

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BOSTON, MASS.
WEEKLY CIRC. 7,600
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MELROSE, MASS.
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New England Newsclip

BACK BAY LEDGER
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NEWS
SPRINGFIELD, MASS.
(E) 85,055
DEC 5 1970

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The musical composition that the Museum of Fine Arts commissioned Gunther Schuller, president of the financially ailing New England Conservatory of Music, to write for its centennial gets its premiere performances by the Boston Symphony Orchestra during this weekend's concerts. It's the first time the museum, the conservatory and the orchestra ever got together on a joint venture.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 9 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 10 1970
New England Newsclip

Weekending will start with the Boston Symphony's premiere of Gunther Schuller's latest bit of composing — "Museum Piece" — which will stash into a reception line after the concert of the Museum of Fine Arts' International patrons who are also BSO subscribers (85 is the count to date). Schuller's home base, the New England BSO is making this its official 90th anniversary salute to the Museum's Centennial! Saturday subscribers will repeat the three-way gesture.

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GLOBE

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ton Symphony Orchestr

THE SOLOIST

-MINU
LEXIN

Department of the Berkshire Music Festival at Tanglewood from 1963 to 1965. In 1965, he was appointed Head of the Composition Department, succeeding Aaron Copland, and three years later Head of Contemporary Music Activities. He served on the faculty of Yale University as Associate Professor, a post he left to become President of the New England Conservatory.

His musico-analytical study of jazz, *Early jazz: its roots and musical development*, was published two years ago by Oxford University Press, the house which also published his book on Horn technique in 1962.

Gunther Schuller has been the recipient of such awards as a National Institute of Arts and Letters award in 1960, the Brandeis Creative Arts Award in 1960, and a Guggenheim Fellowship for two successive years. In 1967 he was elected a member of the National Institute of Arts and Letters, and is a member of the Music Panel of the National Endowment for the Arts. Earlier this year he was appointed by the Governor of Massachusetts to the Commonwealth's Council on the Arts and Humanities.

Works by Gunther Schuller have been performed by the Boston Symphony in past seasons, and Erich Leinsdorf conducted the recording of *Seven studies on themes of Paul Klee* for RCA Records. Schuller has himself conducted the Orchestra in 1964, 1966, 1967 and 1970.

ERNST TOCH
Symphony no. 2 op. 73
Program note by John N. Burk and the composer

Toch was born in Vienna on December 7 1887; he died in Los Angeles on October 1 1964. He composed the Second symphony in Zürich in 1951. The first performance was given on January 11 1952 by the Vienna Symphony Orchestra, conducted by Herbert Häfner, at the Grosser Musikvereins-Saal, Vienna. The Boston Symphony first played the Symphony on December 12 1952; Charles Munch conducted. Mr Munch repeated the work on February 18 and 19 1955.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, 2 harps, piano (4 hands), timpani (2 players), organ and strings.

When this symphony had its first performance in Vienna the program bore a message from the composer, here translated by himself:

'For many years I had been moved profoundly by the figure of a man whom I had come to revere more than any of those who live today and equal only to a handful of those who lived in the past. This vital experience I sought to express in the words of my dedication:

'To the man who kindled this work in me
To the lonely seer in time of darkness
To the only victor in a world of victims

ALBERT SCHWEITZER

(Schweitzer and I have never met personally, and I had never in any way corresponded with him.)

... Gunther Schuller ... Metropolitan Opera Orches- ... to creative work.

SALEM, ORE.
OREGON STATESMAN
D. 35,000 S. 35,500
DEC 10 1970

Roths to Play With Boston Symphony

A Salem man and his wife, Mr. and Mrs. Kenneth Roth, will be two of the guest performers to appear with the Boston Symphony on Friday and Saturday of this week and the following Tuesday. Kenneth, son of the Marvin Roths, and Nancy are working on their master's degrees in performance of early music at the New England Conservatory of Music in Boston.

William Steinberg is conductor of the Symphony, which will perform a composition by Gunther Schuller, president of the New England Conservatory. The work is entitled "Concerto for Renaissance instruments and Symphony Orchestra. This will be the first public performance of the concerto.

Renaissance Instruments

Both Kenneth and Nancy play early Renaissance instruments, including the recorder, lute, racquette and baroque oboe. The latter will be played by Mr. Roth with the Symphony. They both performed each evening at the Shakespearean Festival in Ashland last summer and hope to return this coming season.

The Roths are planning to come West for Christmas and will visit in Salem at the Marvin Roth home and in Santa Barbara, Calif. with her parents. Mr. Roth played the oboe with the Salem Junior Symphony and the Salem Community Symphony before going East to school.

GUNTHER SCHULLER

Museum piece

Program note by the composer

Schuller was born in New York on November 22 1925. He completed *Museum piece* last month. The work was commissioned by the Museum of Fine Arts, Boston, in celebration of its centennial year.

The group of renaissance instruments includes 2 sopranino recorders, 2 soprano recorders, 2 alto recorders, tenor recorder, renaissance bass flute; 2 soprano shawms, 2 alto shawms, bass shawm (the shawm was the European precursor of the oboe); 3 alto crumhorns, tenor crumhorn, bass crumhorn (the crumhorn, another early member of the oboe family, has its reed covered by a pierced cap, so that its sound is as unchangeable as that of an organ reed); bass racket (another member of the oboe family, the racket is a short, thick cylinder of wood pierced lengthways by ten cylindrical channels connected to form a continuous tube); 2 cornetti (wooden instruments with cup-shaped mouthpieces); sackbut (the ancestor of the trombone); 3 viole da gamba; 2 lutes; harpsichord; regal (a portable reed organ); triangle and drum.

The instruments of the symphony orchestra required are 2 flutes, piccolo, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, tuba, timpani, triangle, cymbals, tambourine, snare drum, harp, celeste, piano and strings.

Museum piece is the fulfillment of a long-time desire to compose a work which would juxtapose the sonorities and special qualities of Renaissance instruments with the instruments of the modern symphony orchestra. I thought it particularly apt to write such a work on this occasion, since the Boston Museum of Fine Arts owns a fine collection of old instruments — some of which are being used in these performances — and further, it would enable three of Boston's most venerable institutions to collaborate on this project: the Museum through its commissioning of the work and permitting the use of its old instruments, the Boston Symphony for supplying the 'modern orchestra', the New England Conservatory for supplying the fifteen soloists, all members of the Conservatory's *Collegium Musicum* (Director: Daniel Pinkham).

The piece is in four movements. In the first of these, *Rustic shimmerings*, a very light, transparent, shimmering background in solo instruments of the orchestra sets off the one-by-one entrance of the Renaissance instruments: soprano and alto recorders, soprano shawm, alto and bass crumhorns, cornetto and sackbut. This initial flurry of sound leads to a sus-

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Program Editor ANDREW RAEBURN

TOCH Symphony no. 2 op. 73

Allegro fanatico (like an incantation)
Very light, skimming, shadowy
Adagio
Allegro

intermission

CHOPIN Piano concerto no. 2 in F minor op.21

Maestoso
Larghetto
Allegro vivace

JOSEPH KALICHSTEIN

WAGNER Prelude to 'Die Meistersinger von Nürnberg' *

Friday's concert will end about 4 o'clock; Saturday's and Tuesday's about 10.30

Joseph Kalichstein plays the Steinway piano

Many of the old instruments played in the performance of *Museum piece* belong to the Leslie Lindsey Mason Collection of Early Musical Instruments in the Museum of Fine Arts. They are used by kind permission of the Museum.

Kalichstein Will Debut With Boston Orchestra

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BOSTON, MASS.
WEEKLY CIRC. 7,600
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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 10 1970

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000
DEC 10 1970
New England Newsclip

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
DEC 10 1970

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SALEM, ORE.
OREGON STATESMAN
D. 35,000 S. 35,500

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RECORD-AMERICAN
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(M&E) 433,300

DEC 9 1970

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Allegro

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NEWS
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(E) 85,055

DEC 5 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 10 1970
New England Newsclip

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MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

DEC 10 1970
New England Newsclip

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

DEC 10 1970
New England Newsclip

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DEC 10 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

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NEWS
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DEC 5 1970

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(S) 466,577
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New England Newsclip

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New England Newsclip

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DEC 10 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
DEC 10 1970

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY
DEC 10 1970
New England Newsclip

14

Symphony: 'Museum Piece'

By HARRY NEVILLE

To help celebrate its centennial year the Boston Museum of Fine Arts commissioned a commemorative work from Gunther Schuller, and the result, "Museum Piece," was played for the first time at yesterday afternoon's Boston Symphony concert. William Steinberg conducted and the work will be repeated at tonight's and Tuesday night's performances.

Schuller's happy and quite appropriate idea was to write a work "which would juxtapose the sonorities and special qualities of Renaissance instruments with the instruments of the modern symphony orchestra." For this purpose he employed a slightly reduced symphony orchestra and an assortment of old instruments that includes recorders, shawms, crumhorns, sackbut, cornetti, lutes, harpsichord, regal, viole da gamba, etc. These were played by 15 members of the New England Conservatory Collegium Musicum, whose vivid costumes (which I took to be Elizabethan) lent yet another exotic touch to the occasion.

LASTING ABOUT 20 minutes, "Museum Piece" is in four movements, the titles of which — "Rustic Shimmerings," "A Play of Sonorities (Duets and Trios)," "Serenades" and "Canzon da Sonar" — accurately suggest the moods and impressions created by the music. My own favorite was the second movement, a scherzo in which there is much playful contrasting of a particular kind of ancient instrument with its modern descendant — shawms, for example, against oboes.

The orchestration is characterized by immense skill and resourcefulness, and the overall musical effect is one of extreme restraint and delicacy. Festive but not pompously so. In all, as tasteful a commemorative tribute as the Museum could have wished.

JOSEPH KALICHSTEIN, winner of the 1969 Leventritt Award, was the soloist of the afternoon. In his first Boston appearance he performed Chopin's Second Piano Concerto and showed himself to be an artist of unusual capabilities. In fact, I've heard few performances of this concerto that were as forceful, lyric and poetic as this one. Kalichstein has a really convincing style of rubato playing. He takes quite a bit of liberty with tempo but never loses the basic pulse, and his phrases breathe with utter naturalness. I hope we may hear him again soon.

Ernst Toch's Symphony No. 2 is a pleasant enough work, and yet the most it does for this listener is to arouse admiration for its author's craftsmanship. There is too little that is vivid and distinctive in the writing, with the result that the music leaves a neutral impression. One would almost prefer to be annoyed.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 12 1970 New England Newscap

BSO premieres Schuller's 'Museum'

By Michael Steinberg
Globe Staff

"Museum Piece," which had its first performance at yesterday afternoon's Boston Symphony concert, William Steinberg conducting, is Gunther Schuller's response to a commission offered by the Museum of Fine Arts in celebration of its centennial. To make that response topical, Schuller gave "Museum Piece" a texture something like that of a concerto grosso, with a group of renaissance and baroque instruments, of which the Museum has a fine collection, taking the soloistic role. The performance itself reached out into another part of Schuller's life in that the old instruments were played by 15 members of the Collegium Musicum at the New England Conservatory, where he is president.

Schuller's music has sometimes been thin as to interior compositional substance — I would say that also of "Museum Piece" — but he has often been successful in presenting an interesting surface, particularly when stimulated by specifically instrumental problems and situations. The combination with modern symphony orchestra of an ensemble of cornetti, sackbut, recorders, lute, regal, shawms, crumhorns, gambas, and so forth, is a difficult challenge, but, disappointingly, it seems largely unmet in this curiously unresolved "Museum Piece." Much in it is adroitly done — the balances work, there is attractive exploitation of the sonorities of at least some of the instruments, there is some engaging dialogue across the generations (shawms and bassoons, lute and harp, old and new keyboards, etc.), the confrontations and liaisons of the two orchestras occur in nice variety — but I was left feeling that Schuller had not quite made up his mind what sort of work he really wanted to write.

Sometimes the old instruments live in Schuller's normal contemporary style, while at other moments they seem to play, just a little archly, as though in quotations. That unease, I think is where the main problem of "Museum Piece" is to be found. That part of the stylistic uncertainty of "Museum Piece" was underlined by having the Collegium Musicum in period costume, presenting them as decorative props rather than as participants in a genuine musical experience. The performance of the four-movement work, which takes about 18 minutes, seemed careful and skilled.

After the Schuller, Steinberg conducted the Symphony No. 2 (1951) by Ernst Toch, Viennese by birth, living in Germany until coming to this country in 1935, dying in Los Angeles six years ago. His 2nd Symphony bears a dedication to Albert Schweitzer ("the lonely seer in time of darkness, the only victor in a world of victims") and, as epigraph, the words of Jacob to the Angel, "I will not let thee go except thou bless me."

I do not know how specifically to relate the music to either piece of nonmusical information; I do know that it conveyed to me an extraordinarily compelling sense of having something to say. Its language is Mahler-plus, its gestures are broad and anguished, its exterior is almost aggressively unruly and inelegant. There are post-Romantic cliches and there are moments of great originality, particularly in scoring. This, too, is music in some respects unresolved, but I found the sense of the man behind the music and of the need for this music to be written strong and moving. The performance was lively, but not always ideally neat.

The music after intermission was Chopin's F minor Piano Concerto, with watery playing of the solo by Joseph Kalichstein, and Wagner's "Meistersinger" Prelude.

GLOBE
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(S) 566,377
DEC 10 1970 New England Newscap

BMFA commission scored for old instruments

BSO to premiere Schuller's 'Museum Piece'

The Boston Symphony Orchestra under the direction of William Steinberg will present the world premiere of Gunther Schuller's "Museum Piece" in three concerts tomorrow, Dec. 12, and 15.

The performances will be given at 2 p.m. on Friday, 8:30 p.m. on Saturday, and 8:30 p.m. on Tuesday.

Commissioned by the Museum of Fine Arts for its centennial celebrations, the new work is scored for reduced symphony orchestra and Renaissance instruments. Fifteen soloists from the New England Conservatory Collegium Musicum will perform on the old instruments which include recorders, shawns, crumhorns, sackbut, lutes, and violas da gamba.

According to Schuller — who is president of the Conservatory and who has received commissions from the New York Philharmonic, New York City Ballet and the Hamburg State Opera — the four-movement piece provided the opportunity to realize several long-standing ambitions. These were to "utilize the wonderful collection of old instruments at the Fine Arts Museum and the performance skills of N.E.C. Collegium students."

"The title 'Museum Piece' is not meant tongue-in-cheek," Schuller continued. As indicated in the symphony's accompanying program notes, the pitting of old and new instruments against one another symbolizes the tradition and innovation which characterize the three participating insitutitions which were founded in 1867, 1870 and 1881.

MONITOR
BOSTON, MASS.
(M) 210,850
DEC 14 1970 New England Newscap

BSO 'Museum Piece' is and maybe isn't one

By Louis Snyder

Gunther Schuller's "Museum Piece" had its first hearings anywhere in weekend performances by the Boston Symphony, conducted by William Steinberg. The title, let it be added, is factual rather than inferential.

In a cultural triple-play unusual for Boston, the Museum of Fine Arts, in celebration of its centennial, commissioned a work to be played by its musical counterpart, the BSO, from composer Schuller, president of another venerable local institution, the New England Conservatory of Music. The museum has a rare ancient instruments collection, the NEC has a group of 15 youthful experts (the Collegium Musicum) to play some of them, and Symphony has its famous sound to frame them all. With these highly valuable ingredients, Mr. Schuller set to work. The result—"Museum Piece."

The four-movement work, subtitled "Rustic Shimmerings," "Play of Sonorities," Serenades, and Canzon da Sonar, employs the ancient instruments in various combinations with one another and with their more "modern" counterparts in the main orchestra. As might be expected, there are sounds intriguing, unusual, and in a few cases barely audible from recorders, sackbuts, shawms, rackets, lutes, and a regal (reed organ), to name a few. Mr. Steinberg, and the young playing the old, and the older playing the newer instruments performed knowingly and diligently.

No doubt Mr. Schuller will make revisions so that "Museum Piece" will work with the brilliance of the idea which motivated it. As it is, the combinations and contrasts, which are the raison d'être of the piece, leave much to the imagination, and such a special effect as prescribed for the Serenades — dividing the Collegium into three groups, onstage, and offstage left and right — came off not at all. Neither placement nor content suggested any reason for this arrangement. However, the duets and trios of the second movement, and the beginning of the finale demonstrated how viable the work can be, and how useful to other orchestras with similar companies of Renaissance players in the offing.

The program was not without its other commanding interests. Ernst Toch's Symphony No. 2, played by the orchestra for the first time since 1955, is a work of decided individuality and consequent appeal. Dedicated to Albert Schweitzer (whom the late composer "never met personally" and with whom he "never in any way corresponded") the symphony holds its own, for the most part, as a forthright personal musical statement, dignified, kindly, and unsentimental.

After intermission came Joseph Kalichstein, 1969 Leventritt Award winner, in his BSO debut. Still in his 20's, this tall, substantial young man breezed through Chopin's Second Piano Concerto with airborne flexibility and a well-gauged touch, which provided another happy indication that the feeling for Chopin and the requirements for playing his works are not lost to the now generation. Contemporaries, and old-timers who must have heard quite a few legendary Chopin exponents in Symphony Hall, gave him a great reception.

The concert ended with the Prelude to "Die Meistersinger," which, on this program, replaced the usual lengthier symphonic tour de force as a display for the orchestra's sound and skills. This served the same purpose, however, and both Mr. Steinberg and his musicians seemed to enjoy cutting loose after their earlier concentrated tasks. To no one's surprise, Wagner seems to continue to become them all.

Tomorrow evening at 8:30 the program will be repeated at Symphony Hall.

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'Museum piece' proves nice afte rnoon

By Marjorie Sherman
Globe Staff

"Such a nice afternoon," said 96-year-old Mrs. Ward Thoron waving cheerful thanks as Boston Symphony staffers helped her from her wheelchair into her car after the premiere of Gunther Schuller's "Museum Piece" at yesterday's concert.

She's been listening to musical firsts for more than 70 years and still enjoys the three B's of symphonydom—Brahms, Beethoven and Bach.

The applause was polite for the newest work of the New England Conservatory president, commissioned by the museum as its centennial present for the BSO 90th. It brought the museum's international patrons (who are also BSO subscribers) together for a post-concert sherry and a commemorative scroll of the Schuller opus.

The John Whites, the Peter Seamans, Mrs. Paul Bernat talking with Mrs. Richard Ehrlich about the museum's Mayan tour in February, Mrs. Richard Thompson, and the BSO's two women trustees, Mrs. James H. Perkins and Fran (Mrs. Harris) Fahnestock, Mrs. David Bernstein, whose husband is a member of the board of overseers for Symphony were among the chosen half a hundred, along with Mrs. Albert Goodhue and Mrs. John Grandin Jr., co-chairmen of the Council of Friends.

Most fun of the afternoon, the Kenneth Rosses, in Boston from Germany with two "musts" on their brief first stay here. One was achieved when the Symphony box office "felt sure" they would be able to dig up three tickets for the Mahler next Friday (the Rosses have their daughter with them). The other best-of-Boston hope is three tickets for the Bruins, and yes, they just want to be able to buy them.

Steinberg conducts BSO in Mahler's 7th

By Michael Steinberg
Globe Staff

Mahler's 7th Symphony was introduced to Boston by Koussevitzky in 1948 (40 years after its premiere!), and William Steinberg's performance of it at yesterday's Boston Symphony concert was the first here since then.

This work, whose performances remain so rare even in this time of Mahler discovery, is a problematic one indeed. There are five movements, perceived as a triptych, with pieces on a large scale and of enormous weight on the outsides, and in the middle a set of three that are lighter in texture, individually shorter, though large enough when taken together to provide the triptych with a very spacious central panel. Lots of contrast is built into this scheme. The first movement, for example, is predominantly tragic; the finale, on the other hand, seems like a picture of Mahler stuck on a desert island without a score of "Meistersinger," trying to remember how the overture goes and becoming enraged because he can't. The three movements in the middle are, respectively, pastoral (ruminant?), sinister (or somewhere in a triangle defined by sinister, spooky, and grotesque) and serenade-like.

It is one of Mahler's most adventurous pieces, in the originality of its over-all form, in the harmony as it is worked out both in its largest dimensions as well as in many piquant details, and perhaps most so in the orchestral writing. The delicate, quasi chamber-musical textures of the two "night musics" and the scherzo, with their cowbells, the "Bartok pizzicati" that are so violent that the string snaps back against the fingerboard, the sounds of mandolin and guitar, are particularly fresh and special.

It seemed to me, though, that the 7th is a work that a lot of the time engages mainly what one might call Mahler's gift as an arranger. As a show of how to do it, it is always fascinating, but real musical, compositional, expressive urgency was something I sensed only in the Adagio introduction (and its recurrences) of the first movement, that tenebrous scherzo, and the amorous and charmingly fanciful fourth movement.

Mahler is a composer who asks his listeners not only for attention, but for sympathy, commitment, identification, and it may be that though I think of myself as someone who is really into Mahler, that yesterday just was not a day on which I could find the right wave length and hear what Mahler was saying, and that there is the reason I was inclined to react with so many reservations. I also suspect, though, that the performance had something to do with it. There were surely good points to it: it had energy, though mostly of a burly sort rather than the fiery kind that was also needed; the big tempo relationships were coherently worked out, which is anything other than easy in so diffuse a work; and it was resolutely anti-hysterical.

But perhaps Steinberg's anti-hysteria went too far. Not that you want a performance in which the music is swamped under a layer of gratuitous conductorial hysteria (as in some of Bernstein's and Solti's Mahler performances), but you do want one that conveys a sense of the madness in Mahler. Steinberg's reading, with its glossing over disruptive caesuras, its conversion of shrill, fortissimo woodwinds to passages played forte and with beautiful tone, its reduction of extremes altogether, normalized the music too much. it was as though Mahler had gone through a successful analysis and had talked all the conflicts and dissonances and bizarre fancies and juxta-positions out on Dr. Freud's couch rather than putting them into his symphonies.

The most damaging decision Steinberg made about performing the Mahler was to put the intermission between the first and second movements, the first having been preceded by Mozart's Linz Symphony. Mahler's first movement offers a possible, temporary ending, but the exchanges among solo winds in the second movement are not any possible kind of beginning. Then, given Mahler's special requirements from his audience, the disruption of atmosphere with an intermezzo all full of tobacco smoke and its counterpart in probably equally nonnutritive (not to say poisonous) conversation has a disastrous effect. Why not make a program of just the Mahler? It is, heaven knows, long enough and dense enough, and except for some beautifully finished playing, there was nothing in that terribly safe, ever so classical and respectful lumber through the Linz that made a strong plea for its inclusion.

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DEC 19 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon December 18 1970 at 2 o'clock
Saturday evening December 19 1970 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Symphony no. 36 in C K.425 'Linz'*
Adagio – allegro spiritoso
Andante
Menuetto & trio
Presto

MAHLER — Symphony no. 7
Langsam (adagio) – allegro con fuoco

intermission

Nachtmusik: allegro moderato
Schattenhaft: fliessend, aber nicht schnell
(Shadowy: flowing, but not fast)
Nachtmusik: andante amoroso
Rondo-finale: allegro ordinario

Revival of a schoolroom exile

By Michael Steinberg
Globe Staff

Giovanni Battista Viotti, whose Violin Concerto No.22 in A minor Joseph Silverstein played at last night's Boston Symphony concert, has at this point been pretty effectively exiled to the schoolroom. A couple of generations back, his concertos, particularly the 22d, used to be produced as company fare — Kreiser played this one with the Boston Symphony in three different seasons between 1913 and 1920 — and in his own day, or for part of it at least, Viotti was held in high regard as a violin virtuoso and as a composer.

A slightly older contemporary of Beethoven, Viotti spent less time in his native country than in France, where he was a special pet of Marie Antoinette's, a theater manager, and ameember of the National Guard; in England, where he conducted opera and failed as a wine merchant, and in Germany, where he mainly taught and composed. He was a prolific composer, not only for his own instrument, and the best of his music is commandingly serious even though lacking something in tightness and originality.

Perhaps one could say that he is half a composer, and that is the half that has to do with inventing attractive melodies and the occasional, colorful harmonic detail that really works effectively. Less good at knowing what to do with his material, he is apt to make forms that are stiff and excessively symmetrical. It is, for that matter, even a weakness of his most pleasing tunes that they rhyme rather too regularly, and if the Adagio of his 22d Concerto seems freer in that respect than the other two movements, that may be because its slower-moving phrases permit more elasticity within their own length.

At any rate, Viotti is worth a revival every so often, and I was delighted to have a chance to hear the Concerto No. 22. It is hard music to play much as Gluck's is, wanting somehow to be dignified and fiery at the same time. Joseph Silverstein went a considerable way toward giving the work what it needed: The fiddling as such was elegant, there was rigorous avoidance of that borscht style that is so completely inapplicable to this music, there was yric grace, and there were some effective embellishments and cadenzas of his own invention. What was lacking in the performance was a certain sense of freedom and fun as well as a truly fine ensemble with Michael Tilson Thomas and the orchestra. I don't imaine that the preparation of a Viotti concerto played by the concertmaster in one of the odd subscription series stands high in priority when it comes to the allocation of rehearsal time: I certainly had the feeling that the ensemble was the result more of expertness and good will than of careful planning.

The other works on the program—Haydn's Symphony No. 97 and the 5th Symphony of Carl Nielsen—were repeats from earlier Boston Symphony concerts this season.

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DEC 30 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening December 29 1970 at 7.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 97 in C
Adagio – vivace
Adagio ma non troppo
Menuetto & trio: allegretto
Presto assai

VIOTTI — Violin concerto no. 22 in A minor
Moderato
Adagio
Agitato assai
JOSEPH SILVERSTEIN

intermission

NIELSEN — Symphony no. 5 op. 50
Tempo giusto – adagio non troppo
Allegro – presto – andante un poco tranquillo – allegro

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

DEC 19 1970

Mozart, Mahler in Double Bill

By HARRY NEVILLE

Mozart and Mahler formed the double bill conducted by William Steinberg at yesterday afternoon's Boston Symphony concert. The program opened with Mozart's Symphony No. 36 ("Linz"), of which Steinberg gave an unusually lyrical, smooth flowing performance.

My personal preference is for a tauter, more sharply pointed reading than Steinberg's, especially in the outer movements where slightly faster tempos and better inflected rhythms would have highlighted some of the score's underlying wit and humor. Though not by any means devoid of force the reading was one that emphasized grace and geniality and Steinberg made an altogether convincing case for this approach. The warm, luminous playing of the strings and woodwinds was an especial pleasure of the afternoon.

THE SEVENTH Symphony is one of Mahler's least played scores, partly no doubt because of its enormous technical and interpretive difficulties. These are no greater, however, than those found in some of the more popular Mahler symphonies, and perhaps the truth of the matter is that for most people the Seventh lacks the force of any of the others. In any event, the performance was the first by the Boston Symphony since Serge Koussevitzky led the work in 1948.

Steinberg, who conducted without score, obviously knows the work inside out. His handling of the many difficult transitions of tempo was masterful, and I thought too that he was successful for the most part in solving the overwhelming problems of orchestral balance. Nevertheless, the performance struck this listener as a much needed final rehearsal a performance in which the players were insufficiently free of the notes to cope adequately with the music.

THE FIRST MOVEMENT of the Seventh is my least favorite of Mahler's symphonic creations. There are only a few moments when its substance seems equal to its rhetoric, and the music as a whole does not convey an impression of natural, organic growth. That reservation, however, did not make me react favorably to having this movement isolated (with the Mozart) on the first half of the program.

A great deal of the second movement's dramatic impact is destroyed if it is delayed until after intermission. It seems a strange view indeed that the work's length can be tolerated only at the expense of its musical unity.

Boston Symphony weekend concert

BOSTON — Willia mSteinberg conducts the 11th pair of Friday Saturday concerts by the Boston Symphony Orchestra Friday afternoon, Dec. 18 at 2 p.m and Saturday evening, Dec. 19 at 8:30 p.m.

Steinberg, the orchestra's music director, conducts Mozart's Symphony no. 36 and Mahler's Seventh symphony.

The fifth concert of the Tuesday "A" series takes place Tuesday evening December 15 at 8:30 p.m. William Steinberg conducts with piano soloist Joseph Kalichstein. The program opens with Gunther Schuller's Museum Piece, followed by Toch's Second Symphony, Chopin's Piano concerto no. 2 with piano soloist Joseph Kalichstein. The program concludes with Wagner's Prelude to Die Meistersinger.

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FRANKLIN, MASS.
WEEKLY 3,940

DEC 10 1970

INFORMATION OBSCURED

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Rondo-finale: allegro ordinario

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Chairman Ladies Commit[illegible]

[illegible]HE SOLOIST

[illegible]SEPH SILVERSTEIN, concertmaster of the [illegible]ston Symphony Orchestra since 1962, [illegible]ned the Orchestra seven years earlier at [illegible] age of twenty-three, the youngest mem[illegible]r at that time. Born in Detroit, he studied [illegible] the Curtis Institute in Philadelphia, and [illegible]er with Joseph Gingold and Mischa Mis[illegible]cakoff. He was a prize winner in the 1959 [illegible]een Elisabeth of Belgium International [illegible]mpetition, and a year later won the [illegible]umberg Foundation Award. Before com[illegible] to Boston he played in the orchestras of Houston, Denver and [illegible]iladelphia.

[illegible]eph Silverstein has established an international reputation as soloist [illegible] as first violin of the Boston Symphony Chamber Players. In 1967 he [illegible] their tour to the Soviet Union, Germany and England, and in 1969 [illegible]our to the Virgin Islands and Florida. During past seasons he has [illegible]rformed with the Orchestra concertos by Bartók and Stravinsky (which [illegible] has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, [illegible]oenberg and Sibelius; the Brahms he also played with Leopold [illegible]kowski and the American Symphony Orchestra in New York. During [illegible] 1970 Berkshire Festival he was soloist with the Boston Symphony [illegible] Stravinsky's Violin concerto in D.

[illegible] is violinist of the Boston Symphony String Trio and first violinist of [illegible] Boston Symphony String Quartet, and as violinist of the Boston [illegible]nphony Chamber Players Joseph Silverstein has made many record[illegible]s of chamber music both for RCA and Deutsche Grammophon. Chair[illegible]n of the Faculty of the Berkshire Music Center at Tanglewood, he [illegible] teaches privately. Last year he received an honorary Doctorate of [illegible]sic from Tufts University. During the 1969-1970 season he made his [illegible]but as conductor with the Boston Symphony and Boston Pops [illegible]chestras.

The House of Quality
Since 1858
Kakas

Steinberg conducts BSO in Mahler's 7th

By Michael Steinberg
Globe Staff

Mahler's 7th Symphony was introduced to Boston by Koussevitzky in 1948 (40 years after its premiere!), and William Steinberg's performance of it at yesterday's Boston Symphony concert was the first here since then.

This work, whose performances remain so rare even in this time of Mahler discovery, is a problematic one indeed. There are five movements, perceived as a triptych, with pieces on a large scale and of enormous weight on the outsides, and in the middle a set of three that are lighter in texture, individually shorter, though large enough when taken together to provide the triptych with a very spacious central panel. Lots of contrast is built into this scheme. The first movement, for example, is predominantly tragic; the finale, on the other hand, seems like a picture of Mahler stuck on a desert island without a score of "Meistersinger," trying to remember how the overture goes and becoming enraged because he can't. The three movements in the middle are, respectively, pastoral (ruminant?), sinister (or somewhere in a triangle defined by sinister, spooky, and grotesque) and serenade-like.

It is one of Mahler's most adventurous pieces, in the originality of its over-all form, in the harmony as it is worked out both in its largest dimensions as well as in many piquant details, and perhaps most so in the orchestral writing. The delicate, quasi chamber-musical textures of the two "night musics" and the scherzo, with their cowbells, the "Bartok pizzicati" that are so violent that the string snaps back against the fingerboard, the sounds of mandolin and guitar, are particularly fresh and special.

It seemed to me, though, that the 7th is a work that a lot of the time engages mainly what one might call Mahler's gift as an arranger. As a show of how to do it, it is always fascinating, but real musical, compositional, expressive urgency was something I sensed only in the Adagio introduction (and its recurrences) of the first movement, that tenebrous scherzo, and the amorous and charmingly fanciful fourth movement.

Mahler is a composer who asks his listeners not only for attention, but for sympathy, commitment, identification, and it may be that though I think of myself as someone who is really into Mahler, that yesterday just was not a day on which I could find the right wave length and hear what Mahler was saying, and that there is the reason I was inclined to react with so many reservations. I also suspect, though, that the performance had something to do with it. There were surely good points to it: it had energy, though mostly of a burly sort rather than the fiery kind that was also needed; the big tempo relationships were coherently worked out, which is anything other than easy in so diffuse a work; and it was resolutely anti-hysterical.

But perhaps Steinberg's anti-hysteria went too far. Not that you want a performance in which the music is swamped under a layer of gratuitous conductorial hysteria (as in some of Bernstein's and Solti's Mahler performances), but you do want one that conveys a sense of the madness in Mahler. Steinberg's reading, with its glossing over disruptive caesuras, its conversion of shrill, fortissimo woodwinds to passages played forte and with beautiful tone, its reduction of extremes altogether, normalized the music too much. it was as though Mahler had gone through a successful analysis and had talked all the conflicts and dissonances and bizarre fancies and juxta-positions out on Dr. Freud's couch rather than putting them into his symphonies.

The most damaging decision Steinberg made about performing the Mahler was to put the intermission between the first and second movements, the first having been preceded by Mozart's Linz Symphony. Mahler's first movement offers a possible, temporary ending, but the exchanges among solo winds in the second movement are not any possible kind of beginning. Then, given Mahler's special requirements from his audience, the disruption of atmosphere with an intermezzo all full of tobacco smoke and its counterpart in probably equally nonnutritive (not to say poisonous) conversation has a disastrous effect. Why not make a program of just the Mahler? It is, heaven knows, long enough and dense enough, and except for some beautifully finished playing, there was nothing in that terribly safe, ever so classical and respectful lumber through the Linz that made a strong plea for its inclusion.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 565,377
DEC 19 1970

Revival of a schoolroom exile

By Michael Steinberg
Globe Staff

Giovanni Battista Viotti, whose Violin Concerto No.22 in A minor Joseph Silverstein played at last night's Boston Symphony concert, has at this point been pretty effectively exiled to the schoolroom. A couple of generations back, his concertos, particularly the 22d, used to be produced as company fare — Kreiser played this one with the Boston Symphony in three different seasons between 1913 and 1920 — and in his own day, or for part of it at least, Viotti was held in high regard as a violin virtuoso and as a composer.

A slightly older contemporary of Beethoven, Viotti spent less time in his native country than in France, where he was a special pet of Marie Antoinette's, a theater manager, and ameember of the National Guard; in England, where he conducted opera and failed as a wine merchant, and in Germany, where he mainly taught and composed. He was a prolific composer, not only for his own instrument, and the best of his music is commandingly serious even though lacking something in tightness and originality.

Perhaps one could say that he is half a composer, and that is the half that has to do with inventing attractive melodies and the occasional, colorful harmonic detail that really works effectively. Less good at knowing what to do with his material, he is apt to make forms that are stiff and excessively symmetrical. It is, for that matter, even a weakness of his most pleasing tunes that they rhyme rather too regularly, and if the Adagio of his 22d Concerto seems freer in that respect than the other two movements, that may be because its slower-moving phrases permit more elasticity within their own length.

At any rate, Viotti is worth a revival every so often, and I was delighted to have a chance to hear the Concerto No. 22. It is hard music to play much as Gluck's is, wanting somehow to be dignified and fiery at the same time. Joseph Silverstein went a considerable way toward giving the work what it needed: The fiddling as such was elegant, there was rigorous avoidance of that borscht style that is so completely inapplicable to this music, there was yric grace, and there were some effective embellishments and cadenzas of his own invention. What was lacking in the performance was a certain sense of freedom and fun as well as a truly fine ensemble with Michael Tilson Thomas and the orchestra. I don't imaine that the preparation of a Viotti concerto played by the concertmaster in one of the odd subscription series stands high in priority when it comes to the allocation of rehearsal time: I certainly had the feeling that the ensemble was the result more of expertness and good will than of careful planning.

The other works on the program—Haydn's Symphony No. 97 and the 5th Symphony of Carl Nielsen—were repeats from earlier Boston Symphony concerts this season.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 565,377
DEC 19 1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)
DEC 19 1970

Mozart, Mahler in Double Bill

By HARRY NEVILLE

Mozart and Mahler formed the double bill conducted by William Steinberg at yesterday afternoon's Boston Symphony concert. The program opened with Mozart's Symphony No. 36 ("Linz"), of which Steinberg gave an unusually lyrical, smooth flowing performance.

My personal preference is for a tauter, more sharply pointed reading than Steinberg's, especially in the outer movements where slightly faster tempos and better inflected rhythms would have highlighted some of the score's underlying wit and humor. Though not by any means devoid of force the reading was one that emphasized grace and geniality and Steinberg made an altogether convincing case for this approach. The warm, luminous playing of the strings and woodwinds was an especial pleasure of the afternoon.

THE SEVENTH Symphony is one of Mahler's least played scores, partly no doubt because of its enormous technical and interpretive difficulties. These are no greater, however, than those found in some of the more popular Mahler symphonies, and perhaps the truth of the matter is that for most people the Seventh lacks the force of any of the others. In any event, the performance was the first by the Boston Symphony since Serge Koussevitzky led the work in 1948.

Steinberg, who conducted without score, obviously knows the work inside out. His handling of the many difficult transitions of tempo was masterful, and I thought too that he was successful for the most part in solving the overwhelming problems of orchestral balance. Nevertheless, the performance struck this listener as a much needed final rehearsal a performance in which the players were insufficiently free of the notes to cope adequately with the music.

THE FIRST MOVEMENT of the Seventh is my least favorite of Mahler's symphonic creations. There are only a few moments when its substance seems equal to its rhetoric, and the music as a whole does not convey an impression of natural, organic growth. That reservation, however, did not make me react favorably to having this movement isolated (with the Mozart) on the first half of the program.

A great deal of the second movement's dramatic impact is destroyed if it is delayed until after intermission. It seems a strange view indeed that the work's length can be tolerated only at the expense of its musical unity.

Boston Symphony weekend concert

BOSTON — Willia mSteinberg conducts the 11th pair of Friday Saturday concerts by the Boston Symphony Orchestra Friday afternoon, Dec. 18 at 2 p.m and Saturday evening, Dec. 19 at 8:30 p.m.

Steinberg, the orchestra's music director, conducts Mozart's Symphony no. 36 and Mahler's Seventh symphony.

The fifth concert of the Tuesday "A" series takes place Tuesday evening December 15 at 8:30 p.m. William Steinberg conducts with piano soloist Joseph Kalichstein. The program opens with Gunther Schuller's Museum Piece, followed by Tech's Second Symphony, Chopin's Piano concerto no. 2 with piano soloist Joseph Kalichstein. The program concludes with Wagner's Prelude to Die Meistersinger.

SENTINEL
FRANKLIN, MASS.
WEEKLY 3,940
DEC 10 1970

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon December 18 1970 at 2 o'clock
Saturday evening December 19 1970 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Symphony no. 36 in C K.425 'Linz'*
Adagio – allegro spiritoso
Andante
Menuetto & trio
Presto

MAHLER — Symphony no. 7
Langsam (adagio) – allegro con fuoco

intermission

Nachtmusik: allegro moderato
Schattenhaft: fliessend, aber nicht schnell
(Shadowy: flowing, but not fast)
Nachtmusik: andante amoroso
Rondo-finale: allegro ordinario

NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening December 29 1970 at 7.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 97 in C
Adagio – vivace
Adagio ma non troppo
Menuetto & trio: allegretto
Presto assai

VIOTTI — Violin concerto no. 22 in A minor
Moderato
Adagio
Agitato assai
JOSEPH SILVERSTEIN

intermission

NIELSEN — Symphony no. 5 op. 50
Tempo giusto – adagio non troppo
Allegro – presto – andante un poco tranquillo – allegro

16

THE SOLOIST

Twenty-seven year old HARVEY PITTEL first became interested in the saxophone as an undergraduate at the University of Southern California. While earning his Master of Music degree at Northwestern University, he took part in a three-month cultural exchange tour of the Far East as a member of the Northwestern University Saxophone Quartet. In 1966 he began advanced studies at the Juilliard School, playing in the United States Military Academy Band. Two years later Harvey Pittel was elected to a five-person executive board for the 1970 World Saxophone Congress. Last September he won second prize among saxophonists in the Concours international d'execution musicale in Geneva. Harvey Pittel teaches at three California universities, is director of the Los Angeles Saxophone Quartet, and is a clinician for the Selmer Instrument Company. He appears for the first time with the Boston Symphony Orchestra at these performances.

In praise of Michael Tilson Thomas

Michael Tilson Thomas, who at 26 is associate conductor of the Boston Symphony Orchestra, is a young man who proves that opportunity can knock even in the highly competitive world of serious music. You may recall that last season, because of the illness of William Steinberg, musical director of the orchestra, Thomas was required to substitute for Steinberg on the podium in a concert in New York. The result made musical history; Thomas was hailed by the tough New York critics as a conductor of unusual gifts.

For the remainder of last season, Thomas performed yeoman service as a substitute — so successfully, in fact, that he was promoted to his present post. Since his overnight success, I have watched young Thomas conduct on several occasions. Last week, however, at Symphony Hall, in the fourth program of the orchestra's Tuesday B Series, I thought that Thomas accomplished the most impressive conducting that I have yet heard and seen him do. His program — Haydn's "Symphony No. 97," Viotti's "Violin Concerto No. 22," with Joseph Silverstein as soloist, and Nielsen's "Symphony No. 5" — was led with assurance, with a nice sense of the fundamental architecture of each work, with lucidity and crispness of phrasing — in short, with first-rate musicianship. I left Symphony Hall convinced that in Thomas, the Boston Symphony has a "find," indeed — a young man who, with more experience, may very well become one of the outstanding conductors of our time.

Yes, opportunity does knock in the world of music — but when it knocks, one must be ready, in talent and determination, to make the most of it. Thomas obviously has risen admirably to the occasion.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

JAN 3 1971

New Engle News

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 7 1971

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: NEW YEAR'S SAMPLER

One had the feeling that there were more persons on the stage than in the seats on New Year's afternoon. The exiguousness of the Symphony Hall population did not seem to inhibit some excellent music making in Mr. Thomas' potpourri that consisted of Webern's Six pieces for orchestra, Bach's Brandenburg Concerto No. 3 in G, Dahl's Concerto for alto saxophone and wind orhestra, with Harvey Pittell as soloist in its first Boston performance and Debussy's "Images" pour orchestra.

Webern, who has influenced the direction of present day music perhaps as much as any composer, has finally become a fixture in local programs. Of his works none is more representative than the historic Six pieces in the total degree of organization, of dissonance, of the absence of melodic outline, and in the exquisite quality of the musical jewels adduced by this exercise in serial pointillisme. Yet for all that is so marvelously wrought into this composition—and the same could be said for just about everything that he wrote ever after—there remains not a whit of profile, of some handle of recognition for the beholder. Indeed, I could give good odds that if the Six pieces were to be served up as the latest effort of the young and fictitious contemporary composer, almost nobody whether player, listener or critic, would distinguish it, the prototype, from the countless modern works subsequently created in its image.

The Bach was performed quite literally as chamber music. There were only 11 players, and they sounded somewhat eerie and just a little rough in the vastness of the semi-empty auditorium. The strength of the Brandenburgs is such, however, that its magic was not long in taking over. As so often happens in a presentation of the Third, there was a formula designed to insert a slow movement in lieu of those two adagio chords that are the stumps between the two pulsating allegro movements in the regular version. Sometimes the formula works, sometimes it can prove catastrophic, as witness the one that old Dr. Koussevitsky used ceaselessly to perpetrate in his era. Mr. Thomas, following suggestions of the musicologist and harpsichordist Thurston Dart, tried as the Largo the slow movement from the seldom played violin in G (S.102). The more puristically inclined may have found that the anachonistic overshadowed the beauty, but here is one aye vote for the Dart arrangement and another for the superb execution of it by Messrs. Silverstein and Eskin.

Still another aye vote for execution goes to Harvey Pittell for his heroic exhibition in Ingmar Dahl's concerto. Beauty there was not, for this is a commodity distinctly remote from a saxophone. Debussy wrote a rhapsody and Ravel a concerto for the instrument, and now comes Dahl, a composer heard a good deal around here recently, in a composition much stronger than either. But a saxophone is something best rendered unto Guy Lombardo and left there. If anybody could salvage expressiveness from such a horn it was young Mr. Pittell; his control seemed infinite, his tone firm and straight, and his technique quite dazzling. The Dahl Concerto is decidedly more than a mere show case for an offbeat instrument. It has strength, assertiveness and personality and it was certainly performed with love. The limitation attributable to a sow's ears remains what it is, nevertheless.

It is some measure of Michael Tilson Thomas's nerve and verve that he took on the "Images." For a man could be forgiven a screen memory from Charles Munch's reign and post regency that it showed up every few concerts. A man might further expect the piece to be given a leave of absence for a decade or so. Back it was, though, trailing its touchingly evocative if uneven treatment of Scottish folk airsin the Gigue section, its distillation of Spanish scenes more limpidly set down than perhaps any native Spaniard succeeded in doing in the Iberia section, and the simultaneous joy and melancholy of French children set out in the Rondes de printemps. The conducting was sensitive and firmly controlled, and the shade of le beau Charles clearly will have to look to its laurels.

A full measure of nerve and verve will be in order this week-end when Mr. Thomas will give BSO audiences their first application of Karlheinz Stockhausen, whose art will be represented by his Punkte. Also Mr. Thomas' own arrangement of the Sederunt principles by the 18th century composer Perotin and Robert Schumann's "Rhenish" Symphony.

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon January 1 1971 at 2 o'clock
Saturday evening January 2 1971 at 8.30
Tuesday evening January 5 1971 at 8.30

MICHAEL TILSON THOMAS *conductor*

WEBERN — Six pieces for orchestra op. 6
- Langsam (Slowly)
- Bewegt (With movement)
- Mässig (Moderately)
- Sehr mässig (Very moderately)
- Sehr langsam (Very slowly)
- Langsam (Slowly)

BACH — Brandenburg concerto no. 3 in G S. 1048
- Allegro
- Largo (S. 1021)
- Allegro

DAHL — Concerto for alto saxophone and wind orchestra
- Recitative
- Adagio (passacaglia)
- Rondo alla marcia: allegro brioso

HARVEY PITTEL

first performance in Boston

intermission

DEBUSSY — 'Images' pour orchestre*
- Gigues
- Ibéria
  - Par les rues et par les chemins (In the streets and byways)
  - Les parfums de la nuit (The fragrance of the night)
  - Le matin d'un jour de fête (The morning of a festival day)
- Rondes de printemps (Spring round)

GLOBE
BOSTON, MASS.
(M) 237,967 (E
(S) 566,377

JAN 2 1971

Uncommonly lively concert

BSO performs Dahl, Webern

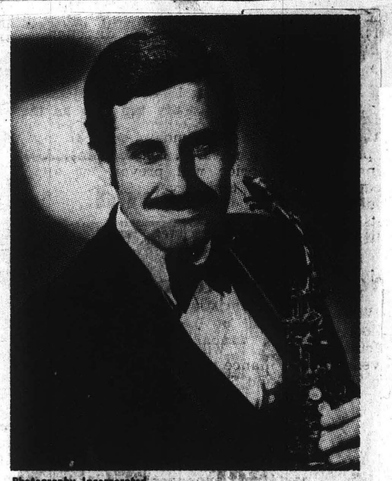
By Michael Steinberg
Globe Staff

Given the makeup of the Friday afternoon Boston Symphony audience, I would suppose it to be snow rather than hangovers that caused Symphony Hall to be less than half filled for the concert on New Year's Day. It's impressive what that kind of reduction of the audience does to eliminate the coughers, gabbers, bracelet ringers, and early leavers. For those interested and amibitious enough, Michael Tilson Thomas and the Boston Symphony gave a concert that for all but a few minutes was uncommonly lively and pleasing. Thomas had put together a program with characteristically unexpected juxtapositions, beginning with Webern's Six Pieces, Op. 6, in which a large orchestra is used as a pool from which to draw diverse kinds and sizes of ensemble, moving then to a Bach Brandenburg Concerto with just 10 strings and harpsichord, then to Ingolf Dahl's Alto Saxophone Concerto, in which the solo instrument is surrounded by winds, basses, and percussion, and finally to what in context seemed the "normal" full-orchestra writing of Debussy's three "Images."

Dahl's Concerto, which had not been played in Boston before, was a special pleasure. Dahl, of Swedish parentage, born in Germany, trained there and in Switzerland, and long a resident of the United States, died last summer at 58, and as a composer, conductor, pianist, musicologist, teacher, and a man who brought life wherever he went, he was one of the finest musicians ever to enrich this country. He was close to Stravinsky, and that closeness is to be heard often in the harmonies and the chord-spacings of the Saxophone Concerto he wrote in 1949 and revised four years later. Yet the Concerto is Stravinskian in only this most superficial sense, and what it says is quite remote from any expressive world Stravinsky's music has inhabited.

A forceful work, broadly laid out, and speaking through quite massive sonorities, it begins with a grandly dramatic recitative that subsides eventually into an eloquent passacaglia in Adagio. The finale is a rondo in march style, which returns toward the end to the cadenza-like gestures of the opening. It is a virtuoso piece of the most demanding sort, but the virtuosity is organic rather than self-serving, and Dahl's writing for the solo instrument is liberated from cliche and something like a fresh discovery really of the saxophone with its flexibility and glowing, penetrating sound. The soloist was Harvey Pittel, a 27-year-old player from California and, like Thomas, a Dahl pupil. He is a superb musician and instrumentalist, with an elegant sense of phrase, vast technical resources, and a beautiful, firmly centered tone that is far removed from the lachrymose and wobbly squall served up by most saxophonists.

Of both the Webern Six Pieces (done in the 1928 revised edition) and the Debussy "Images," Thomas and the orchestra gave lucidly defined, transparent, flexible, and beautifully flowing performances. What did not work at all was the 3rd Brandenburg Concerto, burdened by an extraneous and unnecessary slow movement (from the G major Sonata for violin and figured bass) that introduced a disturbing change of texture, but really killed by the elephantine basses, slow tempi, tumbling rhythms, and porridgy sound. Ironically, the one part that was nicely played was the alien Largo, with Joseph Silverstein (violin) and Robert Levin (harpsichord). I suspect anyway that the 3rd Brandenburg is a piece that really doesn't want a conductor at all.



Photography Incorporated

Saxophonist

Harvey Pittel will appear as soloist with the Boston Symphony on Jan. 1 and 2, under Michael Tilson Thomas's direction, in the late Ingolf Dahl's Saxophone Concerto.

MONITOR
BOSTON, MASS.
(M) 210,850

DEC 26 1970

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 7 1971

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DEBUSSY — 'Images' pour orchestre*
- Gigues
- Ibéria
  - Par les rues et par les chemins (In the streets and byways)
  - Les parfums de la nuit (The fragrance of the night)
  - Le matin d'un jour de fête (The morning of a festival day)
- Rondes de printemps (Spring round)

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: NEW YEAR'S SAMPLER

One had the feeling that there were more persons on the stage than in the seats on New Year's afternoon. The exiguousness of the Symphony Hall population did not seem to inhibit some excellent music making in Mr. Thomas' potpourri that consisted of Webern's Six pieces for orchestra, Bach's Brandenburg Concerto No. 3 in G, Dahl's Concerto for alto saxophone and wind orhestra, with Harvey Pittell as soloist in its first Boston performance and Debussy's "Images" pour orchestra.

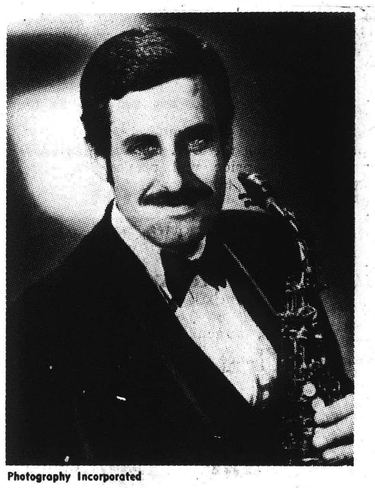
Webern, who has influenced the direction of present day music perhaps as much as any composer, has finally become a fixture in local programs. Of his works none is more representative than the historic Six pieces in the total degree of organization, of dissonance, of the absence of melodic outline, and in the exquisite quality of the musical jewels adduced by this exercise in serial pointillisme. Yet for all that is so marvelously wrought into this composition—and the same could be said for just about everything that he wrote ever after—there remains not a whit of profile, of some handle of recognition for the beholder. Indeed, I could give good odds that if the Six pieces were to be served up as the latest effort of the young and fictitious contemporary composer, almost nobody whether player, listener or critic, would distinguish it, the prototype, from the countless modern works subsequently created in its image.

The Bach was performed quite literally as chamber music. There were only 11 players, and they sounded somewhat eerie and just a little rough in the vastness of the semi-empty auditorium. The strength of the Brandenburgs is such, however, that its magic was not long in taking over. As so often happens in a presentation of the Third, there was a formula designed to insert a slow movement in lieu of those two adagio chords that are the stumps between the two pulsating allegro movements in the regular version. Sometimes the formula works, sometimes it can prove catastrophic, as witness the one that old Dr. Koussevitsky used ceaselessly to perpetrate in his era. Mr. Thomas, following suggestions of the musicologist and harpsichordist Thurston Dart, tried as the Largo the slow movement from the seldom played violin in G (S.102). The more puristically inclined may have found that the anachonistic overshadowed the beauty, but here is one aye vote for the Dart arrangement and another for the superb execution of it by Messrs. Silverstein and Eskin.

Still another aye vote for execution goes to Harvey Pittell for his heroic exhibition in Ingmar Dahl's concerto. Beauty there was not, for this is a commodity distinctly remote from a saxophone. Debussy wrote a rhapsody and Ravel a concerto for the instrument, and now comes Dahl, a composer heard a good deal around here recently, in a composition much stronger than either. But a saxophone is something best rendered unto Guy Lombardo and left there. If anybody could salvage expressiveness from such a horn it was young Mr. Pittell; his control seemed infinite, his tone firm and straight, and his technique quite dazzling. The Dahl Concerto is decidedly more than a mere show case for an offbeat instrument. It has strength, assertiveness and personality and it was certainly performed with love. The limitation attributable to a sow's ears remains what it is, nevertheless.

It is some measure of Michael Tilson Thomas's nerve and verve that he took on the "Images." For a man could be forgiven a screen memory from Charles Munch's reign and post regency that it showed up every few concerts. A man might further expect the piece to be given a leave of absence for a decade or so. Back it was, though, trailing its touchingly evocative if uneven treatment of Scottish folk airsin the Gigue section, its distillation of Spanish scenes more limpidly set down than perhaps any native Spaniard succeeded in doing in the Iberia section, and the simultaneous joy and melancholy of French children set out in the Rondes de printemps. The conducting was sensitive and firmly controlled, and the shade of le beau Charles clearly will have to look to its laurels.

A full measure of nerve and verve will be in order this week-end when Mr. Thomas will give BSO audiences their first application of Karlheinz Stockhausen, whose art will be represented by his Punkte. Also Mr. Thomas' own arrangement of the Sederunt principles by the 13th century composer Perotin and Robert Schumann's "Rhenish" Symphony.



Photography Incorporated

Saxophonist

Harvey Pittel will appear as soloist with the Boston Symphony on Jan. 1 and 2, under Michael Tilson Thomas's direction, in the late Ingolf Dahl's Saxophone Concerto.

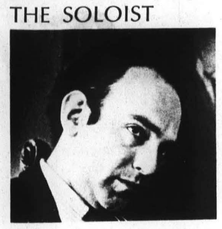
MONITOR
BOSTON, MASS.
(M) 210,850

DEC 28 1970

INFORMATION OBSCURED

17

THE SOLOIST



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Thursday evening January 7 1971 at 8.30 pm

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- Mässig (Moderately)
- Sehr mässig (Very moderately)
- Sehr langsam (Very slowly)
- Langsam (Slowly)

HAYDN — Cello concerto in C
- Moderato
- Adagio
- Allegro molto

JULES ESKIN

intermission

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Saturday evening January 9 1971 at 8.30

MICHAEL TILSON THOMAS *conductor*

PÉROTIN — Sederunt principes

HARVARD GLEE CLUB
F. John Adams *conductor*

STOCKHAUSEN — Punkte
first performance in Boston

intermission

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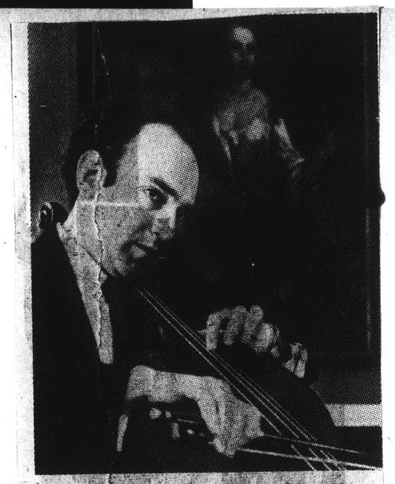

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MONITOR
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(M) 210,850

JAN 6 1971

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Webern's *Six Pieces for Orchestra, Op. 6 (1928)*, the *3rd Brandenburg Concerto* of Bach, the late Ingolf Dahl's *Concerto for Alto Saxophone* and the three orchestral *Images* by Debussy were a pretty fair sampling of Thomas' catholic interests, and also, I'm relieved to say, of the sort of thing that he can do well. The cobwebby institution of the subscription concert really justified itself this time; what was played was worth playing, something unfamiliar got some well-deserved exposure, and the execution was sound enough to let you listen to content and design without distraction. (Maybe my physical distance from the uncongenial Symphony Hall ambience and the invisibility of Thomas' sometimes hectic and non-functional podium behavior account for my encomiastic tendencies this week. But the evidence that reached my ear-trumpet and counterpane suggests that they were in good form.)

The BSO's way with the concentrated and epigrammatic Webern pieces was fluid, clear, and balanced, altogether different from the resentful incomprehension that is still the norm for most major orchestras' treatment of this music. The Brandenburg came off least well, having been perhaps the least rehearsed. It was a pretty glutinous affair, and not even harpsichordist Robert Levin's contributions (he can often propel an ensemble like a first-rate rhythm section) were much help.

What followed, the Dahl Saxophone Concerto, was the concert's novelty and hard news. This piece, written in 1949, has something of the harmonic language and sonorous textures of the pre-serial Stravinsky, but Dahl was obviously his own man, and the energy, unabashed virtuosity, and a sort of self-critical voluptuousness, among other qualities displayed in this music, suggest an original musical personality that would regard prolonged acquaintance. The Concerto was a vehicle, though not merely that, for some ravishing playing from soloist Harvey Pittel. It reminded me how dismal the standards of symphonic saxophone playing generally are.

The Debussy *Images* got a strikingly unMunchlike performance, in which textural clarity, rhythmic accuracy and an absence of hysteria predominated, all in all more thoughtful than infectious. Thomas was an unobtrusive mediator throughout, and I was impressed — by Debussy.

These concerts were untypical of my experiences with the BSO this season. Perhaps, when I attend future concerts, I should, as a good child of McLuhan, equip myself with transistor FM and headset, tune in to the Symphony broadcast, and compare the orchestra's two *personae*, the corporeal and the electronic.

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MICHAEL Tilson Thomas will conduct BSO and the Harvard Glee Club in a performance of Perotin's "Sederunt Principes" in concerts Jan. 8 and 9.

GLOBE
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(M) 237,967 (E)
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JAN 3 1971

Thomas Leads the Bostonian In Two Works by Stockhaus

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The work offered was early Stockhausen, to be sure, but "Punkte," which was composed in 1952 and revised in 1964 and 1966, is still pretty far out for most listeners. It is 20 minutes long, and there is virtually no conventional melody, harmony or counterpoint in it.

Mr. Thomas did not deal gingerly with "Punkte"—as though it were something distasteful he had to go through for the sake of appearances. It is clearly viable music to him, and by getting the orchestra to play it convincingly, he made it seem viable to others.

The program began with Viotti's Violin Concerto No. 22 in A minor with Joseph Silverstein as soloist. Mr. Silverstein played skillfully, but the rapport between him and the orchestra was not ideal, and the work did not seem so shapely as it might have been.

The concert ended with Schumann's Symphony No. 3 ("Rhenish"), the style of which Mr. Thomas may still find somewhat elusive.

ALLEN HUGHES.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

JAN 18 1971

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

JAN 12 1971

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Thomas Conducts

BSO in Challenging Program

By HAROLD C. SPROUL

About 1200 A.D. when Notre Dame was still a-building in a Paris that had become a great center of business and learning, the composer, Perotin, dominated the music of cathedral and choir school with the most adventurous music of the late Middle Ages. The humanism of troubadour and folk music was making inroads in the other-worldly tradition of Gregorian chant, adding the physical incitement of dance rhythms and the exciting play of extra voices working against basic tune (counterpoint).

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The result was fascinating—the early day counterpoint alive with passing dissonance and compulsive rhythm, all supported on a drone base. We still have same in bagpipes — also out of the Middle Ages, in a simpler form of drone and melody. Here the fifths of the drone changed level every once in a while (we'd say, changed key) which shifted the tension, and the interaction of voices was sophisticated. Passages of plainsong kept one foot in the traditional past—these beautifully sung with their word-movement of subtle rhythm and melodic shaping.

Mr. Thomas then thrust into far-out modern Stockhausen's **Punkte** (points). I don't know what the title means except, perhaps, that each instrument of the orchestra had a separate part that injected bits of sound into the entanglement of the total assault. There is nothing to cling to: instruments are forced to sound like anything but themselves; no rhythm settles down and no shapes — though Mr. Thomas discerns a sequence of unrelated passages of different emphasis. A listener merely survives, irrationally stimulated by arbitrary sounds of a monotonous power only equalled by amplified Rock — or perhaps electronic noises. Stockhausen's usual 'stock-in-trade. It would be interesting to hear all three versions (1952, 1964, 1966) and see if the difference is appreciable to anyone but the composer. I was proud of the supporting applause of the Friday afternoon audience, trained by Koussevitzky to withhold judgment and pay attention, and now appreciative of the extraordinary effort of the performers among whom Thomas seemed to be in clear command.

Last word: any important experience leaves one with something to remember. I cannot remember a single bit of Punkte.

Schumann's No. 3 ('Rhenish') brought us back to the middle adventure of romantic creation (1850). Mr. Thomas is as good with this music as with more esoteric stuff, recapturing the pulse and color of a piece that belongs with Brahms and Wagner, at least in the heroic first movement and in the solemn brass of the fourth movement interlude.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 14 1971

MONITOR
BOSTON, MASS.
(M) 210,850

11 1971

Stockhausen

'Punkte' premiere . . .

By Louis Snyder

ARTS
ENTERTAINMENT

Over the past few weeks, associate conductor Michael Tilson Thomas and the Boston Symphony have turned Symphony Hall into a kind of musical version of a Revere Beach fun house—full of unexpected surprises and harmless jolts, and really quite invigorating. No sooner does the tonal floor seem comfortably firm under foot than one is plunged onto a tilting, spinning, rippling plane of sound, unfamiliar maybe, but curiosity-provoking. Beats the old merry-go-round anytime, and makes for fewer nodding heads and early departures.

The weekend concerts last Friday afternoon and Saturday evening were similarly intriguing. With acoustical effects devised electronically by Mr. Thomas and radio producer Richard L. Kaye, Mr. Thomas, using the Harvard Glee Club and a small ensemble of BSO musicians, performed the "Sederunt Principes," a chant composed by Pérotin-le-grand and sung at Notre Dame de Paris circa 1199. It was re-created here with a reverberation, we are told, that "closely approximates" the cathedral's sound in that year. Accuracy aside, the ring of this engaging Pérotin organum was impressive and strong, its performance well knit and atmospheric.

After such a cheerful, basic listening adventure the listener was plunged (unsuspectingly only if he hadn't read his program notes) into the centrifugal aural whirl of Karlheinz Stockhausen's "Punkte," in its first performance here. This, like the Perilous Platter, doesn't operate under the traditional rules of balance, so it's something of a struggle to remain upright.

Despite the formidable Stockhausen reputation for obfuscation, the mass of non sequiturs that "Punkte" ("Points") consists of was generally encompassed without too much protest or anguish. It seemed possible to wend one's way, albeit slippery, among the field of sonic stalactites and stalagmites, each tuned in its own fashion, and to admire the stark individualities of these separate sounds, rigid and unrelated as they appeared to be. After getting the fundamental stance—and Mr. Stockhausen is nothing if not explicit about his intentions—it became a question of self-disciplined acclimatizing, divorced even from the primitive vocabulary Pérotin used 700-or-so years earlier, to maintain an even keel.

Surprisingly enough, the much-maligned Friday afternoon audience took "Punkte" in its stride by paying attention, and rewarding both conductor and musicians for what one feels must have been an accurate, and certainly was a splendidly conveyed account of this craggy score. In any case, no one appeared the worse for a breathtaking dive down the shoot-the-chutes.

Like the fun house, there was provided a refreshing slide down to normalcy in the form of Schumann's Third Symphony in E flat ("Rhenish"). Familiar sights and sounds took shape again in this solid performance, and suddenly everyone was back in Symphony Hall again, with quite a different kind of outing to reminisce about to the less adventurous.

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JAN 8 1971

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JAN 3 1971

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BOSTON, MASS.
WEEKLY 24,000

JAN 14 1971

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

JAN 18 1971

BOSTON AFTER DARK
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JAN 12 1971

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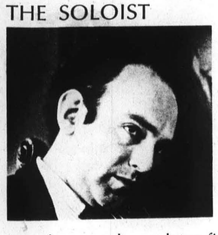

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MONITOR
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(M) 210,850

JAN 6 1971

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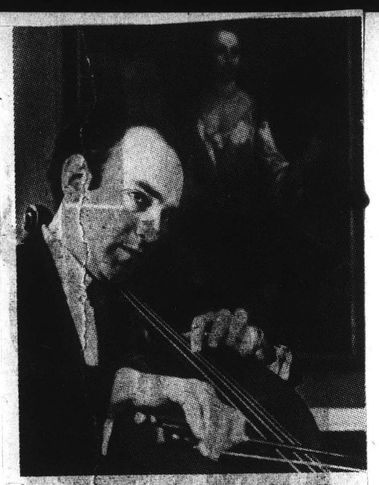

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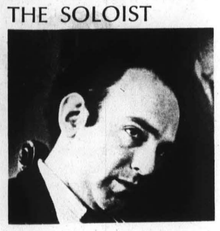

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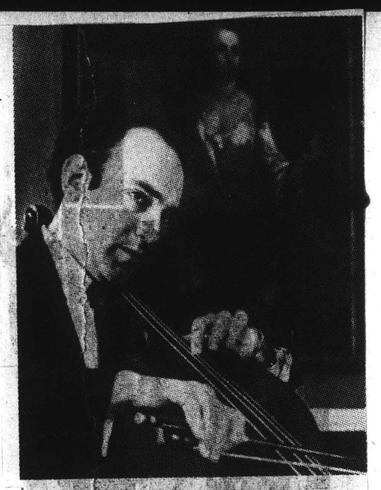

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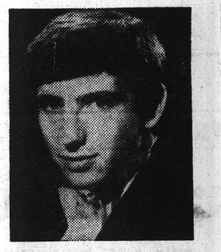

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ENTERTAINMENT

Over the past few weeks, associate conductor Michael Tilson Thomas and the Boston Symphony have turned Symphony Hall into a kind of musical version of a Revere Beach fun house—full of unexpected surprises and harmless jolts, and really quite invigorating. No sooner does the tonal floor seem comfortably firm under foot than one is plunged onto a tilting, spinning, rippling plane of sound, unfamiliar maybe, but curiosity-provoking. Beats the old merry-go-round anytime, and makes for fewer nodding heads and early departures.

The weekend concerts last Friday afternoon and Saturday evening were similarly intriguing. With acoustical effects devised electronically by Mr. Thomas and radio producer Richard L. Kaye, Mr. Thomas, using the Harvard Glee Club and a small ensemble of BSO musicians, performed the "Sederunt Principes," a chant composed by Pérotin-le-grand and sung at Notre Dame de Paris circa 1199. It was re-created here with a reverberation, we are told, that "closely approximates" the cathedral's sound in that year. Accuracy aside, the ring of this engaging Pérotin organum was impressive and strong, its performance well knit and atmospheric.

After such a cheerful, basic listening adventure the listener was plunged (unsuspectingly only if he hadn't read his program notes) into the centrifugal aural whirl of Karlheinz Stockhausen's "Punkte," in its first performance here. This, like the Perilous Platter, doesn't operate under the traditional rules of balance, so it's something of a struggle to remain upright.

Despite the formidable Stockhausen reputation for obfuscation, the mass of non sequiturs that "Punkte" ("Points") consists of was generally encompassed without too much protest or anguish. It seemed possible to wend one's way, albeit slippery, among the field of sonic stalactites and stalagmites, each tuned in its own fashion, and to admire the stark individualities of these separate sounds, rigid and unrelated as they appeared to be. After getting the fundamental stance—and Mr. Stockhausen is nothing if not explicit about his intentions—it became a question of self-disciplined acclimatizing, divorced even from the primitive vocabulary Pérotin used 700-or-so years earlier, to maintain an even keel.

Surprisingly enough, the much-maligned Friday afternoon audience took "Punkte" in its stride by paying attention, and rewarding both conductor and musicians for what one feels must have been an accurate, and certainly was a splendidly conveyed account of this craggy score. In any case, no one appeared the worse for a breathtaking dive down the shoot-the-chutes.

Like the fun house, there was provided a refreshing slide down to normalcy in the form of Schumann's Third Symphony in E flat ("Rhenish"). Familiar sights and sounds took shape again in this solid performance, and suddenly everyone was back in Symphony Hall again, with quite a different kind of outing to reminisce about to the less adventurous.

18

Symphony: Thomas Conducts Karlheinz Stockhausen's Ultra Far Out 'Punkte'

By HARRY NEVILLE

Some drugs are said to be capable of profoundly altering one's aesthetic perceptions. With the help of certain hallucinogens one can, for example, find incredible beauty in an ash tray of cigarette butts.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

JAN 9 1971

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NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening January 19 1971 at 8.30

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PÉROTIN — Sederunt principes
HARVARD GLEE CLUB
F. John Adams *conductor*

DAHL — Concerto for alto saxophone and wind orchestra
Recitative
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intermission

DEBUSSY — 'Images' pour orchestre*
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Par les rues et par les chemins (In the streets and byways)
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ERICH LEINSDORF *conductor*

MOZART — Serenade no. 9 in D K. 320 'Posthorn'
Marcia (K. 335)
Adagio maestoso – allegro con spirito
Concertante: andante grazioso
Menuetto: allegretto
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The Shrove – tide fair
Petrushka's cell
The Moor's cell
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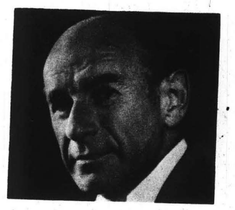
THE GUEST CONDUCTOR



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JAN 23 1971

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Leinsdorf conducts symphony

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 506,277
JAN 1971

By Michael Steinberg
Globe Staff

Erich Leinsdorf, in the second year of his and the Boston Symphony's liberation from each other, returned to the orchestra as a guest conductor this week with a program consisting of Mozart's Posthorn Serenade and Stravinsky's "Petrushka."

ERICH LEINSDORF
. . . guest appearance

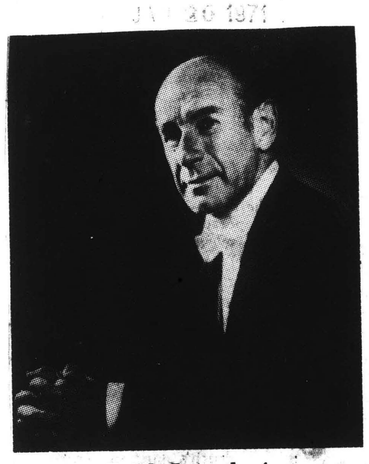
The most rewarding thing about the concert was the possibility it presented of hearing "Petrushka" in the original version of 1911. During the 1940s, Stravinsky made new editions of several of his early works, mainly to bring them under copyright protection, but at the same time giving at least some of them a leaner sound more consonant with that of his more recent compositions. Very few conductors of "Firebird" prefer the 1945 edition to one of the earlier ones, but with "Petrushka," oddly enough, the 1946 score seems almost completely to have replaced the 1911 one.

The revised "Petrushka" is enormously interesting as the 64-year-old composer's rather severe commentary on the work of his 28-year-old self and it is, of course, as elegantly done and fine-sounding as you would expect. Nevertheless, there is a strong case to be made for the 1911 "Petrushka" as preferable because it's truer, because its ample, richly glowing, colorful sound is so exactly the right one for the material. The late Ernest Ansermet used to cite the accompaniment in the Wet-Nurses' Dance as an example, the smooth and swirling lines of a quartet of bassoons in 1911 as against the staccato clarinets and bassoons with popping trumpets in the revision. Ansermet in his later years was something of a Bircher on many musical issues, but on "Petrushka" I think he was right.

The "Petrushka" performance yesterday afternoon, though perhaps a little under-characterized and sometimes on the slow side, was on the whole an engaging and effective statement of the wonderful, incredibly fresh score. Excellent solo playing by Doriot Anthony Dwyer, flute, Chester Schmitz, tuba, and Newton Wayland, piano.

The introductory march to the "Posthorn" Serenade and the first movement proper were played with energy, but most of what happened during the remainder of that long piece was unbreathing and rhythmically on the slids. Leinsdorf reversed the order of the second and third movements — not a good idea, I would think, because it separates the two G major "concertante" movements which Mozart meant to have in succession, and because it upsets the pleasant symmetry that puts one minuet right after the first movement and the other just before the finale.

MONITOR
BOSTON, MASS.
(M) 210,850
JAN 20 1971



Erich Leinsdorf

The former music director of the Boston Symphony returns to conduct the orchestra tomorrow evening and on Friday afternoon, Jan. 22, and Saturday evening, Jan. 23, at Symphony Hall, in a program of works by Mozart and Stravinsky.

Leinsdorf, Mozart, Stravinsky

By Louis Snyder

Two sizable pieces of music, neither of which was originally conceived to stand by itself orchestrally, formed the program which brought Erich Leinsdorf back to conduct this weekend's concerts by the Boston Symphony, of which he is the former music director. Both works—Mozart's "Posthorn" Serenade (No. 9 in D, K. 320), and Stravinsky's "Petrushka" ballet score, complete in its original 1911 version—are good listening at any time, but a little supplementary use of the imagination to envision the reasons for their being composed makes them even better.

The Serenade, commissioned of Mozart as a lengthy accompaniment to an evening party (eating, drinking, dancing, conversation, entertainment) is in seven movements (a related March (K. 333) was added at the beginning by Mr. Leinsdorf), each of which was once undoubtedly separated from the other by pauses of varying length as breathers for the musicians and concessions to the maneuvering of guests. It was, in other words, a kind of Salzburgian Muzak, and as one sits solemly before it nowadays, it does no harm to superpose in one's imagination the laughter, the clatter, and the whispered nothings that must have accompanied it back in 1779, when Mozart, aged 23, composed it. It somehow needs something, not because Mozart is ever lacking, but having been perceptive socially, he knew his audience and what to expect of it. Surely, it wasn't unwavering attention.

In "Petrushka," Stravinsky is able to give the listener more pictorial help as to what's happening, if indeed the score is to be heard without the dancing and the bizarre show that it so wonderfully complements. Here, as in the Mozart, the interplay of the BSO's instrumental soloists and orchestral forces brought alive aurally, if not visually, the circumstances that inspired the composers. Purely as music, and especially as played by the Boston Symphony, "Petrushka" is an exhilarating experience, but there is no doubt that it takes on new dimensions and colors with the presence of the tragic puppet, the Ballerina, the Moor, the Charlatan, and the whole motley cast, if only in the mind.

Thursday's performance found Mr. Leinsdorf seeming to need to urge on his former charges, but by tonight's performance, and the repetitions of Feb. 9 and 16, they should be used to one another again.

Leinsdorf returns

BY L. P. KATZENSTEIN

There was much nostalgia in the air last weekend as one of the BSO's most distinguished alumni returned: Erich Leinsdorf, who conducted the BSO from 1962 until 1969.

What can you say about an era that died? That it saw the BSO regain some of the discipline it had lost under Charles Munch, that it gave pleasure to a great many music lovers and somewhat less to most of the critics, who would have liked a bit more excitement. Saturday's concert brought back memories of those years.

Leinsdorf chose Mozart's "Posthorn" Serenade and Stravinsky's *Petrushka* for his homecoming. I love *Petrushka* and think I shall never tire hearing it, and hearing something new each time. Leinsdorf conducted the original 1911 version rather than Stravinsky's 1947 revision —a happy choice. I prefer the original version not because the orchestration is so radically different, but because the 1947 revision omits the scene of Petrushka's death which for me contains the most touching music of the entire score—Petrushka's ghost trumpeting its anguish, a last view of the old puppet-master.

Saturday's *Petrushka* was one of the most exciting I have heard, recorded or live. It had color, verve, fine ensemble and impeccable solo work. Many *Petrushka's* are too sober, but this one was sheer fun.

Mozart's Serenade K. 320 fared less well. It is not soul-searching Mozart but very funny Mozart, buoyant with youthful spirits. I thought its performance was rather lackluster. There was almost no dynamic contrast and the piece came out sounding stern and humorless.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500
FEB 2 1971

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
JAN 21 1971

Leinsdorf to lead Symphony

Erich Leinsdorf, former music director of the Boston Symphony Orchestra, conducts the fourteenth pair of Friday/Saturday concerts by the Boston Symphony Friday afternoon, Jan. 22, at 2 p.m. and Saturday, Jan 23 at 8:30 p.m. The concert consists of Mozart's Serenade no. 9, "Posthorn," and Stravinsky's "Petrushka."

Music Director of the Boston Symphony from 1962 to 1969, Leinsdorf last conducted the Orchestra as Music Director at Tanglewood during the summer of 1969 in a performance of Beethoven's 9th symphony. Under his direction, the Orchestra presented many premieres and revived many neglected masterpieces. Among the latter were the complete Schumann "Faust," the original concert-opera versions of Beethoven's "Fidelio," Strauss' "Ariadne auf Naxos" and the Scharwenka Piano concerto. Among the American and world premieres were Britten's "War Requiem" and Cello symphony and Piston's Symphony no. 8. During the summer of 1969, Leinsdorf conducted members of the Berkshire Music Center Orchestra and vocal fellows in Berg's "Wozzeck," During his tenure as Music Director, Leinsdorf and the Orchestra toured the length and breadth of the United States.

Leinsdorf conducts the fourth concert of the Thursday "A" series Thursday evening, Jan. 21 at 8:30 p.m. The concert is Mozart's Serenade no. 9, "Posthorn," and Stravinsky's "Petrushka."

MONITOR
BOSTON, MASS.
(M) 210,850
JAN 23 1971

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
FEB 10 1971

The Sound of Music

The Leinsdorf Inheritance

By Peter M. Knapp

It may be that orchestra conductors, like university presidents, should move on every few years instead of holding long tenure with one orchestra.

But still it was disturbing to reflect, as the familiar figure of Erich Leinsdorf took the podium last night for one of his guest appearances with the Boston Symphony, that the question of his successor has not yet been settled.

Since the former music director's departure, there have been many guest appearances and no real permanent conductor. In fact, Associate Conductor Michael Tilson Thomas — whom the BSO is fortunate to have — has led the orchestra as much as anyone else during the last two years. And now it is choosing time again as William Steinberg — who hasn't beeen here that much — has made it clear that next year will be his last as nominal head of the Boston Symphony.

Leinsdorf, somewhat heavier and clad in a blue suit instead of the usual formal tails, was warmly welcomed back to Symphony Hall and his program well applauded. There were only two pieces — Mozart's "Posthorn" Serenade, No. 9 in D, K. 320, and the original 1911 version of Stravinsky's "Petrushka".

Leinsdorf conducted both from memory, and if he seemed to forego the zip and bounce of the old days, the music-making had the familiar Leinsdorf air of assured authority and calm control.

The Mozart serenade, prefaced by the jaunty March, K. 335, which some musicologists believe was played with the serenade, had the customary Leinsdorf lean string sound, the care in balance and neatly-modeled details.

In execution, not all was scrupulously precise (consider, for example, the previous day's recording session of Scriabin and Tschaikovsky with Claudio Abbado as one example of how orchestra musicians must rapidly adjust to different leaders and different music) and there were moments when it sounded emotionally antiseptic. But there also were noteworthy solo contributions in the concertante movements by Doriot Anthony Dwyer, flute, and Ralph Gomberg, oboe, as well as by Armando Ghitalla on the posthorn.

"Petruskhka", too, had the benefit of many vivid details, sober tempi (nothing out of shape here), and the piquant accents of Stravinsky's genius for orchestral color. And the conclusion, with Petrushka's demise, was presented with touching poignancy.

Leinsdorf To Conduct Symphony

NEWS
FRAMINGHAM, MASS.
(E) 19,654
JAN 13 1971

BOSTON — Erich Leinsdorf, former music director of the Boston Symphony Orchestra, conducts the 14th pair of Friday-Saturday concerts by the Boston Symphony Friday afternoon, Jan. 22 at 2 p.m. and Saturday, Jan. 23 at 8:30 p.m.

The concert consists of Mozart's Serenade No. 9, "Posthorn," and Stravinsky's Petrushka.

ADVERTISER
BOSTON, MASS.
(S) 432,950
JAN 17 1971

Erich Leinsdorf returns this week to conduct three performances of the Boston Symphony Orchestra.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,30
JAN 17 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Tuesday evening January 26 1971 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 97 in C
Adagio – vivace
Adagio ma non troppo
Menuetto & trio: allegretto
Presto assai

VIOTTI — Violin concerto no. 22 in A minor
Moderato
Adagio
Agitato assai
JOSEPH SILVERSTEIN

intermission

SCHUMANN — Symphony no. 3 in E flat op. 97 'Rhenish'*
Lebhaft (vivace)
Scherzo: sehr mässig (molto moderato)
Nicht schnell (moderato)
Feierlich (maestoso) – Lebhaft (vivace)

Symphony: Falla, Ravel

By HARRY NEVILLE

Rafael Frubeck de Burgos made his local conducting debut at yesterday afternoon's concert of the Boston Symphony. His program contained some of the most brilliant-sounding music in the orchestral literature—Falla's "El Amor Brujo" and Suite from "The Thre-Cornered Hat," Ravel's "Daphnis and Chloe" Suite No. 2.

Yet, despite its surface brilliance, this is music that does not play itself. It is, in fact, quite difficult to bring off effectively, and Frubeck should be given full credit for his achievement, which was to get some marvelously viviid and exciting playing from the BSO.

FOR THOSE who like to explain musical abilities along nationalistic lines, it might be interesting to note that Frubeck, who is musical director of the National Orchestra in Madrid, is a product of two distinct cultural strains. His parents were German and an important part of his training took place in Munich. He was born and reared, however, in Spain, where he also studied at conservatories in Bilbao and Madrid.

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CHRISTOPH Eschenback was the soloist in the Schumann Piano Concerto, of which he gave a sweeping performance, big-toned and effulgent yet lyrical and infused with warmth. His use of tempo fluctuations as an expensive device was unfailingly compelling for the listener. I should think though that it might pose problems for a conductor. In any event, coordination yesterday was somewhat erratic at several points, particularly at the conclusion.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 2
JAN 30 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon January 29 1971 at 2 o'clock
Saturday evening January 30 1971 at 8.30
Tuesday evening February 2 1971 at 7.30

RAFAEL FRÜHBECK DE BURGOS *conductor*

FALLA — 'El amor brujo', ballet-pantomime
Introduction and scene – The gypsies' cave (evening) – Song of sorrowful love – The return of the specter – Dance of terror – The magic circle (narrative of the fisherman) – Midnight (sorcery) – Ritual dance of fire (to exorcise the evil spirits) – Scene – Song of the will-o'-the-wisp – Pantomime – Dance of the game of love – Finale (bells of morning)
EUNICE ALBERTS *mezzo-soprano*

FALLA — Suite from the ballet 'El sombrero de tres picos' (The three-cornered hat)
Introduction; afternoon – Dance of the miller's wife (Fandango) – The Corregidor – The grapes – The neighbors – Dance of the miller (Farruca) – Final dance

intermission

SCHUMANN — Piano concerto in A minor op. 54
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace
CHRISTOPH ESCHENBACH

RAVEL — Daphnis et Chloé – suite no. 2*†
Lever du jour (Daybreak)
Pantomime (Mime)
Danse générale (General dance)

BSO debut

De Burgos, Eschenbach

By Louis Snyder

Rafael Frühbeck de Burgos made his first appearance as conductor of the Boston Symphony over last weekend, and quite understandably programmed some of his native Spain's headier music for the orchestra to play. With him were the young German pianist, Christoph Eschenbach, also making his Boston debut with the BSO in the Schumann Concerto, (he played at Tanglewood in 1969 and 1970), and contralto Eunice Alberts, who sang the three gypsy songs in Falla's "El Amor Brujo," which opened the concerts.

Neither "El Amor Brujo" nor the Suite from Falla's "Three-Cornered Hat" has been played by the orchestra within the last 10 to 15 years, so these re-creations of the scores are quite definitely the conductor's own. They were full of vigor, color, and rhythmic pulse, directed by Mr. de Burgos with quasi-balletic energy, which brought forth crisp orchestral playing. Miss Alberts too added her sultry voice to the first of the two scores, which generates more excitement than the more calculated "Sombrero."

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To top off his debut, Mr. de Burgos offered the second of Ravel's "Daphnis and Chloé" Suites. It must have seemed quite different to those who remember the more refined exuberance of Koussevitzky or Munch, but the explosive Latin conception of Mr. de Burgos made its effect, too, what with the vigorous cooperation of the musicians, and some predictably lovely sound from the flute of Doriot Anthony Dwyer.

MONITOR
BOSTON, MASS.
(M) 210,850
FEB 1 1971

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THE GUEST CONDUCTOR

RAFAEL FRÜHBECK DE BURGOS, who makes his first appearance with the Boston Symphony Orchestra at these concerts, was born in Spain of German parents. After studies at the Bilbao and Madrid Conservatories, he completed his musical training at the Hochschule für Musik in Munich, where he graduated *summa cum laude* and was awarded the Richard Strauss prize by the City. In 1959, still in his mid-twenties, he became musical director of the Bilbao Symphony. Three years later he became musical director of the National Orchestra in Madrid, a post he still holds, although much of his time is now spent guest conducting outside Spain. During recent years he has conducted many of the world's major orchestras, among them the London Symphony, the New Philharmonia, the London Philharmonic, the Orchestre Nationale in Paris, the Vienna Philharmonic, the Stuttgart Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic and the Chicago Symphony. He has also appeared at many of the European music festivals. Rafael Frühbeck de Burgos has made many recordings on the Angel and London labels.

THE SOLOISTS

CHRISTOPH ESCHENBACH, who has appeared with the Boston Symphony at the Berkshire Festivals of 1969 and 1970, makes his debut with the Orchestra in Boston at these concerts. Born in Breslau in 1940, he began to study piano with his mother at the age of eight. Two years later the family moved to Hamburg, where the boy's musical talent was recognized by Eugen Jochum, who brought him to study with Eliza Hansen, a former protegée of Artur Schnabel and Edwin Fischer. He later continued his studies in Cologne, then returned to Hamburg for further work with Mme Hansen. He graduated from the Hamburg Music Academy with highest honors, meanwhile having won the Steinway Young Pianists' competition in 1951 and 1952, and in 1959 the Deutscher Hochschulen competition. Later he won the Munich International Music competition and the Concours Clara Haskil in Lucerne.

Christoph Eschenbach has appeared with leading orchestras of Europe and North America, among them the Berlin Philharmonic, the London Philharmonic, the Cleveland, the Chicago Symphony, the Montreal Symphony and the Toronto Symphony, and has also given solo recitals in many parts of the world. He was the only artist chosen to represent West Germany at Montreal's Expo '67. He has made several recordings for Deutsche Grammophon.

Symphony: Falla, Ravel

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HERALD TRAVELER
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(M) 216,305 (S) 2

JAN 30 1971

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The program for this Tuesday evening features concertmaster Joseph Silverstein as soloist in Viotti's Violin Concerto No. 22. Michael Tilson Thomas conducts. Other works to be heard are Schumann's Third and Haydn's 97th symphonies.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 2

JAN 24 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon January 29 1971 at 2 o'clock
Saturday evening January 30 1971 at 8.30
Tuesday evening February 2 1971 at 7.30

RAFAEL FRÜHBECK DE BURGOS *conductor*

FALLA — 'El amor brujo', ballet-pantomime

Introduction and scene – The gypsies' cave (evening) – Song of sorrowful love – The return of the specter – Dance of terror – The magic circle (narrative of the fisherman) – Midnight (sorcery) – Ritual dance of fire (to exorcise the evil spirits) – Scene – Song of the will-o'-the-wisp – Pantomime – Dance of the game of love – Finale (bells of morning)

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Introduction; afternoon – Dance of the miller's wife (Fandango) – The Corregidor – The grapes – The neighbors – Dance of the miller (Farruca) – Final dance

intermission

SCHUMANN — Piano concerto in A minor op. 54

Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace

CHRISTOPH ESCHENBACH

RAVEL — Daphnis et Chloé – suite no. 2*†

Lever du jour (Daybreak)
Pantomime (Mime)
Danse générale (General dance)

EUNICE ALBERTS, who made her professional debut with the Boston Symphony after graduating from the New England Conservatory of Music, was born in Boston. Her mother was the noted singer Adele Alberts, who taught her daughter to sing almost as soon as she could talk. During her career Eunice Alberts has performed with all the major orchestras in the country, among them the New York Philharmonic, the Washington National Symphony, the Philadelphia Orchestra and the Buffalo, Cincinnati and Dallas Symphonies. For several years she has been principal contralto of the Opera Company of Boston, and she has taken leading roles in productions of Verdi's *Falstaff*, Humperdinck's *Hänsel und Gretel*, Mussorgsky's *Boris Godunov*, Gounod's *Faust* and Stravinsky's *The rake's progress*. She has made recordings on the RCA, Music Guild and CRI labels. Eunice Alberts most recently appeared with the Boston Symphony Orchestra in the performance last summer at Tanglewood of Beethoven's Symphony no. 9.

APPEARANCES BY A MEMBER OF THE ORCHESTRA

LUIS LEGUIA, a cellist of the Boston Symphony Orchestra, will give several recitals during the coming weeks with pianist Robert Freeman. On January 31st they play at Wesleyan University, Connecticut, then a few days later, on February 3rd, for WGBH, Boston. On February 8th they appear at MIT's Kresge Auditorium, on the 10th at the OAS Pan American Union in Washington, DC, and on the 20th at Town Hall, New York. Their repertoire will include works by Beethoven, Kodály, Schubert and Elliott Carter.

BOSTON SYMPHONY ORCHESTRA PROGRAMS

Boston Symphony Orchestra programs for the Friday-Saturday series are available by mail to those wishing to buy a subscription. The programs are mailed on the Friday of each pair of concerts. Subscription prices for the 1970-1971 season are $12.50 (first class mail) and $10 (third class mail). Subscription requests should be addressed to PROGRAM OFFICE, BOSTON SYMPHONY ORCHESTRA, SYMPHONY HALL, BOSTON MASSACHUSETTS 02115.

NINETIETH ANNIVERSARY SEASON 1970-1971

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- Adagio ma non troppo
- Menuetto & trio: allegretto
- Presto assai

VIOTTI — Violin concerto no. 22 in A minor
- Moderato
- Adagio
- Agitato assai

JOSEPH SILVERSTEIN

intermission

SCHUMANN — Symphony no. 3 in E flat op. 97 'Rhenish'*
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- Scherzo: sehr mässig (molto moderato)
- Nicht schnell (moderato)
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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 2

JAN 30 1971

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- Intermezzo: andantino grazioso
- Allegro vivace

CHRISTOPH ESCHENBACH

RAVEL — Daphnis et Chloé – suite no. 2*†
- Lever du jour (Daybreak)
- Pantomime (Mime)
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BSO debut

De Burgos, Eschenbach

By Louis Snyder

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MONITOR
BOSTON, MASS.
(M) 210,856

FEB 1 1971

Spanish conductor to lead Symphony

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 2

JAN 24 1971

Conductor Fruehbeck makes debut with Boston Symphony

By Michael Steinberg
Globe Staff

The program for Friday afternoon's Boston Symphony concert included Falla's "El amor brujo" and a suite from "El sombrero de tres picos," Schumann's Piano Concerto, and the annual performance of Ravel's "Daphnis et Chloe" suit No. 2. Rafael Fruehbeck de Burgos conducted, and Christoph Eschenbach was the soloist. Fruehbeck, in his thirties, is a Spanish-born German conductor who looks like ten Germans, conducts Spanish music with great flair, and is music director of the National Orchestra in Madrid. Illness kept him from his scheduled Boston Symphony debut at Tanglewood last summer. Eschenbach, 30, played Mozart concertos at Tanglewood the last two summers, but for him, too, this was the first concert in Boston.

About Fruehbeck, Friday's concert showed that he conducts certain kinds of dance music deftly, with unusual lightness, grace, and flexibility (all that surprisingly produced with what looks like a bandmaster's beat — large, slashing, angular motions defined by a very long stick at the end of a very long arm). The Spanish and French music all went well, especially the full-of-beans "Three-cornered Hat." Eunice Alberts was the largely inaudible contralto soloist in "El amor brujo," the problem I think being that while her voice is rich and ample, it lacks the raucousness and cutting edge, that Spanish cafe-singer sound, that Falla must have had in mind.

Something else that Fruehbeck achieved was somehow to appeal to the orchestra. Their playing all afternoon was awake, engaged, and beautiful-sounding. The other thing the concert revealed about Fruehbeck was that he rather lacks sense and taste in program-making. That was a very narcissistic show he put together. It was inconsiderate to Schumann, who really cannot stand being swamped in all that Frenchified glitter, and ultimately it was self-defeating in that a surfeit of Falla is a condition rather easily attained — he is elegant and attractive, but limited — and even the sure-fire Ravel would have made a more brilliant impression had there not been so much fireworks already.

It may be that the unsympathetic context made the Schumann performance slightly disappointing, and surely Eschenbach's idiosyncratic approach to the piece had a lot to do with it. He is a thoughtful, sensitive musician as well as an impressively resourceful instrumentalist, and his extremely articulated playing presented a fascinating series of beautifully wrought details. It did, however, tend to get lost in the details. Sometimes things got unbelievably slow — in the A flat section of the first movement, which was no flowing Andante but a real Adagio, and again in the Intermezzo — so much so that I began to hear it as a tour-de-force of seeing just how slowly and softly it could be done at all. On a purely local level it worked surprisingly well, so beautiful were phrasing and tone, but I lost all sense that those reveries were part of a larger statement.

The delicacy with which it was projected went a long way toward justifying a sentimental interpretation, and for myself I would say that for all that I found the performance as a whole not quite convincing I did find it thoroughly absorbing and even compelling. Not everyone did, I think: there was warm applause afterwards, but there was considerable restlessness during the performance, and I saw how, as the upbeats in the second movement became longer and longer and more and more soulful, one rear-echelon violinist quietly succumbed to hysterical laughter (con sordino). Except for a couple of pages of the finale, Fruehbeck and the orchestra provided finely integrated, attentive collaboration.

GLOBE
BOSTON, MASS.
(M) 237,967 (E)
(S) 566,377

JAN 30 1971

MONITOR
BOSTON, MASS.
(M) 210,850

JAN 25 1971

Boston debut

Spanish conductor Rafael Frühbeck de Burgos will appear with the Boston Symphony for the first time in concerts at Symphony Hall on Friday and Saturday, Jan. 29 and 30, and Tuesday, Feb. 2, directing works by Falla, Schumann, and Ravel. He will also conduct the BSO's Providence concert on Jan. 28.

Rafael Fruhbeck de Burgos will make his debut as guest conductor of the Boston Symphony Orchestra at the 15th pair of Friday Saturday concerts, this week in Symphony Hall. Soloists on the program are Christoph Eschenbac, pianist and Eunice Alberts, contralto.

The concert will include Falla, "El amor brujo" and the Suite from "Three-Cornered Hat"; Schumann, Piano Concerto in A-minor; and Ravel, "Daphnis and Chloe" Suite No. 2.

GLOBE
BOSTON, MASS.
(M) 237,967 (E)
(S) 566,377

JAN 26 1971

Guest Conductor

De Burgos Leads Boston Symphony

By HAROLD C. SPROUL

Last Saturday Rafael Frubeck de Burgos, music director of the Madrid Symphony, led the Boston Symphony in a brilliant program: Falla's ballet-pantomime music for **El amor brujo** and Suite from the ballet: **El sombrero de tres picos**; Schumann's **Piano Concerto** in **A minor**, opus 54, and the **Daphnis and Chloe Suite No. 2** by Ravel. The first two and last are sure-fire music, grateful baggage for any traveling maestro, but worth hearing when fired by de Burgos' skill from the BSO gun. The Schumann would have been pallid in comparison except for the intervening intermission and the combination of the conductor and Christoph Eschenbach at the piano. De Burgos is elegant and dynamic, his gestures effectively appropriate to the moment—and with the clearest beat in the business.

One often hears the **Ritual Dance of Fire from El Amor** (to exorcise the evil spirits) but the gypsy idiom also infuses the other dances and songs to fine effect. Eunice Albert's rich mezzo did justice to the vocal passages—she even contrives a special voice, flatly harsh with tension for the **Song of Sorrowful Love** episode.

The **Three Cornered Hat Suite** is a bit more sophisticated to suit a humorous story in a style appropriate to the Diaghilev stable (Picasso, Massine, et al). International Paris cultured an artistic refinement of play in the postwar (No. 1) years never duplicated. De Burgos takes everything up to the hilt—phrasing, rhythm, dynamics, pace—always stylishly.

The Schumann still rides on its first movement, originally a **Fantasie** by itself, later built out with an **Intermezzo** and an **Allegro vivace**. Clara Schumann, who had 'always wanted a great bravura piece by him' was always happy playing the concerto and would have approved the musicianly way Eschenbach and the orchestra wove a subtle web. The **Intermezzo** is still slight, even with the best treatment, and the **Vivace** relies more on repetitions of its sprightly opening theme than on solid development. Let us be thankful for any blessings. The de Burgos concern for every facet of interest made good listening.

With the Ravel **Suite** there was no question. From the liquid arpeggios of the woodwinds to the final ecstatic drive of the dance every nuance was effective — melting harmony, lifting line, incisive rhythm—magnificent.

GLOBE
BOSTON, MASS.
(M) 237,967 (E)
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FEB 13 1971

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 4 1971

Conductor, or bandmaster?

I was pleased that Michael Steinberg reviewed (Jan. 30) Rafael Fruehbeck de Burgos's debut with the B.S.O., but was displeased that he seemed to understate, skirt (or whatever) what was, for me, the singularly essential issue of the performance — it's grossness.

I felt that Fruehbeck with his "large, slashing, angular motions defined by a very long stick at the end of a very long arm," not only succeeded in looking like a bandmaster, as Mr. Steinberg suggests, but that he managed to make the B.S.O. sound like a band.

I would doubt that there is any justification in the texts of the music played that afternoon — in the scores of Ravel, Falla and Schumann for generally garish playing, brassy crescendos, and militant finales. And yet, so far as I'm concerned, this is what happened in Symphony Hall. . . . The time might as well have been spent in a bandstand with a facsimile of John Philip Sousa. . . .

About the soloists. Anyone attending the concerts knows that there were definite problems with hearing . . . Compared with other instruments, the vocal instrument is not after all among the most powerful. Projection problems with singers, then, are not unknown — particularly in very large halls with very large orchestras. Perhaps Eunice Alberts was "largely inaudible" because of a particular problem she, personally, may have with the projection of her vocal instrument. (Fruehbeck can't be blamed for everything, after all.)

However, when Christoph Eschenbach began work on his instrument, a strapping Steinway, I experienced a nearly similar situation. From the second balcony (and everyone knows that in a hall which reverberates at a period of exactly 2.31 seconds where you sit shouldn't matter), all but the unorchestrated passages of the concerto were "largely inaudible." The piano sounds seemed mere smudges on the brass. Could it have been that a little more sensitivity on the part of the conductor might have helped the soloists? Or, to put it more in the blatant spirit of Fruehbeck himself, perhaps Sousa should have toned down his band.

MARJORY MARTIN
North Andover

De Burgos Conductor For Boston Symphony

Rafael Fruhbeck de Burgos makes his debut as guest conductor of the Boston Symphony at the 15th pair of Friday - Saturday concerts, January 29-30 at Symphony Hall in Boston.

Soloists are Christoph Eschenbach, pianist and Eunice Alberts, contralto. The program opens with two pieces by Falla: "El Amor Brujo" and the Suite from "The Three-Cornered Hat." Contralto Miss Alberts is soloist in "El Amor Brujo."

Following intermission, Eschenbach is soloist in Schumann's Piano Concerto. The program closes with Ravel's "Daphnis and Chloe Suite No. 2."

Fruhbeck de Burgos, music director of the National Orchestra of Madrid, has conducted many of the world's leading orchestras including the London, Vienna and Los Angeles Philharmonics, the Chicago Symphony and the Philadelphia Orchestra. He was born in Spain of German parents and received his musical education in Spain and Germany.

German - born Eschenbach made his Boston Symphony debut at the opening concerts of the 1969 Tanglewood season. He has also appeared with the Cleveland, Chicago and Toronto Symphonies. His most recent appearance with the Orchestra was at Tanglewood during the summer of 1970 in a performance of Mozart's Piano Concerto No. 19.

Miss Alberts, a graduate of the Berkshire Music Center, made her professional debut with the Boston Symphony after graduating from the New England Conservatory. She has performed with major American orchestras and opera companies and most recently with the Boston Symphony during the summer of 1970 at Tanglewood in a performance of Beethoven's Ninth Symphony.

The seventh concert of the Tuesday "A" series takes place Jan. 26 at 8:30 p.m. The program is conducted by Boston Symphony Associate Conductor Michael Tilson Thomas with soloist Joseph Silverstein, concertmaster of the Orchestra. The program is Haydn's Symphony No. 97, Viotti's Violin Concerto No. 22, and Schumann's Symphony No. 3.

The third and final concert of the Providence series at Veteran's Memorial Auditorium takes place Jan. 28 at 8:30 p.m. The concert is conducted by Fruhbeck de Burgos with soloist Eschenbach, piano and Miss Alberts, contralto. Fruhbeck de Burgos conducts Falla's "El Amor Brujo," with Miss Alberts as soloist, and the Suite, from "The Three - Cornered Hat," followed by Schumann's Piano concerto in A Minor with soloist Eschenbach. The concert closes with Ravel's "Daphnis and Chloe."

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JAN 23 1971

Spanish conductor leads Boston Symphony

There is a proverb that states, "It takes a Spaniard to know a Spaniard." There are also proverbs that begin, "It takes an Italian . . ." "It takes an Irishman . . ." "It takes a Greek . . ." and so on, infinitum. But what of that? Last week, in the fifth program of the Boston Symphony's Tuesday "B" Series, the truth of the proverb was proved (in whatever form you desire it) by guest-conductor Rafael Fruhbeck de Burgos, music director of Spain's National Orchestra of Madrid.

For part of his program, de Burgos chose two works (both ballet scores) by the noted Spanish composer, Manuel de Falla, — "El Amor Brujo" and "The Three-Cornered Hat." The results were delightful. Symphony Hall rocked with the contagious, flamenco-like Gypsy rhythms of the music, with the subtle dynamic variations of both scores. The Spanish-born de Burgos obviously has an affinity for the music of his native land; I have never heard de Falla played better.

The concert also offered the German pianist, Christoph Eschenbach, as soloist in the Schumann Piano Concerto. Eschenbach is a long-haired, frail-looking young man — but there is nothing frail or fragile about his keyboard technique. He has pianistic power, a good variety of tone quality, and the right romantic approach for this alternately dramatic and lyrical work.

De Burgos concluded the concert with another sure-fire audience pleaser, Ravel's masterpiece, the "Daphnis and Chloe Suite, No. 2." As everyone knows, the orchestration of this work is nothing short of brilliant, from the impressionistic opening depicting the dawning of the day to the lush texture of the final dance, thrilling in sound and haunting in melody. The Boston musicians worked hard and well for de Burgos, conveying the sonorities of the piece in true virtuoso style. The concert was, in short, one of the highlights of the current Series — one that brought much-needed warmth to what was a cold and goose flesh-making night on the outside.

Incidentally, the Boston Symphony's former music director, Erich Leinsdorf, will return to the Symphony Hall podium in the final program of the Series on Feb. 28.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,00

FEB 7 1971

Conductor Fruehbeck makes debut with Boston Symphony

By Michael Steinberg
Globe Staff

The program for Friday afternoon's Boston Symphony concert included Falla's "El amor brujo" and a suite from "El sombrero de tres picos," Schumann's Piano Concerto, and the annual performance of Ravel's "Daphnis et Chloe" suit No. 2. Rafael Fruehbeck de Burgos conducted, and Christoph Eschenbach was the soloist. Fruehbeck, in his thirties, is a Spanish-born German conductor who looks like ten Germans, conducts Spanish music with great flair, and is music director of the National Orchestra in Madrid. Illness kept him from his scheduled Boston Symphony debut at Tanglewood last summer. Eschenbach, 30, played Mozart concertos at Tanglewood the last two summers, but for him, too, this was the first concert in Boston.

About Fruehbeck, Friday's concert showed that he conducts certain kinds of dance music deftly, with unusual lightness, grace, and flexibility (all that surprisingly produced with what looks like a bandmaster's beat — large, slashing, angular motions defined by a very long stick at the end of a very long arm). The Spanish and French music all went well, especially the full-of-beans "Three-cornered Hat." Eunice Alberts was the largely inaudible contralto soloist in "El amor brujo," the problem I think being that while her voice is rich and ample, it lacks the raucousness and cutting edge, that Spanish cafe-singer sound, that Falla must have had in mind.

Something else that Fruehbeck achieved was somehow to appeal to the orchestra. Their playing all afternoon was awake, engaged, and beautiful-sounding. The other thing the concert revealed about Fruehbeck was that he rather lacks sense and taste in program-making. That was a very narcissistic show he put together. It was inconsiderate to Schumann, who really cannot stand being swamped in all that Frenchified glitter, and ultimately it was self-defeating in that a surfeit of Falla is a condition rather easily attained — he is elegant and attractive, but limited — and even the sure-fire Ravel would have made a more brilliant impression had there not been so much fireworks already.

It may be that the unsympathetic context made the Schumann performance slightly disappointing, and surely Eschenbach's idiosyncratic approach to the piece had a lot to do with it. He is a thoughtful, sensitive musician as well as an impressively resourceful instrumentalist, and his extremely articulated playing presented a fascinating series of beautifully wrought details. It did, however, tend to get lost in the details. Sometimes things got unbelievably slow — in the A flat section of the first movement, which was no flowing Andante but a real Adagio, and again in the Intermezzo — so much so that I began to hear it as a tour-de-force of seeing just how slowly and softly it could be done at all. On a purely local level it worked surprisingly well, so beautiful were phrasing and tone, but I lost all sense that those reveries were part of a larger statement.

The delicacy with which it was projected went a long way toward justifying a sentimental interpretation, and for myself I would say that for all that I found the performance as a whole not quite convincing I did find it thoroughly absorbing and even compelling. Not everyone did, I think: there was warm applause afterwards, but there was considerable restlessness during the performance, and I saw how, as the upbeats in the second movement became longer and longer and more and more soulful, one rear-echelon violinist quietly succumbed to hysterical laughter (con sordino). Except for a couple of pages of the finale, Fruehbeck and the orchestra provided finely integrated, attentive collaboration.

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JAN 30 1971

MONITOR
BOSTON, MASS.
(M) 210,850

JAN 25 1971

Boston debut

Spanish conductor Rafael Frühbeck de Burgos will appear with the Boston Symphony for the first time in concerts at Symphony Hall on Friday and Saturday, Jan. 29 and 30, and Tuesday, Feb. 2, directing works by Falla, Schumann, and Ravel. He will also conduct the BSO's Providence concert on Jan. 28.

Rafael Fruhbeck de Burgos will make his debut as guest conductor of the Boston Symphony Orchestra at the 15th pair of Friday Saturday concerts, this week in Symphony Hall. Soloists on the program are Christoph Eschenbac, pianist and Eunice Alberts, contralto.

The concert will include Falla, "El amor brujo" and the Suite from "Three-Cornered Hat"; Schumann, Piano Concerto in A-minor; and Ravel, "Daphnis and Chloe" Suite No. 2.

GLOBE
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JAN 26 1971

Guest Conductor

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By HAROLD C. SPROUL

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NEWS
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(E) 85,055

JAN 23 1971

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Incidentally, the Boston Symphony's former music director, Erich Leinsdorf, will return to the Symphony Hall podium in the final program of the Series on Feb. 23.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,00

FEB 7 1971

Earl J. Dias review

Spanish conductor expressively leads BSO

Rafael Fruhbeck de Burgos, music director of the National Orchestra in Madrid, Spain, made his first appearance as guest conductor with the Boston Symphony Orchestra last night in the fifth program of the Tuesday "B" Series. De Burgos featured on his program two works by the Spanish composer, Manuel de Falla, "El Amor Brujo" and the suite from "The Three-cornered Hat;" Schumann's "Piano Concerto in A Minor," with Christoph Eschenbach as soloist, and Ravel's "Daphnis and Chloe Suite No. 2."

The Spanish-born conductor is an energetic man who conducts expressively (in fact, he sometimes seems to dance to the orchestra's rhythms) and obviously knows his way about the podium. As might be expected from his background and training, he has a special affinity for the work of De Falla. The richly passionate Gypsy rhythms of "El Amor Brujo" and the interesting dynamic contrasts in the work were spiritedly conveyed in de Burgos' reading. Mezzo-soprano Eunice Alberts was soloist in three of the sections of the work (which is a score for ballet). Miss Alberts is an experienced and generally capable vocalist, but she did not seem much at home with the De Falla style and failed to project dramatically or effectively.

As for the De Falla suite from the ballet, "The Three-Cornered Hat," this is bright, congenial music, notable for its tightly-wrought, muscular texture. Especially efficacious was the rousing Finale, a jota with fascinating cross-rhythms and considerable challenge to the virtuosity of an orchestra. Both De Burgos and the Boston musicians performed the work admirably.

The familiar and well-loved Schumann Piano Concerto is, of course, the essence of romanticism. It is sensitive, poetic, sometimes even sentimental, but it is also the work of a man in command of both style and form. To convey its riches, the soloist must be able to manage a variety of tone color, and the German pianist, Eschenbach has, in addition to a formidable technique, this quality in good measure. Consequently, the lyricism of the piece, the graceful figuration, the occasional drama were accomplished well by Eschenbach and the orchestra, with the sonorities of the music well-balanced between soloist and orchestral accompaniment.

Closing the program was one of Ravel's genuine masterpieces, the "Daphnis and Chloe Suite No. 2," which boasts some brilliant orchestral writing — from the impressionistic first section depicting daybreak to the final Danse Generale, a movement that offers some thrilling sound and some haunting melody. De Burgos' reading of the Ravel was in the vein — superbly paced, subtle in shading and nuance, filled with emotional impact at the end.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

FEB 4 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Thursday evening February 4 1971 at 8.30
Friday afternoon February 5 1971 at 2 o'clock
Saturday evening February 6 1971 at 8.30

CLAUDIO ABBADO *conductor*

TCHAIKOVSKY 'Romeo and Juliet', overture-fantasy*

SCRIABIN Le poème de l'extase op. 54

intermission

BEETHOVEN Symphony no. 3 in E flat op. 55 'Eroica'*
Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

THE GUEST CONDUCTOR

CLAUDIO ABBADO, who made his debut with the Boston Symphony Orchestra last season, studied piano and composition at the Verdi Conservatory of Milan, his native city, and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958, and five years later a first prize in the Mitropoulos Competition. In 1964 Herbert von Karajan heard him in Berlin, and invited him to appear at the Salzburg Festival the following year, and to conduct the Vienna Philharmonic; he received the Philips Prize for a performance of Mahler's Second symphony. Claudio Abbado was shortly afterwards named permanent conductor of La Scala in Milan, the first man to be so honored since Guido Cantelli nine years earlier. Engagements followed with other leading opera companies and orchestras, the Metropolitan Opera, the Royal Opera House, Covent Garden, the Berlin Philharmonic, the New Philharmonia of London, the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra and the London Symphony. Claudio Abbado has made many recordings on the London and Deutsche Grammophon labels, including one by the Boston Symphony of music by Debussy and Ravel, which was among the first release of the Orchestra's records for DGG. He has recently been named permanent conductor of the Vienna Philharmonic Orchestra.

Fruehbeck de Burgos: It's very, very nice

BY RICHARD BUELL

The recent concerts by the Boston Symphony Orchestra led by guest Rafael Fruehbeck de Burgos provided a different mixture of rewards and frustrations from the usual for this season. This time the orchestral playing was extremely fine—the players were audibly and visibly responsive to this conductor—but the programming was unusually lightweight and unchallenging. Only one of the four pieces played was originally intended for the concert hall. There hadn't been so much bright color or so little sonata form on a Symphony program for quite a while.

What I heard of the de Falla works, the ballet-pantomime *El amor brujo* and the suite from the ballet *El sombrero de tres picos*, helped alleviate a little the Hispanophobia induced by the Segovia recital a few weeks ago. The first is a spicy *olla podrida* whose ingredients contain gypsies, dreams, vengeance, a specter, some languishing and drooping, the Ritual Fire Dance, etc., etc., and other such elements provided by a very ethnic scenario by one Martinez Sierra. (*Love lays the specter* has been suggested as a translation of the title.) Falla's music is brilliantly orchestrated, episodic; the players really tore into it and sounded as good as they have all season. The three passages for mezzo were taken by Eunice Alberts, who was steadfastly lady-like in a tight spot. There were no flamenco growls from *her*. The dances from *sombrero* were very brightly and energetically played.

It was all really very nice, and there was even more niceness after the intermission when that nicest of piano concertos, Schumann's *A Minor, Op. 54* was performed, with Christoph Eschenbach as the soloist. I will have to admit to a life-long antipathy to this particular concerto which has always seemed the summation of a flowered-wallpaper esthetic, and rather diffuse and disorderly in its organization, even for Schumann. There doesn't seem to be the maximum degree of necessity or inevitability to anything that happens in its course.

All the music is really in the piano part, and the use of the orchestra inept and really a waste. And it must be one of the most boring ordeals for an orchestral player to have to submit to. This is really unfair to the level of detailed effort that the sensitive and agile young Eschenback brought to his busy part, and to the fluid collaboration between him, Fruehbeck de Burgos, and the orchestra. I heard delicate fingerwork, wonderful trills, sensitively judged rubatos, but I also heard long stretches that were interesting only for the fingers, and much sterile rhetoric.

The second suite from Ravel's *Daphnis et Chloe* was a stunning program-closer and audience-rouser. It was also exceptionally well-played, the orchestra giving off some delicately adjusted dynamic shadings that I don't often hear, and lots of good solos.

Fruehbeck de Burgos' way with the BSO, although a little oily, was obviously very clear in the traffic-management aspects of the conductor's art, and the players took to him. He should be invited back anyway, but also prodded into deviating from the London Phase 4 repertory and the excessively well-spoken.

BOSTON, MASS.
BOSTON AFTER DARK
W. 68,500

FEB 9 1971

MUSIC IN REVIEW

By GERALD A. BERLIN

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 11 1971

ABBADO IMPRESSIVE AT BSO

Ordinarily if someone were to predict that I could be caught alive at a concert that served up Tchaikowsky's "Romeo and Juliet" Overture and Scriabin's "Poeme d'extase" back-to-back, his credibility as a prognosticator would have little standing in this court. But "ordinarily" doesn't attach where the conductor is Claudio Abbado and the remaining work is the "Eroica," and so there we were, all present and accounted for.

As it developed, it was the Tchaikowsky-Scriabin half of the program, not the Beethoven half, that furnished the rewards, which were ample.

"Romeo and Juliet" really belongs to the Leslie Howard and Norma Shearer movie of the thirties, and one could do worse than let it stand on the melting recollections of the sentiments engendered by them and by one's teenhood. Yet truly attentive listening on its own unabashed terms for perhaps the first time in over thirty years has something to be said for it.

So too with the Poeme. I had long dismissed the work as one of Dr. Koussevitsky's more empty monuments—longer on emptiness than monumentality and now understandably retired from the symphony repertory. After an extended sabbatical, Scriabin's art shows up as rather more imposing than memory had suggested, however, an esthetic that goes beyond an exercise in neo-Wagnerian chromatic mysticism. It has distinctive chordal treatment, at least for its era, and actually quite original orchestral coloration which make for considerable uniqueness.

The catalyst behind these reactions was Mr. Abbado, former director at La Scala and now at the Vienna Opera. For sheer professionalism you will have to travel the earth to meet his equal. The cleanness of line, the tension of his projection, the gorgeousness of sound, the sensitivity of orchestral response, they were all in evidence before a few bars had been played, and they remained there throughout the concert.

It was a good thing that they did, too, for they saved the "Eroica." The weird distortion of the proportions of the symphony carried the seeds of potential disaster: the exposition was repeated in the first movement; and the Marche Funebre went on at least half again as long as I can ever recall. Some slow movements are made to stand still, but this is not one of them. Yet Mr. Abbado certainly hung on to his listeners. There was no coughing, no stirring. Thus the disaster never materialized, and so the quintessential strength and affirmation of Beethoven's noble paean asserted itself in rightful measure.

Here is a conductor to conjure with, indeed.

This weekend Erich Leinsdorf returns for his second visit of the season. The program he has chosen includes Schubert's "Unfinished Symphony," Schonberg's Variations for Orchestra, Opus 31, and Bartok's Concerto for Orchestra.

POST GAZETTE
BOSTON, MASS.
WEEKLY CIRC. 21,5(

JAN 29 1971

Claudio Abbado Guest Conductor

BOSTON, — Claudio Abbado is guest conductor of the Boston Symphony Orchestra for its sixteenth pair of Friday/Saturday concerts, Friday, February 5 at 2:00 p.m. and Saturday, February 6 at 8:30 p.m. The program opens with Tchaikovsky's Romeo and Juliet, followed by Scriabin's Poem of ecstasy and Beethoven's Third symphony, Eroica.

Mr. Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center in 1958 and five years later won first prize in the Mitropoulos Competition. He has conducted all the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

Abbado returns to BSO

By Louis Snyder

The star soloist at this weekend's Boston Symphony concerts is the guest conductor, Claudio Abbado (final appearance tonight). Last season he impressed in his first local exposure during two weeks with the orchestra, and on Thursday night he reaffirmed his appeal with another display of the qualities that seem to differentiate inspired orchestral performances from merely good ones—a highly personal view toward the music being played, and a workable rapport with the musicians under one's baton. Plus, of course, the dynamism to weld these intangibles to produce very substantial results.

Mr. Abbado began with Tchaikovsky's "Romeo and Juliet" Overture-Fantasy, which hasn't been played by the Boston Symphony Orchestra for almost 10 years, and followed it with Scriabin's "Poem of Ecstasy" and Beethoven's Third Symphony ("Eroica"), both of which he has just conducted with another fine orchestra, the New York Philharmonic. It proved to be a hearty mixture, rightly served.

For Mr. Abbado's conducting strengths are such that he commands the unswerving attention of all his musicians, and encompasses the smallest details of each score by sheer force of arms (no pun intended). The Tchaikovsky trembled and soared, Scriabin's "extase" was conveyed with stormy-calm alternation, unrestrained but still not exaggerated, and the "Eroica" was Mr. Abbado's own — eloquent and warm-blooded.

The effect of Mr. Abbado's conducting methods and personality on the orchestra —decidedly apparent throughout the program—proved to be an interesting side-light on the perennial question of the balance necessary between those who direct and those who play. As elemental as the description may seem, with each number conductor and musicians charged into the music together, with all the singleness of purpose of a mass dash into the surf. It was almost as gratifying to see as to hear, because it is a situation, all good intentions aside, that is seldom so happily achieved.

Thursday's audience greeted Mr. Abbado vociferously, and the musicians who had made this triumph possible added their applause, too.

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 6 1971

Earl J. Dias review

Spanish conductor expressively leads BSO

Rafael Fruhbeck de Burgos, music director of the National Orchestra in Madrid, Spain, made his first appearance as guest conductor with the Boston Symphony Orchestra last night in the fifth program of the Tuesday "B" Series. De Burgos featured on his program two works by the Spanish composer, Manuel de Falla, "El Amor Brujo" and the suite from "The Three-cornered Hat;" Schumann's "Piano Concerto in A Minor," with Christoph Eschenbach as soloist, and Ravel's "Daphnis and Chloe Suite No. 2."

The Spanish-born conductor is an energetic man who conducts expressively (in fact, he sometimes seems to dance to the orchestra's rhythms) and obviously knows his way about the podium. As might be expected from his background and training, he has a special affinity for the work of De Falla. The richly passionate Gypsy rhythms of "El Amor Brujo" and the interesting dynamic contrasts in the work were spiritedly conveyed in de Burgos' reading. Mezzo-soprano Eunice Alberts was soloist in three of the sections of the work (which is a score for ballet). Miss Alberts is an experienced and generally capable vocalist, but she did not seem much at home with the De Falla style and failed to project dramatically or effectively.

As for the De Falla suite from the ballet, "The Three-Cornered Hat," this is bright, congenial music, notable for its tightly-wrought, muscular texture. Especially efficacious was the rousing Finale, a jota with fascinating cross-rhythms and considerable challenge to the virtuosity of an orchestra. Both De Burgos and the Boston musicians performed the work admirably.

The familiar and well-loved Schumann Piano Concerto is, of course, the essence of romanticism. It is sensitive, poetic, sometimes even sentimental, but it is also the work of a man in command of both style and form. To convey its riches, the soloist must be able to manage a variety of tone color, and the German pianist, Eschenbach has, in addition to a formidable technique, this quality in good measure. Consequently, the lyricism of the piece, the graceful figuration, the occasional drama were accomplished well by Eschenbach and the orchestra, with the sonorities of the music well-balanced between soloist and orchestral accompaniment.

Closing the program was one of Ravel's genuine masterpieces, the "Daphnis and Chloe Suite No. 2," which boasts some brilliant orchestral writing — from the impressionistic first section depicting daybreak to the final Danse Generale, a movement that offers some thrilling sound and some haunting melody. De Burgos' reading of the Ravel was in the vein — superbly paced, subtle in shading and nuance, filled with emotional impact at the end.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

FEB 4 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Thursday evening February 4 1971 at 8.30
Friday afternoon February 5 1971 at 2 o'clock
Saturday evening February 6 1971 at 8.30

CLAUDIO ABBADO *conductor*

TCHAIKOVSKY 'Romeo and Juliet', overture-fantasy*

SCRIABIN Le poème de l'extase op. 54

intermission

BEETHOVEN Symphony no. 3 in E flat op. 55 'Eroica'*
Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

THE GUEST CONDUCTOR

CLAUDIO ABBADO, who made his debut with the Boston Symphony Orchestra last season, studied piano and composition at the Verdi Conservatory of Milan, his native city, and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958, and five years later a first prize in the Mitropoulos Competition. In 1964 Herbert von Karajan heard him in Berlin, and invited him to appear at the Salzburg Festival the following year, and to conduct the Vienna Philharmonic; he received the Philips Prize for a performance of Mahler's Second symphony. Claudio Abbado was shortly afterwards named permanent conductor of La Scala in Milan, the first man to be so honored since Guido Cantelli nine years earlier. Engagements followed with other leading opera companies and orchestras, the Metropolitan Opera, the Royal Opera House, Covent Garden, the Berlin Philharmonic, the New Philharmonia of London, the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra and the London Symphony. Claudio Abbado has made many recordings on the London and Deutsche Grammophon labels, including one by the Boston Symphony of music by Debussy and Ravel, which was among the first release of the Orchestra's records for DGG. He has recently been named permanent conductor of the Vienna Philharmonic Orchestra.

Fruehbeck de Burgos: It's very, very nice

BY RICHARD BUELL

The recent concerts by the Boston Symphony Orchestra led by guest Rafael Fruehbeck de Burgos provided a different mixture of rewards and frustrations from the usual for this season. This time the orchestral playing was extremely fine—the players were audibly and visibly responsive to this conductor —but the programming was unusually lightweight and unchallenging. Only one of the four pieces played was originally intended for the concert hall. There hadn't been so much bright color or so little sonata form on a Symphony program for quite a while.

What I heard of the de Falla works, the ballet-pantomime *El amor brujo* and the suite from the ballet *El sombrero de tres picos*, helped alleviate a little the Hispanophobia induced by the Segovia recital a few weeks ago. The first is a spicy *olla podrida* whose ingredients contain gypsies, dreams, vengeance, a specter, some languishing and drooping, the Ritual Fire Dance, etc., etc., and other such elements provided by a very ethnic scenario by one Martinez Sierra. (*Love lays the specter* has been suggested as a translation of the title.) Falla's music is brilliantly orchestrated, episodic; the players really tore into it and sounded as good as they have all season. The three passages for mezzo were taken by Eunice Alberts, who was steadfastly lady-like in a tight spot. There were no flamenco growls from *her*. The dances from *sombrero* were very brightly and energetically played.

It was all really very nice, and there was even more niceness after the intermission when that nicest of piano concertos, Schumann's *A Minor, Op. 54* was performed, with Christoph Eschenbach as the soloist. I will have to admit to a life-long antipathy to this particular concerto which has always seemed the summation of a flowered-wallpaper esthetic, and rather diffuse and disorderly in its organization, even for Schumann. There doesn't seem to be the maximum degree of necessity or inevitability to anything that happens in its course.

All the music is really in the piano part, and the use of the orchestra inept and really a waste. And it must be one of the most boring ordeals for an orchestral player to have to submit to. This is really unfair to the level of detailed effort that the sensitive and agile young Eschenback brought to his busy part, and to the fluid collaboration between him, Fruehbeck de Burgos, and the orchestra. I heard delicate fingerwork, wonderful trills, sensitively judged rubatos, but I also heard long stretches that were interesting only for the fingers, and much sterile rhetoric.

The second suite from Ravel's *Daphnis et Chloe* was a stunning program-closer and audience-rouser. It was also exceptionally well-played, the orchestra giving off some delicately adjusted dynamic shadings that I don't often hear, and lots of good solos.

Fruehbeck de Burgos' way with the BSO, although a little oily, was obviously very clear in the traffic-management aspects of the conductor's art, and the players took to him. He should be invited back anyway, but also prodded into deviating from the London Phase 4 repertory and the excessively well-spoken.

BOSTON, MASS.
BOSTON AFTER DARK
W. 68,500

FEB 9 1971

MUSIC IN REVIEW

By GERALD A. BERLIN

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 11 1971

ABBADO IMPRESSIVE AT BSO

Ordinarily if someone were to predict that I could be caught alive at a concert that served up Tchaikowsky's "Romeo and Juliet" Overture and Scriabin's "Poeme d'extase" back-to-back, his credibility as a prognosticator would have little standing in this court. But "ordinarily" doesn't attach where the conductor is Claudio Abbado and the remaining work is the "Eroica," and so there we were, all present and accounted for.

As it developed, it was the Tchaikowsky-Scriabin half of the program, not the Beethoven half, that furnished the rewards, which were ample.

"Romeo and Juliet" really belongs to the Leslie Howard and Norma Shearer movie of the thirties, and one could do worse than let it stand on the melting recollections of the sentiments engendered by them and by one's teenhood. Yet truly attentive listening on its own unabashed terms for perhaps the first time in over thirty years has something to be said for it.

So too with the Poeme. I had long dismissed the work as one of Dr. Koussevitsky's more empty monuments—longer on emptiness than monumentality and now understandably retired from the symphony repertory. After an extended sabbatical, Scriabin's art shows up as rather more imposing than memory had suggested, however, an esthetic that goes beyond an exercise in neo-Wagnerian chromatic mysticism. It has distinctive chordal treatment, at least for its era, and actually quite original orchestral coloration which make for considerable uniqueness.

The catalyst behind these reactions was Mr. Abbado, former director at La Scala and now at the Vienna Opera. For sheer professionalism you will have to travel the earth to meet his equal. The cleanness of line, the tension of his projection, the gorgeousness of sound, the sensitivity of orchestral response, they were all in evidence before a few bars had been played, and they remained there throughout the concert.

It was a good thing that they did, too, for they saved the "Eroica." The weird distortion of the proportions of the symphony carried the seeds of potential disaster: the exposition was repeated in the first movement; and the Marche Funebre went on at least half again as long as I can ever recall. Some slow movements are made to stand still, but this is not one of them. Yet Mr. Abbado certainly hung on to his listeners. There was no coughing, no stirring. Thus the disaster never materialized, and so the quintessential strength and affirmation of Beethoven's noble paean asserted itself in rightful measure.

Here is a conductor to conjure with, indeed.

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POST GAZETTE
BOSTON, MASS.
WEEKLY CIRC. 21,5(

JAN 29 1971

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Mr. Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center in 1958 and five years later won first prize in the Mitropoulos Competition. He has conducted all the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

Abbado returns to BSO

By Louis Snyder

The star soloist at this weekend's Boston Symphony concerts is the guest conductor, Claudio Abbado (final appearance tonight). Last season he impressed in his first local exposure during two weeks with the orchestra, and on Thursday night he reaffirmed his appeal with another display of the qualities that seem to differentiate inspired orchestral performances from merely good ones—a highly personal view toward the music being played, and a workable rapport with the musicians under one's baton. Plus, of course, the dynamism to weld these intangibles to produce very substantial results.

Mr. Abbado began with Tchaikovsky's "Romeo and Juliet" Overture-Fantasy, which hasn't been played by the Boston Symphony Orchestra for almost 10 years, and followed it with Scriabin's "Poem of Ecstasy" and Beethoven's Third Symphony ("Eroica"), both of which he has just conducted with another fine orchestra, the New York Philharmonic. It proved to be a hearty mixture, richly served.

For Mr. Abbado's conducting strengths are such that he commands the unswerving attention of all his musicians, and encompasses the smallest details of each score by sheer force of arms (no pun intended). The Tchaikovsky trembled and soared, Scriabin's "extase" was conveyed with stormy-calm alternation, unrestrained but still not exaggerated, and the "Eroica" was Mr. Abbado's own — eloquent and warm-blooded.

The effect of Mr. Abbado's conducting methods and personality on the orchestra —decidedly apparent throughout the program—proved to be an interesting side-light on the perennial question of the balance necessary between those who direct and those who play. As elemental as the description may seem, with each number conductor and musicians charged into the music together, with all the singleness of purpose of a mass dash into the surf. It was almost as gratifying to see as to hear, because it is a situation, all good intentions aside, that is seldom so happily achieved.

Thursday's audience greeted Mr. Abbado vociferously, and the musicians who had made this triumph possible added their applause, too.

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 6 1971

Symphony: Abbado Conducts 3-Concert Series

By HARRY NEVILLE

Claudio Abbado, who made his debut with the Boston Symphony last season, returned here this week to conduct a three-concert series which began Thursday night. His program repeated yesterday and to be played again tonight, consisted of Tchaikovsky's "Romeo and Juliet" Overture-Fantasy, Scriabin's "Poem of Ecstasy" and Beethoven's Third ("Eroica") Symphony.

THE SCRIABIN is, of course, an unusual item, one that isn't often programmed, though revived interest in Scriabin will no doubt change that situation before long. "Romeo and Juliet" and the "Eroica," on the other hand, are part of everyone's experience—so much so that for many people it isn't easy to respond to the prospect of yet another performance.

Abbado's readings of these works, which I heard Thursday night, were hardly of the "yet another performance" variety. They were, to be sure, extraordinarily engrossing performances, but not because of any extremely personal ideas Abbado has about the scores. Except for an unusually slow "Eroica" funeral march, his conceptions were rather straightforward, in fact.

WHAT MADE the evening so appealing was Abbado's ability to make the listener feel that this was a statement of the composer's music, not an individual conductor's statement about the music. One seldom hears performances so beautifully conceived and executed, so passionately projected and yet so free of sentiment and "interpretation."

The orchestra responded superbly to this kind of direction, producing some of their best playing of the season. They twice insisted on solo bows for Abbado, who in turn bestowed special recognition upon Armando Ghitalla for his brilliant trumpet solos in Scriabin's "Poem."

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298

FEB 6 1971

Claudio Abbado guest conductor

Claudio Abbado will appear as guest conductor of the Boston Symphony in concerts which take place this Thursday at 8:30 p.m., Friday at 2 p.m. and Saturday at 8:30 p.m. His program will consist of Tchaikovsky's "Romeo and Juliet," Scriabin's "Poem of Ecstasy" and Beethoven's Third Symphony.

Rafael Fruhbeck de Burgos will conduct the final concert of his guest series this Tuesday at 7:30 p.m. ontralto Eunice Alberts will be the soloist in Falla's "El Amor Brujo," and Christoph Eschenbach will perform the Schumann Piano Concerto. Also on the program are Falla's Suite from "The Three-Cornered Hat" and Ravel's "Daphnis and hloe" Suite No. 2.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

JAN 31 1971

Claudio Abbado

. . . returns to conduct the Boston Symphony on Thursday and Saturday evenings, Feb. 4 and 6, and Friday afternoon, Feb. 5, in a program of works by Tchaikovsky, Scriabin, and Beethoven. Mr. Abbado has recently been named conductor of the Vienna Philharmonic Orchestra.

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 3 1971

Claudio Abbado will be guest conductor of the Boston Symphony Orchestra for its 16th annual pair of Friday and Saturday concerts of Feb. 5-6. The program will open with Tchaikovsky's Romeo and Juliet. This will be followed by Scribin's Poem of Ecstacy and Beethoven's Third Symphony (Eroica).

Claudio Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center. This was in 1958. Five years later he won first prize in the Mitropoulos Competition. He has conducted all of the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

The fifth concert of the Tuesday "B" series takes place Tuesday evening of this coming week at 7:30 p.m., in Boston Symphony Hall. Rafael Fruhbeck de Burgos will be guest conductor, with soloists Christoph Eschenbach, piano, and Eunice Alberts, contralto. The program is Falla's "El amor brujo" with Eunice Alberts and Suite from "The Three-Cornered Hat," Schumann's Piano Concerto with Christoph Eschenbach, and Ravel's "Daphnis and Chloe Suite No. 2."

The second concert of the Thursday "B" series takes place Thursday evening (Feb. 4). Claudio Abbado will conduct. The program will be the same as the weekend programs.

SUN/day
JAN. 31, 1971

Abbado conducts Boston Symphony in Scriabin

By Michael Steinberg
Globe Staff

Claudio Abbado, who since his visit here last season has been conductor of the Vienna Philharmonic, was the guest conductor with the Boston Symphony Orchestra yesterday afternoon. His program: Tchaikovsky's "Romeo and Juliet," Scriabin's "Le poeme del' extase," and Bethoven's "Eroica" Symphony.

Obviously, the news here is the Scriabin, written in 1907, played here often by Koussevitzky, and last done at a Boston Symphony concert in 1960 under Lorin Maazel. A funny piece it is, more of a "Poeme des cantharides" than a "poeme de l'extase," with lots of irritation, some excitement, and not really a lot of ecstasy. It is hobbled by its themes, particularly a Wagnerian trumpet phrase that must occur five or six dozen times, and it is another of those Scriabin pieces that for all their churning are stuck quite fast to the flypaper. On the other hand, the details and many of the local relationshis are fascinating, the sheer sound is marvelous, and the final climax — in C major, a splendid key, but, as Wagner well knew, not one for ecstasy — is just possibly the most stupendous in the orchestral repertory.

Not really convinced, I still was enormously pleased by the chance to hear it. An original mind and lively fantasy speak through it, and if the BSO had a program policy rather than a lottery, they would in the next couple of seasons give us "Prometheus" (perhaps with light show, and I hope a better one than the New York Philharmonic came up with last year) and "Le Divin Poeme" as well. Abbado's performance yesterday, though it left something to be desired in textural clarity, was marvelous at catching the ebb and flow of the music, and the excitement of it really got to the audience. Armando Ghitalla deserved and got a couple of solo bows and cheers for his trumpet solos.

The Tchaikovsky performance was warm in the right places, though perhaps a bit cool where it might or should have been hot, and altogether the piece was projected cohesively and with refined musical taste. Abbado had nothing fresh to say about the "Eroica," but apart from some excessively slow tempi for the first and second movements, particularly the second, this work, too, was given honestly and clearly. Abbado again proved to be one of the few conductors who can persuade the Boston Symphony to play pianissimo — nice in Tchaikosvky, but particularly welcome in Beethoven—but the playing otherwise was plagued by uneasy woodwind intonation and by lots of mess from the horns.

GLOBE
BOSTON, MASS.
(M) 237,967 (
(S) 566,377

FEB 6 1971

PUBLIC SPIRIT
AYER, MASS.
WEEKLY 4,878

FEB 11 1971

STAR
BRAINTREE, MASS.
WEEKLY 10,000

FEB 11 1971

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

FEB 11 1971

NEWS
FRAMINGHAM, MASS.
(E) 19,654

FEB 2 1971

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

FEB 11 1971

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

FEB 11 1971

Symphony Concerts Scheduled

BOSTON — Erich Leinsdorf, former music director of the Boston Symphony Orchestra, returns for the second time this season to conduct the orchestra's 17th pair of Friday-Saturday concerts, Friday, Feb. 12 at 2 p.m. and Saturday, Feb. 13 at 8:30 p.m.

The program opens with Schubert's Symphony No. 8, "Unfinished," followed by Schoenberg's Variations for orchestra and Bartok's Concerto for Orchestra.

The eighth concert of the Tuesday "A" series takes place Tuesday evening, Feb. 9 at 8:30 p.m. Leinsdorf conducts the orchestra in performances of Mozart's Serenade no. 9 and Stravinsky's Petrushka.

The fifth open rehearsal of the orchestra's 19th anniversary season takes place Thursday, Feb. 11 at 7:30 p.m.

Looking Backward

BY L. P. KATZENSTEIN

Saturday's Boston Symphony Orchestra concert was *the* concert of the season to attend stoned. Probably only in that condition could Scriabin's mystic *Poem of Ecstacy* be heard as Scriabin must have intended. He was a man ahead of his time. Light shows? By the turn of the century he had invented a color organ for projecting the colors he associated with various keys. The occult? At the time of his death in 1915 he was working on *Mystery*, to be performed as a worship service by thousands in Tibet, with lights, perfumed air, dance, music and drama.

As one may have gathered, Scriabin's is music of some decadence. Such instructions in the *Poem of Ecstacy* score as "tres parfume" or "molto languido" give some sense of the perfumed world of *Poem*. But for all its "with-it-ness," this highly chromatic music looks backward, to the harmonic language of Wagner, rather than forward. But Scriabin was a truly individual composer, with an unmistakable style, and I was glad that guest conductor Claudio Abbado chose the *Poem*. I was struck most by some passages strikingly reminiscent of Stravinsky's *Firebird*.

Abbado is young, attractive, fun to watch, and a thoughtful, careful musician. But *Poem of Ecstacy* is no piece to judge a conductor by, though the orchestra played beautifully and with much passion. *Poem* requires organization more than interpretation—it is colorful but not very profound.

But the *Eroica* is a classic test and Abbado made a strong case for his version of what I think is Beethoven's most monumental symphony. Abbado's *Eroica* was straightforward, with few frills—maybe somewhat lacking a distinct personality, but a moving *Eroica* nonetheless. Especially compelling was the *Marcia Funebre*, Abbado began it at a very slow tempo, but was able to sustain the tension without letting the dramatic line go slack. There was only one eccentricity. The tempo bogged down to a plod during the first movement development. He is to be congratulated, though, for taking the exposition repeat, something too seldom done in these days of restless audiences.

The program began with Tchaikovsky's *Romeo and Juliet*. I like the way the BSO plays under Abbado, with enthusiasm and a close attention to dynamics which has not always been so scrupulously observed in the past. William Steinberg announced last week that he will be leaving the BSO at the end of the 1971-72 season, and Abbado's name will likely be high on the list of possibilities for Mr. Steinberg's successor.

BOSTON, MASS.
BOSTON AFTER DARK
W. 68,500

FEB 16 1971

Claudio Abbado is guest conductor of the Boston Symphony Orchestra for its sixteenth pair of Friday/Saturday concerts, Friday, February 5 at 2 p.m. and Saturday, February 6 at 8:30 p.m. The program opens with Tchaikovsky's Romeo and Juliet, followed by Scriabin's Poem on Ecstacy and Beethoven's Third Symphony Eroica. Mr. Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center in 1958 and five years later won first prize in the Mitropoulos Competition. He has conducted all the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

PUBLIC SPIRIT
AYER, MASS.
WEEKLY 4,878

Symphony: Abbado Conducts 3-Concert Series

By HARRY NEVILLE

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WHAT MADE the evening so appealing was Abbado's ability to make the listener feel that this was a statement of the composer's music, not an individual conductor's statement about the music. One seldom hears performances so beautifully conceived and executed, so passionately projected and yet so free of sentiment and "interpretation."

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298

FEB 6 1971

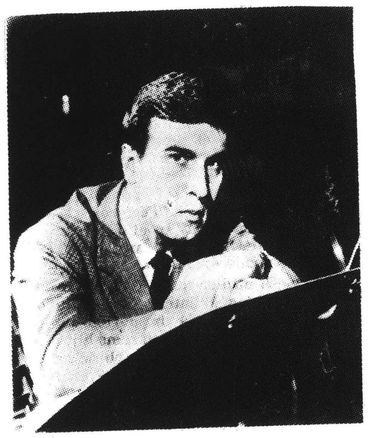
Claudio Abbado guest conductor

Claudio Abbado will appear as guest conductor of the Boston Symphony in concerts which take place this Thursday at 8:30 p.m., Friday at 2 p.m. and Saturday at 8:30 p.m. His program will consist of Tchaikovsky's "Romeo and Juliet," Scriabin's "Poem of Ecstasy" and Beethoven's Third Symphony.

Rafael Fruhbeck de Burgos will conduct the final concert of his guest series this Tuesday at 7:30 p.m. ontralto Eunice Alberts will be the soloist in Falla's "El Amor Brujo," and Christoph Eschenbach will perform the Schumann Piano Concerto. Also on the program are Falla's Suite from "The Three-Cornered Hat" and Ravel's "Daphnis and hloe" Suite No. 2.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305

JAN 31 1971



Claudio Abbado

. . . returns to conduct the Boston Symphony on Thursday and Saturday evenings, Feb. 4 and 6, and Friday afternoon, Feb. 5, in a program of works by Tchaikovsky, Scriabin, and Beethoven. Mr. Abbado has recently been named conductor of the Vienna Philharmonic Orchestra.

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 3 1971

Claudio Abbado will be guest conductor of the Boston Symphony Orchestra for its 16th annual pair of Friday and Saturday concerts of Feb. 5-6. The program will open with Tchaikovsky's Romeo and Juliet. This will be followed by Scribin's Poem of Ecstacy and Beethoven's Third Symphony (Eroica).

Claudio Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center. This was in 1958. Five years later he won first prize in the Mitropoulos Competition. He has conducted all of the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

The fifth concert of the Tuesday "B" series takes place Tuesday evening of this coming week at 7:30 p.m., in Boston Symphony Hall. Rafael Fruhbeck de Burgos will be guest conductor, with soloists Christoph Eschenbach, piano, and Eunice Alberts, contralto. The program is Falla's "El amor brujo" with Eunice Alberts and Suite from "The Three-Cornered Hat," Schumann's Piano Concerto with Christoph Eschenbach, and Ravel's "Daphnis and Chloe Suite No. 2."

The second concert of the Thursday "B" series takes place Thursday evening (Feb. 4). Claudio Abbado will conduct. The program will be the same as the weekend programs.

SUN/day
JAN. 31, 1971

Abbado conducts Boston Symphony in Scriabin

By Michael Steinberg
Globe Staff

Claudio Abbado, who since his visit here last season has been conductor of the Vienna Philharmonic, was the guest conductor with the Boston Symphony Orchestra yesterday afternoon. His program: Tchaikovsky's "Romeo and Juliet," Scriabin's "Le poeme del' extase," and Bethoven's "Eroica" Symphony.

Obviously, the news here is the Scriabin, written in 1907, played here often by Koussevitzky, and last done at a Boston Symphony concert in 1960 under Lorin Maazel. A funny piece it is, more of a "Poeme des cantharides" than a "poeme de l'extase," with lots of irritation, some excitement, and not really a lot of ecstasy. It is hobbled by its themes, particularly a Wagnerian trumpet phrase that must occur five or six dozen times, and it is another of those Scriabin pieces that for all their churning are stuck quite fast to the flypaper. On the other hand, the details and many of the local relationshis are fascinating, the sheer sound is marvelous, and the final climax — in C major, a splendid key, but, as Wagner well knew, not one for ecstasy — is just possibly the most stupendous in the orchestral repertory.

Not really convinced, I still was enormously pleased by the chance to hear it. An original mind and lively fantasy speak through it, and if the BSO had a program policy rather than a lottery, they would in the next couple of seasons give us "Prometheus" (perhaps with light show, and I hope a better one than the New York Philharmonic came up with last year) and "Le Divin Poeme" as well. Abbado's performance yesterday, though it left something to be desired in textural clarity, was marvelous at catching the ebb and flow of the music, and the excitement of it really got to the audience. Armando Ghitalla deserved and got a couple of solo bows and cheers for his trumpet solos.

The Tchaikovsky performance was warm in the right places, though perhaps a bit cool where it might or should have been hot, and altogether the piece was projected cohesively and with refined musical taste. Abbado had nothing fresh to say about the "Eroica," but apart from some excessively slow tempi for the first and second movements, particularly the second, this work, too, was given honestly and clearly. Abbado again proved to be one of the few conductors who can persuade the Boston Symphony to play pianissimo — nice in Tchaikosvky, but particularly welcome in Beethoven—but the playing otherwise was plagued by uneasy woodwind intonation and by lots of mess from the horns.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377

FEB 6 1971

Looking Backward

BY L. P. KATZENSTEIN

Saturday's Boston Symphony Orchestra concert was *the* concert of the season to attend stoned. Probably only in that condition could Scriabin's mystic *Poem of Ecstacy* be heard as Scriabin must have intended. He was a man ahead of his time. Light shows? By the turn of the century he had invented a color organ for projecting the colors he associated with various keys. The occult? At the time of his death in 1915 he was working on *Mystery*, to be performed as a worship service by thousands in Tibet, with lights, perfumed air, dance, music and drama.

As one may have gathered, Scriabin's is music of some decadence. Such instructions in the *Poem of Ecstacy* score as "tres parfume" or "molto languido" give some sense of the perfumed world of *Poem*. But for all its "with-it-ness," this highly chromatic music looks backward, to the harmonic language of Wagner, rather than forward. But Scriabin was a truly individual composer, with an unmistakable style, and I was glad that guest conductor Claudio Abbado chose the *Poem*. I was struck most by some passages strikingly reminiscent of Stravinsky's *Firebird*.

Abbado is young, attractive, fun to watch, and a thoughtful, careful musician. But *Poem of Ecstacy* is no piece to judge a conductor by, though the orchestra played beautifully and with much passion. *Poem* requires organization more than interpretation—it is colorful but not very profound.

But the *Eroica* is a classic test and Abbado made a strong case for his version of what I think is Beethoven's most monumental symphony. Abbado's *Eroica* was straightforward, with few frills—maybe somewhat lacking a distinct personality, but a moving *Eroica* nonetheless. Especially compelling was the *Marcia Funebre*, Abbado began it at a very slow tempo, but was able to sustain the tension without letting the dramatic line go slack. There was only one eccentricity. The tempo bogged down to a plod during the first movement development. He is to be congratulated, though, for taking the exposition repeat, something too seldom done in these days of restless audiences.

The program began with Tchaikovsky's *Romeo and Juliet*. I like the way the BSO plays under Abbado, with enthusiasm and a close attention to dynamics which has not always been so scrupulously observed in the past. William Steinberg announced last week that he will be leaving the BSO at the end of the 1971-72 season, and Abbado's name will likely be high on the list of possibilities for Mr. Steinberg's successor.

BOSTON, MASS.
BOSTON AFTER DARK
W. 68,500

FEB 16 1971

Claudio Abbado is guest conductor of the Boston Symphony Orchestra for its sixteenth pair of Friday/Saturday concerts, Friday, February 5 at 2 p.m. and Saturday, February 6 at 8:30 p.m. The program opens with Tchaikovsky's Romeo and Juliet, followed by Scriabin's Poem on Ecstacy and Beethoven's Third Symphony Eroica. Mr. Abbado, who made his debut with the Boston Symphony last season, was winner of the Koussevitzky Conducting Prize at the Berkshire Music Center in 1958 and five years later won first prize in the Mitropoulos Competition. He has conducted all the major orchestras in the United States and has made many recordings for Deutsche Grammophon, including one of the initial releases of the Boston Symphony on DGG.

PUBLIC SPIRIT
AYER, MASS.
WEEKLY 4,878

FEB 11 1971

STAR
BRAINTREE, MASS.
WEEKLY 10,000

FEB 11 1971

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

FEB 11 1971

NEWS
FRAMINGHAM, MASS.
(E) 19,654

FEB 2 1971

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

FEB 11 1971

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

FEB 11 1971

Symphony Concerts Scheduled

BOSTON — Erich Leinsdorf, former music director of the Boston Symphony Orchestra, returns for the second time this season to conduct the orchestra's 17th pair of Friday-Saturday concerts, Friday, Feb. 12 at 2 p.m. and Saturday, Feb. 13 at 8:30 p.m.

The program opens with Schubert's Symphony No. 8, "Unfinished," followed by Schoenberg's Variations for orchestra and Bartok's Concerto for Orchestra.

The eighth concert of the Tuesday "A" series takes place Tuesday evening, Feb. 9 at 8:30 p.m. Leinsdorf conducts the orchestra in performances of Mozart's Serenade no. 9 and Stravinsky's Petrushka.

The fifth open rehearsal of the orchestra's 19th anniversary season takes place Thursday, Feb. 11 at 7:30 p.m.

Symphony: Leinsdorf Conducts BSO

By HARRY NEVILLE

Erich Leinsdorf led the Boston Symphony yesterday in the second of two programs he is offering during his current guest engagement with the orchestra. The fare consisted of two great audience favorites—Schubert's Eighth ("Unfinished") Symphony and Bartok's Concerto for Orchestra—plus a work for which Leinsdorf himself seems to have great affection—Schoenberg's Variations for Orchestra, Op. 31.

The Schubert is a work that most professional groups can (and sometimes do) play in their sleep, but there was nothing jaded about the way the Boston players performed it yesterday. The reading was beautifully paced and Leinsdorf got some exquisite playing, particularly from the woodwinds.

SCHOENBERG'S Variations is a work that Leinsdorf conducted with the BSO less than two years ago, and that performance was a high point of my own rather brief experience of Leinsdorf's tenure as music director here. Yesterday's account seemed even more lucid and expressively played than the previous one, although I still wish Leinsdorf would make a more vivid point of the final presto.

Leinsdorf's way with Bartok is quite sophisticated, polished and flexible. Textures were everywhere well controlled, rhythms were nicely pointed and transition passages, while subtly shaped, were handled with a great deal of freedom. A very urbane performance but one that might disappoint people who prefere a reading that makes more of the score's earthiness and tang.

A REVIEW of the Symphony seems a logical place to take belated notice of an event that occured at the beginning of the week; namedly, last Monday's Kresge Auditorium recital of Boston Symphony cellist Luis Leguia and pianist Robert Freeman of the MIT music faculty.

Their program was well conceived, displaying as it did each participant in solo works—Kodaly's Sonata for Solo Cello and Schubert's A Minor Piano Sonata (D. 537)—and then giving them an opportunity to demonstrate their ensemble abilities in two gems of the cello-piano literature, the Elliott Carter Sonata and Beethoven's Sonata in A Major, Op. 69.

THAT THESE artists are splendidly attuned to each other was apparent in carefully conceived balances, in nicely matchen phrasing, and in the sense one got of spontaneous exchange. Leguia produces a warm, glowing tone and has a brilliant technical control of his instrument—nowhere more evident than in the exceedingly difficult Kodaly Sonata. It was in this work, too, that I experienced my only reservation about his playing, which was to wish for him to "let go" a bit more, especially in so surging a score.

It was a pleasure to discover so intelligent and sensitive a pianist as Freeman, who seems to have an unusual understanding of Schubert's music. Especially impressive was his way of delicately manipulating tempos so as to heighten expressiveness and yet not distort the music's flow.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298

FEB 13 1971

BSO performs Schoenberg

By Michael Steinberg
Globe Staff

It was a pity that because of problems with rehearsal schedules, Erich Leinsdorf could not go through with his plan to conduct the Golden Calf scene from Schoenberg's "Moses und Aron" at yesterday's Boston Symphony concert. What he gave us instead was by no means bad: Schoenberg's Variations for Orchestra, Op. 31, of which he had conducted some fine performances a couple of years ago, and which he led with considerable skill and sympathy this time as well. A marvelous piece it is, too, tightly packed and clean and unwasteful, yet with uncommon charm of surface; aglow and rich with what it has learned from Bach and Brahms, but so original, so personal in every sound and gesture. The audience hated it.

Leinsdorf had begun with Schubert's "Unfinished" Symphony, and he came with interesting ideas about its second movement. First of all, he started it at a tempo that was not the traditional drag, but the result of a move really to imagine what Schubert meant by "Andante con moto" and by his decision to make the metric unit eights rather than quarters. Then, he was elastic in his departures from the main tempo, and he did much to articulate the events of the movement by modifying, sometimes quite startlingly, the intensity of forward motion as well as of sonority. It remained, however, a performance more of good intentions than of convincingly projected results. There were arresting, illuminating interpretive ideas and many lovely details, but the framework had a kind of absent mindedness to it, and the playing often was rhythmically swimmy.

After intermission, Leinsdorf conducted Bartok's Concerto for Orchestra. He has that piece very well put together in his mind, and his conducting of it told a lot about the compositional genius Bartok lavished on the making of it (even without, for once, having much to say); still, the work wants rather more than it got yesterday of pepper, of humor, and of orchestral brilliance.

Meanwhile I hope that the "Moses und Aron" scheme can be brought to life again for one of Leinsdorf's programs next season.

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(S) 566,377

FEB 13 1971

NINETIETH ANNIVERSARY SEASON 1970-1971

Friday afternoon February 12 1971 at 2 o'clock
Saturday evening February 13 1971 at 8.30
Tuesday evening February 23 1971 at 7.30

ERICH LEINSDORF *conductor*

SCHUBERT Symphony no. 8 in B minor D. 759
'Unfinished'*
Allegro moderato
Andante con moto

SCHOENBERG Variations for orchestra op. 31

intermission

BARTÓK Concerto for orchestra (1943)*
Andante non troppo – allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 16 1971

BSO: Leinsdorf leads

By Louis Snyder

Erich Leinsdorf was back with his second Boston Symphony program of the season in weekend concerts at Symphony Hall. Tonight he'll lead program No. 1 there (Mozart, Stravinsky) before accompanying the orchestra to New York for a week of appearances.

Second time around, Mr. Leinsdorf dipped into late BSO seasons' repertoire: Schubert's Eighth Symphony ("Unfinished") (1967), Schoenberg's teeming Variations for Orchestra (1969), and Bartok's Concerto for Orchestra (1968) as the stirring climax. However, it was hardly warmed-over fare, because none of the works, in their very different contexts, is to be served up half-prepared. Mr. Leinsdorf and his musicians gave every evidence of pre-performance diligence.

The centerpiece of the program was Schoenberg's Variations for Orchestra, which is required listening for those who want to probe the what and how of serial writing. And, like it or not, who can afford to disregard this powerful influence on so much of the music composed in this century? The Variations are not easy going—hardly a case of love-at-first-hearing for anyone—but with the help of the succinct Burk program notes for starters, and a little goodwill toward the composer ("His radicalism," writes Mr. Burk, "had no purpose of drawing attention by shock"), the experience can be rewarding after all. And particularly in the present performance, which Mr. Leinsdorf led with zeal, and the orchestra expounded with conviction.

There were becoming contrasts for the Schoenberg, with the Schubert which preceded it, and the Bartok which followed. Mr. Leinsdorf's reading of the "Unfinished" is not as langorous as some, and a little more matter-of-fact than others, but it sings validly and convincingly. The great Bartok Concerto, so much the real property of the BSO, was again treated to a ringing, vigorous performance in which conductor, players, and audience were equally and happily involved.

This second Leinsdorf program will be repeated in Symphony Hall on Tuesday evening, Feb. 23.

Leinsdorf, BSO give virtuoso performance

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

FEB 24 1971

Erich Leinsdorf was guest conductor last night, in Symphony Hall, in the final program of the Boston Symphony Orchestra's Tuesday "B" Series. Leinsdorf chose for the occasion two of the most popular works of the symphonic repertoire, Schubert's "Unfinished" Symphony and Bartok's "Concerto for Orchestra," and balanced these with a work that is never likely to win anyone's undying affection: Schoenberg's difficult "Variations for Orchestra, Opus 31."

Leinsdorf has always had a fondness for taking a new look at time-honored works which are familiar both to his musicians and to his audiences. Certainly, Schubert's "Unfinished" Symphony is a musical warhorse. The danger inherent in its playing by a seasoned orchestra is that the musicians, over-familiar with the score, could probably go through its musical paces without a conductor and while munching sandwiches and sipping beer during rests. To the credit of Leinsdorf and the orchestra, however, neither perfunctoriness nor signs of boredom were evident. On the contrary, the performance was fresh and meticulous in detail, lush and sonorous in the familiar slow theme, precise and clear in the rapid sections of the opening Allegro. In short, the reading, far from being soporific, was highly pleasurable and exquisitely controlled.

The same can be said for the Bartok "Concerto for Orchestra," assuredly one of the genuine masterpieces of 20th-Century music. A work of the last year of Bartok's life, it is illustrative of how Bartok had managed to simplify his method and means and to introduce into his composition a humanity and emotion lacking in his earlier, austere pieces.

The work abounds in abrupt and shifting accents, intricate rhythms, a note of remarkable affirmation (particularly in the finale), and moods that range from a brilliantly satiric scherzo to a moving elegy. The orchestration is brilliant, the melodic content appealing and Leinsdorf and the orchestra played it to the hilt in a truly virtuoso performance, with excellent solo work by nearly all the sections of the ensemble.

But, alas, for the Schoenberg! A product of the middle period of the composer's career when he was beginning to experiment with the 12-tone scale, it is an intellectual display of skill and ingenuity but it has no more heart or warmth than a block of cement.

20

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intermission

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Finale: presto

MONITOR
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Haitink even better in the flesh

By Michael Steinberg
Globe Staff

The guest conductor for the Boston Symphony concerts at the end of last week and again last night was Bernard Haitink of the Amsterdam Concertgebouw and the London Philharmonic.

Haitink has made lots of records, and, to a certain point at least, he was a known quantity when he strode onto the Symphony Hall stage: a serious and careful musician, an able conductor, with nothing flashy to his work.

Now, seeing Haitink at work for the first time and hearing the results in concert was an enormously interesting experience, even more because he exuded a vitality of which his recordings only sporadically give some sense.

BERNARD HAITINIK
. . . guest conductor

What I said about the absence of flashiness stays true, though. Haitink's "big piece" was Strauss's "Ein Heldenleben," and the performance was a very different sort of affair from the all-stops-out attack by Zubin Mehta and the Los Angeles Philharmonic on the "Symphonia domestica" at the beginning of this season.

Perhaps it is true that "Heldenleben," even by Straussian standards, rather overinforms the listener, but it is a masterfully controlled work that makes a sprawly effect only when it is conducted badly, which usually means too self-indulgently.

Haitink set it out so that it was as cohesive, as readily surveyed, as a Mozart allegro. It was superlatively well paced, with a stable framework and an elastic surface, and beautifully proportioned. The performance was of the rare sort that is exciting through sheer lucidity, the clarity of view it afforded of an extraordinarily imaginative and still original composition.

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GLOBE
BOSTON, MASS.
(M) 237,967 (E)
(S) 566,377

MAR 3 1971

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MARCH 4, 1971

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FEB 21 1971

GLOBE
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(S) 566,377

FEB 21 1971

STANDARD
BOSTON, MASS.
WEEKLY 5,414

FEB 25 1971

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 18 1971

HERALD
RANDOLPH, MASS.
WEEKLY 3,410

FEB 25 1971

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- Marcia: maestoso
- Menuetto & trio
- Rondeau: allegretto

RAVEL — Ma mère l'oye*
- Prélude et danse du rouet (Introduction and dance of the spinning wheel)
- Pavane de la Belle au bois dormant (Pavane of the sleeping beauty)
- Petit Poucet (Tom Thumb)
- Laideronette, impératrice des Pagodas (The ugly little empress of the Pagodas)
- Les entretiens de la Belle et de la Bête (The conversation between Beauty and the Beast)
- Le jardin féerique (The fairy garden)

intermission

STRAUSS — Ein Heldenleben (A Hero's life) op. 40*

JOSEPH SILVERSTEIN *violin*

Haitink even better in the flesh

By Michael Steinberg
Globe Staff

BERNARD HAITINIK
. . . guest conductor

The guest conductor for the Boston Symphony concerts at the end of last week and again last night was Bernard Haitink of the Amsterdam Concertgebouw and the London Philharmonic.

Haitink has made lots of records, and, to a certain point at least, he was a known quantity when he strode onto the Symphony Hall stage: a serious and careful musician, an able conductor, with nothing flashy to his work.

Now, seeing Haitink at work for the first time and hearing the results in concert was an enormously interesting experience, even more because he exuded a vitality of which his recordings only sporadically give some sense.

What I said about the absence of flashiness stays true, though. Haitink's "big piece" was Strauss's "Ein Heldenleben," and the performance was a very different sort of affair from the all-stops-out attack by Zubin Mehta and the Los Angeles Philharmonic on the "Symphonia domestica" at the beginning of this season.

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FEB 21 1971

GLOBE
BOSTON, MASS.
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(S) 566,377

FEB 21 1971

STANDARD
BOSTON, MASS.

FEB 25 1971

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 18 1971

HERALD
RANDOLPH, MASS.
WEEKLY 3,410

FEB 25 1971

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22

BSO

AWAY

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

SEP 7 1970

a concert version of Beethoven's opera, "Fidelio," with one performance falling on the composer's actual birth date, Dec. 16.

Other guest conductors of the season include James DePriest, with Alicia de Larrocha as soloist in the Khachaturian Piano Concerto; Max Rudolf, with violinist Henryk Szeryng performing the Sibelius Concerto; Mesru Mehmedov, with pianist Emil Gilels in an all-Beethoven program; George Semkow, in his debut with the orchestra, with pianist Claudio Arrau as guest artist in a performance of the Chopin Concerto No. 1; Eugen Jochum, with violinist Itzhak Perlman performing Lalo's Symphonie Espagnole; Maxim Shostakovitch, son of the celebrated composer, with pianist Ronald Turini playing the Prokofiev Third Concerto; and Antonio Janigro, leading a program of Baroque music with the four Romeros, guitarists, as soloists.

The Los Angeles Philharmonic Orchestra conducted by Zubin Mehta, and the Boston Symphony under the baton of William Steinberg, will also appear on the series under National Symphony auspices.

Subscribers can save up to 49 per cent on ticket prices for the season, and are assured of priority seating when the National Symphony moves to Kennedy Center in 1971. Subscription tickets are still available, with choicest seating available for Wednesday evenings. Prices for the series are $85, $70, $56, and $46 (student-military, $22). Subscriptions can be obtained at the National Symphony box office at Campbell's, 1300 G St. NW, or from the subscription department, National Symphony, 2480 16th St. NW.

Boston Symphony Lists 3 Concerts

The Boston Symphony Orchestra's 87th consecutive season of concerts in Providence opens on Thursday, Oct 22, at 8:30 p m in the Veterans' Memorial Auditorium. Two other concerts, both Thursdays at 8:30 p m in the Veterans' Memorial Auditorium are Dec 10 and Jan 28, 1971.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony conducts on Dec 19 with violinist Joseph Silverstein, Concertmaster of the Boston Symphony as soloist.

The final concert of the Providence Series on Jan 28 is conducted by guest conductor Rafael Fruhbeck de Burgos. Christoph Eschenbach is piano soloist.

BRISTOL, R. I.
PHOENIX
W. 4,255

SEP 25 1970

TIMES
BARRINGTON, R. I.
WEEKLY 4,201

SEP 24 1970

PHOENIX
BRISTOL, R. I.
BI-WEEKLY 3,988

SEP 25 1970

WARREN, R. I.
TIMES GAZETTE
W. 2,640

SEP 24 1970

Music In Review

Steinberg, Lettvin Stars Of Boston Symphony

The Boston Symphony Orchestra ~~under the direction~~ of William Steinberg gave a superb concert that at intervals attained the sublime in musical expression Thursday evening in Veterans Memorial Auditorium. It was the opening program of the current Providence series of concerts that, this year, includes only three appearances instead of the customary five. And, if the next two are equal in excitement, artistry and audience-pleasing variety, it will make up for the loss.

And adding to the thrilling performance of the orchestra, was the dynamic performance of Theodore Lettvin, young, stalwart and handsome pianist, that burnished the luster of the Boston's first concert here. His keyboard aplomb and fluency, coupled with his exactness in entries and flairing cadenzas marks him as one of the great piano virtuosos of this era.

Opening with the "Variations and Fugue on a theme of Mozart" by Reger, the orchestra created a sensation of anticipated delight in the many moods of Mozart's animated heme that included rhythms of the dances, romance of the serenades, the pathos of lament, the reverence of hymn and psalm, the serenity of a pastorale and the jubilance of a paen of adoration, all in a delicately decorated package of variations.

The performance of Rachmaninov's "Rhapsody on a Theme of Paginini" by Lettvin came next and evoked intermission chatter of praise with exclamations such as "What a pianist!" and "What a magnificent orchestra accompaniment!"

The finale was one, if not the merriest and wittiest of Beethoven's writings, "Symphony No. 7 in A" that was lavish in eloquently expressed wooing and caressing phrases and amorous moods ending with a bombast of electrifying merriment in an allegro con brio movement.

It was the most pleasing evening of music I have heard the Boston Symphony Orchestra perform in the past 20 years under the batons of Charles Munch, Erich Leinsdorf, William Steinberg and numerous guest conductors.

C.H.L.

TIMES
PAWTUCKET, R. I.
(E) 38,093

SEP 23 1970

JOURNAL
PROVIDENCE, R. I.
(M) 66,725 (S) 208,349

SEP 23 1970

Music Last Night

Boston Symphony Is Heard In First of 3 Concerts Here

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by William Steinberg, played the first of the Providence series of three concerts at Veterans Memorial Auditorium last evening. This is the ninetieth anniversary year for this venerable orchestra and this was their 406th concert in Providence. This total wil not add up so rapidly from now on, since we are cut to three concerts a season. But there is always Route 95, if you wish to add the missing two programs. Boston is nearer than it used to be.

As for excellence of production, there were innumerable points when perfection of ensemble in delicate passages was unbelievably accurate. This was truly a virtuoso concert.

Theodore Lettvin, pianist, was soloist in the Rachmaninov Rhapsody on a Theme of Paganini, and his performance was admirable. The Rhapsodie was preceded by Max Reger's Variations and Fugue on a Theme by Mozart, and the concert closed with Beethoven's Symphony No. 7.

It was apparent that there has been no generation gap in the musical world of Reger and Rachmaninoff. They followed the trend in the matter of showing their skill at the writing of variations. In the Reger, he paid homage to Mozart and the purity and simplicity of the Mozart theme from his piano Sonata in A major made an excellent basis for the elaborate orchestral structure built by Reger. Mozart himself made several delightful variations on this theme. It was fascinating to hear the individuality and skill exhibited in the score. The exposition of the fugue and its working out, from choir to choir, was a remarkable demonstration of tonal contrast, and here the fine string section outdid itself.

Theodore Lettvin, who had a master class in piano several summers ago at the University of Rhode Island, is a tremendous addition to the musical life of New England. He has power and unlimited technique, but he also has a great gift for interpretation. We heard the Rhapsodie with infinite variety of color, impeccable ryhthm, the speed of virtuoso playing where the Paganini virtuosity was incorporated into this second tribute to an older composer. When it came to the Rachmaninoff theme of the middle movement, we heard an interpretation which was unashamedly romantic. It will sing for us through the coming week. It is that kind of music. Thanks to Mr. Lettvin, this old favorite once more proved its musical worth. Mr. Steinberg's accompaniment was superb.

Beethoven's Symphony No. 7, as we heard it, was a model of orchestral skill and all its familiar themes fitted into place, as we knew they would, to make another tribute in the Beethoven anniversary year. No revolutionary ideas here. Only the solid, dependable musicianship of a seasoned conductor of William Steinberg's standing could have brought such musical satisfaction to the listeners. It was good to hear him once again.

New York Post
D. 708,180 SAT. 369,902

OCT 1 1970

Boston Symphony Opens Oct. 14

The Boston Symphony will open its 84th New York season Oct. 14 at 8:30 p.m. in Philharmonic Hall. Music Director William Steinberg will lead the first concert which will be repeated Oct. 16. Bruckner's Symphony No. 7 and Reger's "Mozart Variations" make up the program.

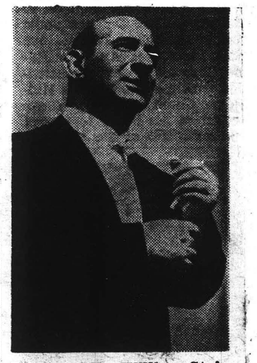
Remaining dates and programs follow: Nov. 18, 20, Seiji Ozawa conducting, works by Copland, Ligeti, Berlioz. . Jan. 13, 15, Michael Tilson Thomas conducting, works by Webern, DeBussy and "Saxophone Concerto by Dahl" . . . Feb. 17, 19, Erich Leinsdorf conducting, Cantata Singers in "Golden Calf" scene from Arnold Schoenberg's "Moses and Aaron." Also symphonies by Schubert and Mendelssohn . . . March 17, 19, Thomas conducting, works by Beethoven, Schoenberg, Stravinsky, Tchaikovsky.

The Bostonians will also play five concerts in Carnegie Hall Oct. 17, Steinberg conducting, Beethoven's Symphony No. 7 . . . Nov. 21, Ozawa conducting, Maurizio Pollini, pianist, in Piano Concerto No. 3 by Prokofiev . . . Jan. 16, Thomas conducting, Harvard Glee Club assisting; works by Perotin, Stockhausen, Schumann . . . Feb. 20, Leinsdorf conducting, works by Mozart and Stravinsky . . . March 20, Thomas conducting, works by Haydn, Birtwistle, Nielson.

All Philharmonic Hall and Carnegie events will begin at 8:30.

Newark Sunday News
NEWARK, N. J.
SUN. 439,830

OCT 4 1970



PREMIERE—William Steinberg will lead the Boston Symphony Oct. 17 in Carnegie Hall in opening of a four-concert series.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 86,224 SAT. 79,666

OCT 7 1970

Boston Symphony Concerts

The 84th consecutive season of concerts in New York City by the Boston Symphony Orchestra opens on Wednesday and Friday, Oct. 14 and 16, at 8:30 p.m. in Lincoln Center's Philharmonic Hall. William Steinberg, the orchestra's music director, conducts Reger's Mozart Variations and Bruckner's Seventh Symphony.

The first of five concerts by the Boston Symphony at Carnegie Hall takes place Saturday, Oct. 17, at 8:30 p.m. Steinberg conducts Holst's Suite from The Planets, Partos' Paths and Beethoven's Symphony no. 7.

Oedeon Partos' Paths is the first of three pieces commissioned by the Lotti Steinberg Memorial Foundation, a trust established by William Steinberg in memory of his late wife.

PASTE OVER

24

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
OCT 15 1970

CRITIC AT LARGE by Byron Belt

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THE JERSEY JOURNAL
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OCT 15 1970

Critic-at-Large

Boston Symphony Memorable

By Byron Belt

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While the orchestra may have shifted its recording allegiance recently, the slogan should remain the same: "The aristocrat of orchestras." Last night's concert (which will be repeated in Philharmonic Hall tomorrow) set standards which the rest of the season will be hard pressed to match.

FROM THE sonically suffocating confines of the loge area, we heard an impeccable performance of Reger's splendid "Variations and Fugue on a Theme by Mozart." The Bavarian composer's music has never become as popular as his finest works would dictate, but William Steinberg seems to have assumed the championship of his orchestral music, so long the lonely provence of the late Fritz Busch.

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The sublime seventh gariation, and the complex fugue were of particular interest, but Steinberg's interpretation and the orchestra's performance of the entire work must be termed definitive.

BRUCKNER'S Seventh Symphony is one of the most noble in the symphonic form. It is tremendous in scope, extraordinarily original in concept and at all times almost unbearably expressive. To savor the sound of this marvelous work, we moved to our regular seats in the orchestra, and experienced one of the truly great performances.

William Steinberg has a rare ability to conceive and control a work in its entirety; yet never lose sight or sound of the smallest details. In a work of such architectonic grandeur as the Bruckner Seventh, the entire structure must always be apparent, or the work can collapse into a maze of pomposity and grandilloquence.

It is to Steinberg's credit, and a tribute to the magnificence of the Bostonians, that Bruckner's grand design was heard with astonishing clarity, while the emotional and spiritual content was freed to touch and inspire the heart.

THE ORCHESTRAL performance was marked by brass playing that was sonorous without ever blaring, strings rich as wine yet never sounding merely lush, and winds that shimmered through the sometimes over-thick texture without ever shrieking.

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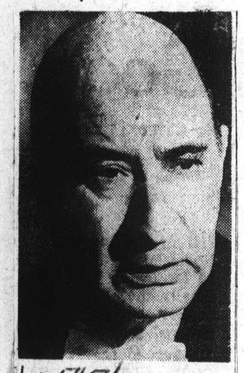

1-5454

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
OCT 14 1970

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NEWS
SPRINGFIELD, MASS.
(E) 85,055
OCT 10 1970

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GAZETTE
WORCESTER, MASS.
(E) 94,901
OCT 8 1970

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The Boston Symphony Orchestra returns for another series of four Saturday evening concerts, with William Steinberg conducting on October 17, and Seiji Ozawa on November 21.

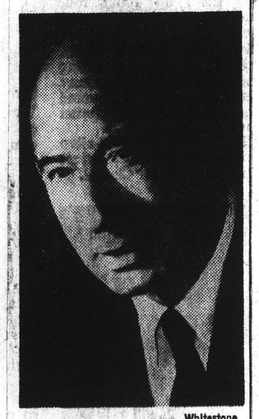
CITY EAST
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.
OCT 1970

Bostonians Open Here In 2 Works

By RAYMOND ERICSON

There were only two works on the program that opened the Boston Symphony Orchestra's season here in Philharmonic Hall on Wednesday night: Reger's Variations and Fugue on a Theme by Mozart and Bruckner's Seventh Symphony. Although 31 years separate them—the former was completed in 1914, the latter in 1883—they both belong within the German romantic tradition. Yet they had enough differences to make them nicely complementary.

Reger's work had a good deal of currency in the symphonic repertory some decades ago, but now it seems to have dropped out of favor with conductors. It is a very attractive piece in some ways. The composer was a master contrapuntist, and the



Whitestone

William Steinberg

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This is all pleasantly entertaining, and the piece makes an elegantly virtuoso vehicle for an orchestra of the Boston Symphony's caliber. It was smartly played under the direction of William Steinberg, who was making a welcome return after having been kept out of New York's concert halls for much of last season because of illness. Curiously, he interrupted the Reger after the second variation to allow latecomers to be seated—a thoughtful gesture but musically debatable.

●

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Mr. Steinberg conducted the symphony most beautifully. He did not press the music too hard, by trying to make it even more grandiose than it is. His phrasing was extremely supple, which helped to round off or break up the squarish blocks in which the work is patterned, but he did it without stemming the great flow of the music. The performance was both unfussy and sensitive, to which the Bostonians contributed their usual expert playing.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 16 1970

JOURNAL
PROVIDENCE, R. I.
(M) 66,7[illegible] (S) 208,349
OCT 18 1970

Insights and Outsights

By EDWIN SAFFORD

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It may seem strange to lump the Brown orchestra with those two more senior groups, even to its music director, Martin Fischer. To do so is not only to make a case for an orchestra week, however, but also because at Brown you hear such imaginative programming. Note the contents of this afternoon's four o'clock concert in Sayles Hall as evidence.

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There are other questions it might ask. Can programs such as Steinberg brings on Thursday to Veterans Auditorium stay attractive forever: Reger's Mozart variations, Rachmaninoff's Paganini variations and Beethoven's seventh symphony?

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* * *

PASTE OVER

2 4

Long Island Press
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OCT 15 1970

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OCT 15 1970

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NEWS
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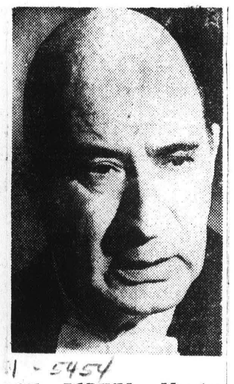

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OCT 1970

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The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

OCT 16 1970

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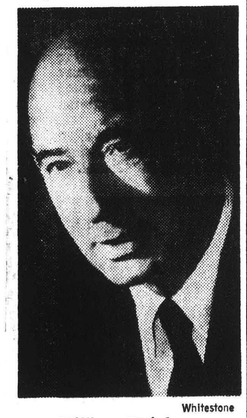

Whitestone

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JOURNAL
PROVIDENCE, R. I.
(M) 6 208,349

OCT

Insights and Outsights

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* * *

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 19 1970

Symphonic Elegy by Partos Bows Here

By ALLEN HUGHES

The Boston Symphony gave the first New York performance of Oedoen Partos's "Paths," a symphonic elegy, at Carnegie Hall on Saturday night. Partos, born and educated in Hungary, is now known as an Israeli composer, having settled in Palestine in 1938. He composed this work for the 1970 Ein Gev Festival, and it is the first piece to have been commissioned by the Lotti Steinberg Memorial Foundation set up by William Steinberg after the death of his wife. Mr. Steinberg, who is music director of the Boston Symphony, conducted it here.

Partos, who was born in 1903, seems to have attempted to compose in an idiom that is not really congenial to him. He has tried to be up-to-date by using what he describes as aleatoric and post-serial techniques, but the result sounds generally as though he would have been more comfortable and more convincing with traditional themes and developments.

He has produced a kind of assemblage of sounds, some of which hearken back at least as far as Ravel. Unfortunately, they do not add up to much of anything, although they are easy to listen to.

*

PROVIDENCE CONCERT
The Boston Symphony Orchestra will give the first of three concerts in Providence at Veteran's Memorial Auditorium this evening at 8:30.

BULLETIN
NO. EASTON, MASS.
WEEKLY 2,001
OCT 22 1970

CHRONICLE
STOUGHTON, MASS.
WEEKLY 3475
OCT 22 1970

Brown University Herald
Joseph Sullivan III

Boston Symphony Concert 22 October 1970

The Boston Symphony's Providence Series has long been the pet of the While-you're-up-get-me-a-Grant's set of Providence, right in a league with the United Fund and Planned Parenthood. But the series is in trouble. Subscriptions have been falling off for some years now, mainly because the cultarati don't approve of the "cacophony" The BSO has been serving up of late.

The series now consists of only three concerts. Practically nothing is spent on promotion, because what passes for society in Providence hasn't been able to muster much meaningful support for the ailing series and apparently because the orchestra doesn't really seem anxious to make any trips down 95 to Providence. If you want to be unpopular in Providence, confront the natives with something new; they're liable to run you out of town on a rail. But in this case Providence stands to lose one of its most civilizing influences.

Thursday night's program might indicate, however, that the BSO has had a change of heart. They offered some lush Reger, Variations and Fugue on a theme by Mozart, some Hollywood Rachmaninoff, Rhapsody on a theme of Paganini, and just to keep things from getting completely out of hand, some tried and true Beethoven, the seventh symphony.

BILLBOARD
NEW YORK, N. Y.
W. 24,000
OCT 31 1970

Bostonians In Concert

NEW YORK — Reminiscent of the old proverb about serving the good wine last, the Boston Symphony's tour de force of its Oct. 16 concert at the Philharmonic Hall, was the second half offering which featured Bruckner's "Symphony No. 7." The Boston now records for Deutsche Grammophon.

It was a brilliant climax to what started off — through no fault of director William Steinberg, or his orchestra — as a rather bland evening. Under Steinberg's baton, the symphony flowed exquisitely from the opening allegro to a triumphant finale.

The first part of the concert, which featured Reger's "Variations and Fugue on a Theme by Mozart" was, though artfully done, somewhat sluggish and uncohesive. The blame for this undoubtedly lies with the composer rather than with the orchestra or its director.

RADCLIFFE JOE

NEW YORKER
NEW YORK, N. Y.
W. 473,000
OCT 24 1970

LAST Wednesday evening, the Boston Symphony came to town to present the initial concert of its series in Philharmonic Hall. I think I have already pointed out the curious fact that the sound of an orchestra reflects its maestro instead of being something inherent in the orchestra itself, and have said that the Boston Symphony's sound has been completely altered since William Steinberg took over its baton. This new sound is rounder and more robust, with brass instruments using the full, expansive embouchure rather than the delicate, refined one that some other conductors prefer. Certainly the new sound is exactly right for Bruckner symphonies, and Mr. Steinberg presented us with Bruckner's Seventh the other night. I have heard more eloquent performances of this symphony. In fact, I have heard more eloquent performances of it by Mr. Steinberg himself. The air of hushed reverence that should accompany any great Bruckner reading was absent this time, and though no one could fault the performance on technical grounds, it did not reach the mystical heights that this great symphony is capable of attaining. About the symphony itself I shall say nothing; I have already written so much about it.

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
JAN 1971

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PATRICK J. SMITH

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 19 1970

Symphonic Elegy by Partos Bows Here

It was a pleasure to watch Mr Steinberg conduct. Mr. Steinberg has great dignity, a refreshing economy of motion and just the right touch of crotchetiness. He brought to the Reger a perfect combination of remembered suffering and schmaltzy lyricism without letting it sound like inspired Dimitri Tiompkin. Reger is one of those composers who admires complexity for its own sake: he would rather take ten minutes to say something that would have been overstated in two. Perhaps a little editing might be in order in his Mozart Variations.

The Rachmaninoff was especially exciting. In the hands of Theodore Lettvin, pianist, and Mr. Steinberg the Rhapsody took on the quality of a totentanz. It was not, Mr. Lettvin said, the way they had rehearsed the piece, but with two such thorough professionals at work the result was striking. Mr. Lettvin is a superb artist, at once romantic, devilish, serious and blithe. We should hear more of his seemingly effortless virtuosity.

We should, however, hear less of Beethoven's Seventh. Even Mr. Steinberg couldn't breathe much life into this all too familiar piece. Give me some new "cacophony" any day.

NEW YORKER
NEW YORK, N. Y.
W. 473,000
OCT 24 1970

BILLBOARD
NEW YORK, N. Y.
W. 24,000
OCT 31 1970

Bostonians In Concert

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Partos, who was born in 1903, seems to have attempted to compose in an idiom that is not really congenial to him. He has tried to be up-to-date by using what he describes as aleatoric and post-serial techniques, but the result sounds generally as though he would have been more comfortable and more convincing with traditional themes and developments.

He has produced a kind of assemblage of sounds, some of which hearken back at least as far as Ravel. Unfortunately, they do not add up to much of anything, although they are easy to listen to.

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PROVIDENCE CONCERT

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BULLETIN
NO. EASTON, MASS.
WEEKLY 2,031
OCT 22 1970

CHRONICLE
STOUGHTON, MASS.
WEEKLY 31,7[illegible]
OCT 22 1970

Brown University Herald
Joseph Sullivan III

Boston Symphony Concert 22 October 1970

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W. 24,0[illegible]
OCT 2[illegible] 1970

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W. 17,0[illegible]
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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 1[illegible]
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PATRICK J. SMITH

26

SEIJI OZAWA

Boston Symphony Appears Tuesday At Woolsey Hall

The Boston Symphony makes its only New Haven appearance this season with guest conductor Seiji Ozawa Tuesday in Woolsey Hall at 8:30 p.m. Ozawa is music director of the San Francisco Symphony.

Born in Manchuria in 1935, the colorful Japanese conductor received a Koussevitsky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. In 1961 he was appointed one of the New York Philharmonic's assistant conductors. Later he became music director of the Toronto Symphony.

Ozawa has chosen a varied program for his first local appearance. The concert opens with Debussy's "Prelude a l'apres-mid d'un faune. The Prokofiev "Piano Concerto No. 3 in C, opus 26" with the Italian pianist Maurizio Pollini follows. The 28-year-old Pollini won the Warsaw Chopin Competition when he was only 18. He first appeared in the United States in 1969 and made his debut with the Boston Symphony earlier this month. The Tchaikovsky "Symphony No. 6 in B minor" ends the program.

The Woolsey Hall box office opens at 7:30 on concert night.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125
NOV 16 1970

At The Concert

Ozawa And The Boston

The Boston Symphony gave another crowd-pleasing concert Tuesday evening in Woolsey Hall, a triumph which must be shared by the orchestra with a young pianist and a guest conductor. It might have been "International Night." The featured work of the first half was the "Piano Concerto No. 3 in C, op. 26" by the Russian Prokofiev, played marvelously by an Italian pianist, Maurizio Pollini, with Japan's rising conducting star, Seiji Ozawa leading the American orchestra. All went well with the concerto, which is, by the way, one of the masterpieces of this century.

Prokofiev has fashioned a near-perfect concerto, one which features the piano without allowing it to rise out of the orchestral context; a concerto which is full of romantic drama and fire, yet often classical in its formal restraints. It contains the best of both worlds, being both exciting to hear on the emotional level and sensible, or perhaps one should say, artistic in purely musical terms. In short, it is a concerto which sustains interest and pleasure through many hearings.

* * *

To be honest, the virtuosity of the young Pollini was somewhat overshadowed by the dynamism of Ozawa. Pollini seemed more than up to the demands of the concerto, playing strongly, cleanly, and with confidence. It was simply that we had not previously seen Ozawa, certainly not in front of the Boston Symphony, and the temptation to watch him was just too great. It should be noted that as a tribute to all involved, the audience interrupted at the first opportunity with resounding applause, and repeated the gesture at the conclusion of the concerto. That one piece made the concert worth attending.

Following intermission came one of the "chestnuts" which the Boston musicians always seem to offer New Haven audiences, Tchaikovsky's "Symphony No. 6 in B minor," the "Pathetique." During most of the first movement I pondered this practice, consoling myself with memories of the Prokofiev. It seemed that Ozawa was exaggerating the extremes; the slow passages were too slow, the loud ones, too loud, and the fast ones, too fast. He was oversentimentalizing. But then things began to happen. Solo lines were sharply etched and were played perfectly. The second movement was extremely graceful as Ozawa performed his lyric ballet on the podium. The third movement was faster than a Tchaikovsky purist would like (if there is such a thing as a Tchaikovsky purist), but it was exciting and drew immediate applause at its conclusion. And the final movement seemed amply tragic, but within the bounds of 19th century taste. The total effect was one of great success, of high drama and involvement, and I had the thought that it was worth hearing the "Pathetique" if it can be played this well.

The powerful concerto and symphony vastly overshadowed the subtle "Prelude to the Afternoon of a Faun" by Debussy which opened the concert. This was charming although Miss Dwyer's flute tone is too tremulous for my taste.

* * *

With all due respect to pianist Pollini, it was Ozawa's night. This young, slight, almost delicate conductor has a long ascending future before him. He conducts with grace, with a full sweep of the arm which belies his modest stature. His beat is sure and legible, and his exaggerations can be explained away. He is still gaining experience and he was fronting an orchestra which is easily led into exaggerated expression (Roger Voisan is not a reticent trumpeter). Ozawa is a welcome addition to the depleted ranks of top flight conductors; he is a fine musician, he is skilled and he has a personal magnetism pleasing to audiences.

—Harmon Diers

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 12
NOV 18 1970

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
NOV 20 1970

BOSTONIANS BRING OZAWA AS LEADER

Guest Conductor at Best in Brief Copland Piece

By RAYMOND ERICSON

At the ripe age of 35, Seiji Ozawa seems to be settling down as a conductor, a bit less so as a program builder. He was guest conductor of the Boston Symphony Orchestra in Philharmonic Hall Wednesday night. The concert ended with a staple of sorts, Berlioz's "Symphonie fantastique," but it was preceded by Aaron Copland's Short Symphony, played in honor of the composer's 70th birthday—the actual date was last Saturday—and Gyorgy Ligeti's "Atmospréres."

It was an interesting juxtaposition of works. Copland's symphony, completed in 1933 just about a century after the Berlioz, was a much better organized piece than its predecessor, yet one that did not sound nearly as original. One might have expected the opposite to be true.

Copland's work is indeed short, lasting 15 minutes. It is compact, constantly growing organically within its span. There is nothing unusual in the scoring. Its complicated rhythms made it difficult to perform at the time it was written, but today it has the virtue of seeming homogeneously and beautifully made, and therefore durable.

Berlioz's symphony, almost epic in size and conception, has its loose-jointed movements, yet its romantic symbolism, its poetic atmosphere and, above all, its striking orchestral effects still generate a visceral excitement.

Ligeti's "Atmospheres," a mere nine years old, seems bland by contrast. It is picturesque in its tonal combinations, but insubstantial, and it is not surprising that it turned up in part as background music to the film "2001: A Space Odyssey." That is where it belongs.

Mr. Ozawa's conducting was honest, even literal, not as flamboyant as has been in the past. He was comfortable in the Copland and Ligeti music, managing the tricky rhythms handily. The performance of the Berlioz was carefully observant of the composer's markings. It had the added strength of smooth tempo transitions and the sustained tension within movements that mark the naturally gifted musician. Unsurprisingly, it was beautifully and excitingly played by the Bostonians.

CRITIC AT LARGE by Byron Belt NEWHOUSE NEWSPAPERS 19 November 1970

Sophistication, Delirium and '2001'

American rhythmic sophistication, French delirium and the sounds of "2001" dominated last evening's Boston Symphony concert in Philharmonic Hall.

Byron Belt

Guest conductor Seiji Ozawa offered Aaron Copland's Short Symphony in honor of the composer's 70th birthday, Gyorgy Ligeti's "Atmospheres" and the Berlioz "Symphonie fanstastique." The mop-haired maestro, who is the artistic co-director of the Tanglewood Festival and music director of the audience in the auditorium. *Sorry!

The Copland Short Symphony had been played only a few days ago by the Philharmonic, with the composer conducting. It is not an easily ingratiating score, but Ozawa found its rhythmic complexities greatly to his liking, and other than surprisingly poor trumpet playing, the performance was most exhilarating.

The high point of the concert was a marvellous presentation of the Ligeti "Atmospheres," one of several scores used in the film "2001." While the Richard Strauss "Thus Spake Zarathustra" was also used as background music, only Ozawa seems dedicated to Ligeti's truly spatial and other-world composition.

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ON THE same high level as the Stokowski Ives and Cowell was the entire Carnegie Recital Hall program offered by flutist Karl Kraber. A steller member of the celebrated Dorian Woodwind Quintet, Mr. Kraber played a lengthy recital of music by Bach, Couperin, Bach's son K.P.E. Bach and contemporary works by Paul Hindemith, Heitor Villa-Lobos, Gregory Tucker and Jean-Michel Damase.

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JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350
NOV 18 1970

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Music In Review

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Prokofiev's "Piano Concerto No. 3, in C major" brought to New Haven the young Italian pianist Maurizio Pollini, who, at 28, has just made his debut with the Boston Symphony after a distinguished career with leading European and American orchestras.

His dazzling performance in the dramatic concerto, most famous of Prokofiev's five works of this kind, earned him several recalls. Aside from Pollini's virtuoso work, the first movement will also be remembered for the haunting work by the oboe with pizzicato accompaniment and the exciting crescendo as the movement ends. The five variations of the second movement gave Pollini an opportunity to exhibit his fine technique, not only in the sentimental areas of the first variation but in the brilliant figuration which followed for the piano while the orchestra provided snatches of the lovely theme as background. The flashy, brilliant coda which brings the work to a climax following a staccato theme for bassoons and pizzicati strings, brought the audience to its collective feet amid shouts of "bravo."

FLORENCE JOHNSON

WHERE MAGAZINE
NEW YORK, N. Y.
W. 15,000
NOV 14 1970

CARNEGIE HALL

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WHERE MAGAZINE
NEW YORK, N. Y.
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NOV 14 1970

PHILHARMONIC HALL

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26

SEIJI OZAWA

Boston Symphony Appears Tuesday At Woolsey Hall

The Boston Symphony makes its only New Haven appearance this season with guest conductor Seiji Ozawa Tuesday in Woolsey Hall at 8:30 p.m. Ozawa is music director of the San Francisco Symphony.

Born in Manchuria in 1935, the colorful Japanese conductor received a Koussevitsky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. In 1961 he was appointed one of the New York Philharmonic's assistant conductors. Later he became music director of the Toronto Symphony.

Ozawa has chosen a varied program for his first local appearance. The concert opens with Debussy's "Prelude a l'apres-mid d'un faune. The Prokofiev "Piano Concerto No. 3 in C, opus 26" with the Italian pianist Maurizio Pollini follows. The 28-year-old Pollini won the Warsaw Chopin Competition when he was only 18. He first appeared in the United States in 1969 and made his debut with the Boston Symphony earlier this month. The Tchaikovsky "Symphony No. 6 in B minor" ends the program.

The Woolsey Hall box office opens at 7:30 on concert night.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125

NOV 16 1970

At The Concert

Ozawa And The Boston

The Boston Symphony gave another crowd-pleasing concert Tuesday evening in Woolsey Hall, a triumph which must be shared by the orchestra with a young pianist and a guest conductor. It might have been "International Night." The featured work of the first half was the "Piano Concerto No. 3 in C, op. 26" by the Russian Prokofiev, played marvelously by an Italian pianist, Maurizio Pollini, with Japan's rising conducting star, Seiji Ozawa leading the American orchestra. All went well with the concerto, which is, by the way, one of the masterpieces of this century.

Prokofiev has fashioned a near-perfect concerto, one which features the piano without allowing it to rise out of the orchestral context; a concerto which is full of romantic drama and fire, yet often classical in its formal restraints. It contains the best of both worlds, being both exciting to hear on the emotional level and sensible, or perhaps one should say, artistic in purely musical terms. In short, it is a concerto which sustains interest and pleasure through many hearings.

* * *

To be honest, the virtuosity of the young Pollini was somewhat overshadowed by the dynamism of Ozawa. Pollini seemed more than up to the demands of the concerto, playing strongly, cleanly, and with confidence. It was simply that we had not previously seen Ozawa, certainly not in front of the Boston Symphony, and the temptation to watch him was just too great. It should be noted that as a tribute to all involved, the audience interrupted at the first opportunity with resounding applause, and repeated the gesture at the conclusion of the concerto. That one piece made the concert worth attending.

Following intermission came one of the "chestnuts" which the Boston musicians always seem to offer New Haven audiences, Tchaikovsky's "Symphony No. 6 in B minor," the "Pathetique." During most of the first movement I pondered this practice, consoling myself with memories of the Prokofiev. It seemed that Ozawa was exaggerating the extremes; the slow passages were too slow, the loud ones, too loud, and the fast ones, too fast. He was oversentimentalizing. But then things began to happen. Solo lines were sharply etched and were played perfectly. The second movement was extremely graceful as Ozawa performed his lyric ballet on the podium. The third movement was faster than a Tchaikovsky purist would like (if there is such a thing as a Tchaikovsky purist), but it was exciting and drew immediate applause at its conclusion. And the final movement seemed amply tragic, but within the bounds of 19th century taste. The total effect was one of great success, of high drama and involvement, and I had the thought that it was worth hearing the "Pathetique" if it can be played this well.

The powerful concerto and symphony vastly overshadowed the subtle "Prelude to the Afternoon of a Faun" by Debussy which opened the concert. This was charming although Miss Dwyer's flute tone is too tremulous for my taste.

* * *

With all due respect to pianist Pollini, it was Ozawa's night. This young, slight, almost delicate conductor has a long ascending future before him. He conducts with grace, with a full sweep of the arm which belies his modest stature. His beat is sure and legible, and his exaggerations can be explained away. He is still gaining experience and he was fronting an orchestra which is easily led into exaggerated expression (Roger Voisan is not a reticent trumpeter). Ozawa is a welcome addition to the depleted ranks of top flight conductors; he is a fine musician, he is skilled and he has a personal magnetism pleasing to audiences.

—Harmon Diers

REGISTER
NEW HAVEN, CONN.
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NOV 18 1970

TIMES (M)
NEW YORK, N. Y.
CIRC. 850,000

NOV 20 1970

BOSTONIANS BRING OZAWA AS LEADER

Guest Conductor at Best in Brief Copland Piece

By RAYMOND ERICSON

At the ripe age of 35, Seiji Ozawa seems to be settling down as a conductor, a bit less so as a program builder. He was guest conductor of the Boston Symphony Orchestra in Philharmonic Hall Wednesday night. The concert ended with a staple of sorts, Berlioz's "Symphonie fantastique," but it was preceded by Aaron Copland's Short Symphony, played in honor of the composer's 70th birthday—the actual date was last Saturday—and Gyorgy Ligeti's "Atmospréres."

It was an interesting juxtaposition of works. Copland's symphony, completed in 1933 just about a century after the Berlioz, was a much better organized piece than its predecessor, yet one that did not sound nearly as original. One might have expected the opposite to be true.

Copland's work is indeed short, lasting 15 minutes. It is compact, constantly growing organically within its span. There is nothing unusual in the scoring. Its complicated rhythms made it difficult to perform at the time it was written, but today it has the virtue of seeming homogeneously and beautifully made, and therefore durable.

Berlioz's symphony, almost epic in size and conception, has its loose-jointed movements, yet its romantic symbolism, its poetic atmosphere and, above all, its striking orchestral effects still generate a visceral excitement.

Ligeti's "Atmosphéres," a mere nine years old, seems bland by contrast. It is picturesque in its tonal combinations, but insubstantial, and it is not surprising that it turned up in part as background music to the film "2001: A Space Odyssey." That is where it belongs.

Mr. Ozawa's conducting was honest, even literal, not as flamboyant as has been in the past. He was comfortable in the Copland and Ligeti music, managing the tricky rhythms handily. The performance of the Berlioz was carefully observant of the composer's markings. It had the added strength of smooth tempo transitions and the sustained tension within movements that mark the naturally gifted musician. Unsurprisingly, it was beautifully and excitingly played by the Bostonians.

CRITIC AT LARGE by Byron Belt

NEWHOUSE NEWSPAPERS 19 November 1970

Sophistication, Delirium and '2001'

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Byron Belt

Guest conductor Seiji Ozawa offered Aaron Copland's Short Symphony in honor of the composer's 70th birthday, Gyorgy Ligeti's "Atmospheres" and the Berlioz "Symphonie fanstastique." The mop-haired maestro, who is the artistic co-director of the Tanglewood Festival and music director of the audience in the auditorium. Sorry!

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WHERE MAGAZINE
NEW YORK, N. Y.
W. 15,000

NOV 14 1970

CARNEGIE HALL

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Critic at Large

The right blend for a success

BY BYRON BELT

NEW YORK — American rhythmic sophistication, French delirium and the sound of "2001" dominated last evening's Boston Symphony concert in Philharmonic Hall.

Guest conductor Seiji Ozawa offered Aaron Copland's Short Symphony in honor of the composer's 70th birthday, Gyorgy Ligeti's "Atmospheres" and the Berlioz "Symphonie fantastique." The mop-haired maestro, who is the artistic co-director of the Tanglewood Festival and music director of the San Francisco Symphony, found a willing orchestra on stage and an enthusiastic audience in the auditorium.

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While the Hungarian-born composer writes music of extreme complexity very much as Penderecki and Xenakis, there is something appealingly romantic about the textures and mood of his music that makes it more accessable to listeners. "Atmospheres" quite literally creates sounds that can only be associated with the vast dimness of outer space, and, like that great unknown his music is shot through with unexpected streaks of light.

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Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
NOV 19 1970

Ozawa leads Bostonians in concert

By BYRON BELT

American rhythmic sophistication, French delirium and the sounds of "2001" dominated last evening's Boston Symphony concert in Philharmonic Hall.

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Music Last Night

Thomas Conducts Boston Symphony at Auditorium

By EDWIN SAFFORD

Michael Tilson Thomas continued to leave a full-dimensioned impression last evening with the Boston Symphony Orchestra, of which he is associate conductor, at Veterans Auditorium. His program had wide musical interest and his direction of it, at all points, came to grips solidly with the material at hand.

Works performed were the Haydn Symphony No. 97, Tchaikovsky's violin concerto, with Joseph Silverstein the soloist, and Carl Nielsen's fifth symphony. The concerto was a substitute for the Bach D minor originally scheduled, possibly a backstage compromise in the season's planning. But the substitution made small difference.

A reason for that was the conception conductor and soloist seemed to share. The performance was not so much razzle-dazzle as it was songful within the essentially classic refinement both Silverstein and the orchestra brought to it.

The soloist's playing had just the right amount of juice, no more and no less. Pyrotechnics and the sort of flash we are accustomed to in the concerto were minimized in favor of beautiful moderation. And here, as in the Haydn, Thomas' handling of accented phrases made the two works go together extremely well.

The 1922 Nielsen symphony, in two extended movements, was dedicated to Dr. Charles Potter, whose death yesterday morning shocked the community. Nielsen was an original and his fifth symphony indicates reasons why. Melodically it has sweep which is shot through by a tight, acerbic dissonance.

The first movement especially is music with a conscience, where the snare drum's active part must be an anti-martial declaration. Thus, there is a programmatic sense, however abstractly you accept it. The performance throughout had an emotional power that was balanced and detailed wonderfully.

There was a little violin raggedness during the agitated variation in the Haydn second movement. Otherwise the orchestra gave the entire work stylishly. Thomas had the membership in reduced size, thankfully, paying particular attention to violin sections. The warmth of their tone was another of the evening's pleasures.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 298,
DEC 11 1970

NEW YORK
AND
BROOKLYN DAILY
D. 35,348
DEC 30 1970

Michel Tilson Thomas conducts the Boston Symphony at Carnegie Hall on Saturday, January 6th at 8:30 P.M.

• MUSIC

Carnegie Hall, 154 W. 57th St., 247-1350. Eves. at 8:30. Nov. 21, Boston Symphony Orchestra, Seiji Ozawa conducting; Nov. 23, Tony Dalli and Orchestra; Nov. 24, Nathan Milstein; Nov. 25, Istomin-Stern-Rose Trio; Nov. 26, Richie Havens and Kathy Smith; Nov. 27, Ravi Shankar and Alla Rakha.

HOST
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.
NOV 21 1970

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.
NOV 20 1970

Boston Symphony At Carnegie Hall

The Boston Symphony Orchestra, Seiji Ozawa conducting, presents a concert at Carnegie Hall this Saturday, Nov. 21 at 8:30 P.M. Guest soloist is Maurizio Pollini, pianist. Three works by Debussy, Prokofief and Tchaikovsky will be aired.

Some seats, at prices ranging from $3.50 to $7.50 may be available at the Box Office.

The next concert in the series will be given Saturday, Feb. 20 with Erich Leinsdorf conducting.

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Happily the Fourth is available on Columbia Records in the distinctive Stokowski interpretation, for it is a score both demanding and worthy of intensive study. The Maestro coupled the Ives with Henry Cowell's attractive Largo and Allegro and a far from perfect "Also Sprach Zarathustra" of Richard Strauss in which the organ, and concertmistress were particularly distressing.

Jascha Silberstein, solo cellist of the Metropolitan Opera, contributed technically flawed but winning performance of David Popper's flamboyant Opus 24 Concerto for Cello and Orchestra.

On the same high level as the Stokowski Ives and Cowell was the entire Carnegie Recital Hall program offered by flutist Karl Kraber. A stellar member of the celebrated Dorian Woodwind Quintet, Mr. Kraber played a lengthy recital of music by Bach, Couperin Bach's son K.P.E. Bach, and contemporary works by Paul Hindemith, Heitor Villa-Lobos, Gregory Tucker and Jean-Michel Demase.

During Tucker's attractive "Merwan Songs" for Alto Flute and Piano (a New York premiere,) a fuse blew. It was a fitting commentary on the superb virtuoso performances and musical interpretations of Mr. Kraber and his expert associates, Edward Smith, Fred Sherry and Gilbert Kalish!

• **MUSIC**

Carnegie Hall, 154 W. 57th St., 247-1350. Eves. at 8:30. Nov. 21, Boston Symphony Orchestra, Seiji Ozawa conducting; Nov. 23, Tony Dalli and Orchestra; Nov. 24, Nathan Milstein; Nov. 25, Istomin-Stern-Rose Trio; Nov. 26, Richie Havens and Kathy Smith; Nov. 27, Ravi Shankar and Alla Rakha.

HOST
NEW YORK, N. Y.
W. - CIRC. N. AVAIL

NOV 21 1970

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.

NOV 20 1970

Boston Symphony At Carnegie Hall

The Boston Symphony Orchestra, Seiji Ozawa conducting, presents a concert at Carnegie Hall this Saturday, Nov. 21 at 8:30 P.M. Guest soloist is Maurizio Pollini, pianist. Three works by Debussy, Prokofief and Tchaikovsky will be aired.

Some seats, at prices ranging from $3.50 to $7.50 may be available at the Box Office.

The next concert in the series will be given Saturday, Feb. 20 with Erich Leinsdorf conducting.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089

NOV 19 1970

Ozawa leads Bostonians in concert

By BYRON BELT

American rhythmic sophistication, French delirium and the sounds of "2001" dominated last evening's Boston Symphony concert in Philharmonic Hall.

Guest conductor Seiji Ozawa offered Aaron Copland's short Symphony in honor of the composer's 70th birthday, Gyorgy Ligeti's "Atmospheres" and the Berlioz "Symphonie Fantastique." The mop-haired maestro, who is the artistic co-director of the Tanglewood Festival and music director of the San Francisco Symphony, had a willing orchestra on stage and an enthusiastic audience in the auditorium.

The Copeland symphony had been played only a few days ago by the Philharmonic, with the composer conducting. It is not an easily ingratiating score, but Ozawa found its rhythmic complexities greatly to his liking, and other than surprisingly poor trumpet playing, the performance was most exhilarating.

The high point of the concert was a marvellous presentation of the Ligeti "Atmospheres," one of several scores used in the film "2001," which was also used as background music; only Ozawa seems dedicated to Ligeti's truly spacial and other-world composition.

The Hungarian-born composer writes music of extreme complexity very much as Pendereoki and Xanakis, but there is something appealingly romantic about the textures and mood of his music that makes it more accessable to listerners. "Atmospheres" quite literally creates sound that can only be associated with the vast dimness of outer space, and like that great unknown, his music is shot through with unexpected streaks of light.

The Berlioz symphony is another colorful score, but while the performance was admirable, it failed to develop into a truly satisfying interpretation. The concert will be repeated tomorrow. at 8:30 p.m.

Music Last Night

Thomas Conducts Boston Symphony at Auditorium

By EDWIN SAFFORD

Michael Tilson Thomas continued to leave a full-dimensioned impression last evening with the Boston Symphony Orchestra, of which he is associate conductor, at Veterans Auditorium. His program had wide musical interest and his direction of it, at all points, came to grips solidly with the material at hand.

Works performed were the Haydn Symphony No. 97, Tchaikovsky's violin concerto, with Joseph Silverstein the soloist, and Carl Nielsen's fifth symphony. The concerto was a substitute for the Bach D minor originally scheduled, possibly a backstage compromise in the season's planning. But the substitution made small difference.

A reason for that was the conception conductor and soloist seemed to share. The performance was not so much razzle-dazzle as it was songful within the essentially classic refinement both Silverstein and the orchestra brought to it.

The soloist's playing had just the right amount of juice, no more and no less. Pyrotechnics and the sort of flash we are accustomed to in the concerto were minimized in favor of beautiful moderation. And here, as in the Haydn, Thomas' handling of accented phrases made the two works go together extremely well.

The 1922 Nielsen symphony, in two extended movements, was dedicated to Dr. Charles Potter, whose death yesterday morning shocked the community. Nielsen was an original and his fifth symphony indicates reasons why. Melodically it has sweep which is shot through by a tight, acerbic dissonance.

The first movement especially is music with a conscience, where the snare drum's active part must be an anti-martial declaration. Thus, there is a programmatic sense, however abstractly you accept it. The performance throughout had an emotional power that was balanced and detailed wonderfully.

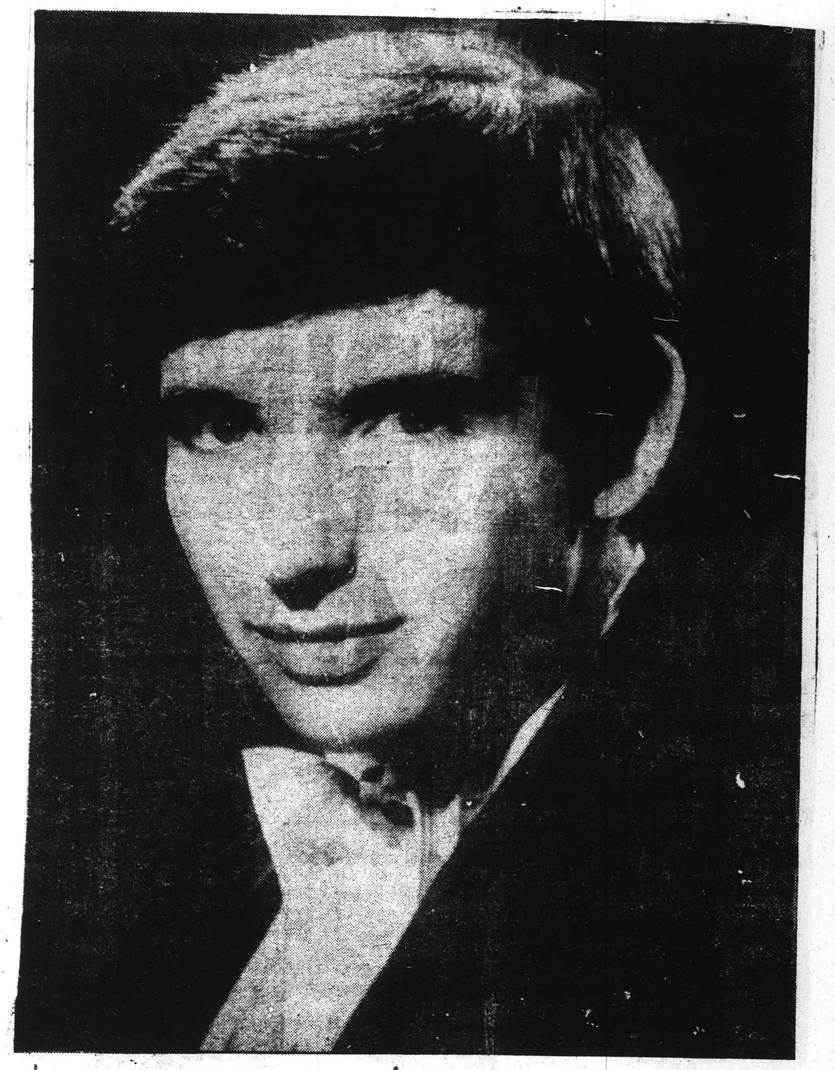
There was a little violin raggedness during the agitated variation in the Haydn second movement. Otherwise the orchestra gave the entire work stylishly. Thomas had the membership in reduced size, thankfully, paying particular attention to violin sections. The warmth of their tone was another of the evening's pleasures.

JOURNAL
PROVIDENCE, R. I.
(M) 66,729 (S) 202,

DEC 11 1970

NEW YORK
AND
BROOKLYN DAILY
D. 35,348

DEC 30 1970



Michel Tilson Thomas conducts the Boston Symphony at Carnegie Hall on Saturday, January 6th at 8:30 P.M.

28

Young Man Does Well On Podium

By JOHN GRUBER

Michael Tilson Thomas, 26-year-old associate conductor of the Boston Symphony Orchestra was highly impressive on the podium last night at UConn's Jorgenson Auditorium, as the Boston Symphony returned there after a year's absence. He is already an excellent conductor and in a few years bids fair to being one of the world's best.

He still has some things to learn, of course, but this is due to lack of experience, rather than to lack of talent. His abilities are easily measurable when one considers that over 100 men, all of whom are this senior, were willing to put forth their best efforts for this newcomer to the musical scene.

The program, a rather long one, was unhackneyed and interesting to most of the capacity crowd that attended. Some, I will admit were bewildered, bored, or even antagonistic to Karlheinz Stockhausen's extremely modern work, "Punkte," but a university audience is definitely the place to introduce a work of this nature. Presumably, at least, you find inquiring and intelligent minds here.

"Punkte" is an early work by this controversial composer, and after the performance was over I was tempted to ask, "Wonderfully well played, but why go to all that effort?" On the other hand I have found that Stockhausen's music does begin to make some sort of crazy sense (if that is possible) after eight or ten hearings, so I hesitate to dismiss the work in cavalier fashion.

The program opened with a Viotti Violin Concerto, No. 22, to be precise. I don't know how long it has been since I have encountered Viotti, who is usually relegated to students as intermediate teaching material. So it was nice to hear the old man presented in full panoply for a change.

Joseph Silverstein, concertmaster of the orchestra, was the featured soloist. He started unevenly, and the first movement was a bit superficial, as well. The second movement sounded very well except for a small portion in the middle where the soloist tended to rush a little bit, but he returned to the serene tempo at which he had begun and the over all effect was fine. The finale went extremely well, but it is the movement of least musical worth, and thus the least demanding part of the whole composition.

Mr. Thomas radically cut his forces for this number, in keeping with the custom of the time at which it was written, and also in the interests of balance with the soloist. The conductor showed that he is a capable accompanist a swell as a thoroughly competent director in other works.

Following the intermission came Schumann's "Rhenish" Symphony. Unfortunately there was an error on the printed program. This is one of the few symphonies comprising five movements, only four of which were listed. Consequently many in the audience thought the work was over when there was still the final movement to be heard.

I think this work was the least well conceived and played of the entire program, yet it was well, if not exactly exceptionally, done. I think Mr. Thomas took the scherzo a little too slowly, and the ensuing slow movement a little too fast. The result was a lack of contrast which the interpretation needed.

Here Mr. Thomas employed the full resources of the orchestra, increasing it beyond the size demanded by the composer, and at times doubling parts in order to achieve balance. It wasn't exemplary, but it was very good indeed.

HERALD
MANCHESTER, CONN.
(E) 15,210
JAN 12 1971

Boston Symphony Returns To UConn; Not in Top Form

By The Chronicle's Music Critic

After an absence of some seasons, the Boston Symphony Orchestra appeared at the University of Connecticut on Monday evening, and , this time, under the direction of its new associate conductor, Michael Tilson Thomas. The return of this famous orchestra was eagerly anticipated by many of the patrons of these concerts, but it is an unhappy duty to report here that the concert, as performed, did not fulfill the anticipation of many persons.

The program opened with the Violin Concerto No. 2 in A minor by Giovanni Battista Viotti. A work written toward the end of the eighteenth century, it has, nevertheless, sometimes been known as one of the earliest of "modern" violin concertos.

A satisfacoty account of the solo part was given by Joseph Silverstine, the concertmaster, but the accompanying or orchestra just did not "sing." The notes and the phrases were all there but the lyricism was lacking.

Following a brief explanation by the conductor, the orchestra performed "Punkte" by the contemporary composer Karlheinz Stockhausen. It was noted that this was an experience in sound. Perhaps one should take the word of Mr. Thomas for this.

It seems necessary today to give a certain amount of credence to those interested in various kinds of experimentation, but, beyond this point, it is most difficult to accept such a composition as music.

Perhaps the less said the better by those who do not pretend to understand such experiments, but to this listener, at least, "Punkte" was described in sound in five minutes and the remaining twenty to twenty-five minutes were a waste of time.

Heavy and Labored

The Symphony No. 3 in E flat major, Opus 97, by Robert Schumann, and popularly knoyn as the "Rhenish," was the major offering following the intermission. Here in a well-known symphony it would be possible to hear the orchestra at its best, particularly following the "experiment in sound."

The "Rhenish" is an ingratiating work presenting a variety of scenes describing the composer's joy in visiting the Rhineland, and it ends in an exalted mood.

However, as performed on Monday evening, it was heavy and labored. Again, as in the opening compsition, the sounds of the orchestra were all technically correct but the composition was not presented as a comprehensive whole. Mr. Thomas gestured, at times excessively, and he strode from one corner of the podium to another, but the end result was not a fine, performance; at best it could be termed as adequate.

Disappointment over the performance of the Boston Symphony was such that a decision was made to go to Hartford on Tuesday evening and hear them play a completely different program. Had the standards of this great orchestra, truly slipped, or had it been just "one of those evenings?"

On Tuesday evening the solo cellist of the orchestra, Jules Eskin, performed quite well, indeed, but the performance of the orchestra was lackluster and the concert served as no basis upon which to alter the evaluation of the Monday evening performance.

The above comments are not written with pleasure, but with regret, for one of the most memorable performances at the University was given by the Boston Symphony some years ago.

The brilliance and purity of tone, plus the excellent precision, were always trademarks of this musical organization. These assets combined with elan and a depth of interpretation are needed to present any musical organization at its best.

CHRONICLE
WILLIMANTIC, CONN.
JAN 15 1971
New England Newsclip

Boston Symphony On UConn Stage Monday, Jan. 11

STORRS — One of the oldest orchestras on earth will appear under the baton of one of the youngest conductors in the world, Jan. 11, when the Boston Symphony Orchestra performs at the University of Connecticut.

Michael Tilson Thomas, 25-year-old associate conductor of the Orchestra, will lead the 106-member ensemble in its return to the Jorgensen Auditorium stage after a year absence.

Joseph Silverstein will be violin soloist for the recital.

The 8:15 p.m. concert will open with Viotti's "Concerto No. 22."

A highlight of the evening will be the performance of a contemporary piece by this venerable ensemble — "Punkta" by Karlheinz Stockhausen.

Schumann's "Symphony No. 3," will complete the varied program.

Thomas conducted the Young Musicians Foundation Debut Orchestra in Los Angeles for four years. He also was conductor and frequently piano soloist for the Ojai Festival Monday Evening Concerts series.

During this time he appeared in several premiere performances of contemporary music by, and with, such composers as Stockhausen, Stravinsky, and Boulez.

Thomas conducted several orchestras in this country and was assistant conductor to Boulez at the Bayreuth Festival in 1966.

Joseph Silverstein, Boston's concertmaster, joined the Orchestra in 1955. In seven years he moved from the last stand of second violins to his present post. He has played with the Houston Symphony Orchestra, the Philadephia Orchestra and as concertmaster with the Denver Symphony.

He is chairman of the faculty at the Berkshire Music Center.

Ticket information may be obtained from the Jorgensen Auditorium Box Office, 429-3311 ext. 1804.

COURANT
HARTFORD, CONN.
152,525 (M)
JAN 10 1971

CHRONICLE
WILLIMANTIC, CONN.
JAN 7 1971
New England Newsclip

UNION
SPRINGFIELD, MASS.
(M) 77,427
JAN 8 1971

NEWS
GROTON, CONNECTICUT
DAILY
JAN 8 1971
New England Newsclip

Symphony Brings New Conductor

THE BOSTON SYMPHONY ORCHESTRA, conducted by Michael Tilson Thomas, was presented in the Bushnell Concert Series at the Memorial Auditorium Tuesday night. Jules Eskin, 'cellist, was guest artist.
The program:
Six Pieces for Orchestra —— Webern
'Cello Concerto ———— Haydn
Mr. Eskin, Soloist

The concert by the Boston Symphony last night brought back an old and favorite orchestra and a new, young conductor who had not been here before.

Michael Tilson Thomas is only in his middle twenties, but he has already distinguished himself to the point where Musical America has picked him as musician of the year.

He proved to be a sound and eloquent interpreter of the works he selected. His manner on the podium was animated, and in addition to cueing in every instrument or choir with the most detailed care, he shaped every phrase or dynamic on the air as if he were there to mime as well as conduct.

Perhaps the most outstanding characteristic of Mr. Thomas' artistry last night was its painstaking poetics, or perhaps its poetic painstaking. He went to the most exquisite lengths to cull all the beauties from all the passages of all the scores. And certainly the works he programmed lent themselves especially to this searchingly affectionate treatment.

Webern, Anyone?

The Webern Six Pieces for Orchestra surely are most lyric in their textures and timbres. The score continues to stir the ire of some members of the Bushnell audience who prefer more syntax and less pure sound in a composition. Actually, the Six Pieces are almost innocuous compared to some of today's far-out writing. In any event, Mr. Thomas set them out very evocatively—almost indeed as if he had already gotten to "les parfums de la nuit" in "Iberia." The kaleidescopic sound just seemed to well up out of the orchestra which, of course in its turn, played them to poetic perfection.

Jules Eskin was soloist in the Haydn 'Cello Concerto, and his warm, heartfelt interpretation of this recently recovered score was entirely of a piece with Mr. Thomas' romantic approach to music all across the evening.

Mr. Eskin draws a bright, colorful tone from his instrument, and in adagio section of the work sound and phrasing were both incandescent. It was a very happy performance in all points of lyricsim. In one or two places, in rapid passages, the intonation was not always quite exact. The overall and larger musical effect of Mr. Eskin's playing were most compelling however, and the house showered him with long applause.

In coming to the symphonic "Images," Mr. Thomas elected to play all three sections—which was a blessing—and ordered them Gigues, Rondes and Iberia. Whether this is a musical improvement over sheet chronology is perhaps a matter of taste. But in any case, Mr. Thomas went after the music and the players with the same poetic painstaking he had shown all evening. Here of course, the care and the poetry served best of all. "Images" does not have to be labeled at this late date a masterpiece of aura and orchestration. Its ingenuity and imagination are long wellknown, and conductor and orchestra made a handsome performance out of the work. This sort of intensely orchestral thing has always been right up the Boston Symphony's alley. Last night the players proved it again in the Webern to start, the Debussy to finish. It was the kind of music-making that has made the orchestra and all its conductors favorite here, and last nigth added the name of Michael Thomas to the list.

—T.H.P.

COURANT
HARTFORD, CONN.
152,525 (M)
JAN 13 1971

TIMES
HARTFORD, CONN.
(E) 136,232
(S) 8,260
JAN 13 1971

Boston Symphony Here Under Thomas' Baton

The Boston Symphony Orchestra, with Michael Tilson Thomas conducting and Jules Eskin as cello soloist, will give the fourth concert of the Bushnell Symphony Series Jan. 12 at 8:15 p.m.

Works scheduled for the program include Haydn's Cello Concerto in C Major, Webern's Six Pieces for Orchestra and the Debussy Images.

Thomas was only 25 when he was called upon to substitute for William Steinberg, chief of the Boston ensemble, during a performance a year ago at Philharmonic Hall in Lincoln Center. He was appointed in June as the Symphony's associate conductor.

MICHAEL TILSON THOMAS

Thomas will share with Steinberg a considerable portion of the conducting duties when the orchestra tours Europe this coming spring.

Jules Eskin has been principal cellist of the Boston Symphony, since 1964 after holding the same position with the Cleveland Orchestra. He has played extensively with Casals in Puerto Rico and with Casals, Schneider and Serkin in Marlboro.

Eskin teaches at the New England Conservatory and at the Berkshire Music Center and is also a member of the Boston Symphony Players.

For ticket information, call 246-6807.

JALES ELSIN

COURANT
HARTFORD, CONN.
152,525 (M)
JAN 3 1971

Thomas' Opener Puzzled Audience

By GEORGE W. STOWE
Times Music Critic

Michael Tilson Thomas, who is associate conductor of the Boston Symphony at the age of 26, made his first appearance at the Bushnell with this famed aggregation last night.

And on the basis of what I heard last night and what I heard last summer at Tanglewood, I am not persuaded that he is the man to take over the Bostonians. Admittedly, with Steinberg indisposed last season, he was in the unenviable position of assuming a great number of concerts at short notice.

His conducting experience on the West Coast, which was involved with a great deal of contemporary music, has given him a predilection for this music and it was not surprising that he included Webern's Six Pieces for Orchestra (Op. 6) on his program here. (At Storrs the night before, he had scheduled Stockhausen's "Punkte").

However, putting the Webern at the head of his program created problems at the Bushnell. There was a minor coughing epidemic for awhile, accompanied by the rustling of programs by those trying to find out what was going on.

Despite these irritations, the conductor managed to get a fairly accurate performance of this challenging work from the orchestra.

The Haydn Cello Concerto in C (which was only recently rediscovered in Prague) was more to the audience's liking, a work of delightful vivacity and charm. The soloist was Jules Eskin, principal cellist of the orchestra, who had performed the concerto at Tanglewood in 1965.

After an opening movement that was marred by some intonational problems, the soloist settled down and gave the audience a glowing performance of the Adagio. The finale, which the conductor took at a very crisp jog, was full of infectious rhythms.

Debusy's "Images" for orchestra, brought the full contingent of players back to the stage (Tilson Thomas used a suitably reduced orchestra for the Haydn). This was the major challenge and I am afraid the conductor did not show to good advantage here.

While his busy baton technique underlined the details with clarity, I missed the over all sweep and the interpretive continuity that one found in a performance by Pierre Monteux a few years ago or in the Boulez performances today.

The whole thing was conceived on a small dynamic frame that did not exploit the tonal reserves that the Boston Symphony can command.

The great Cleveland Orchestra will be returning next month on Feb. 11 with the outstanding European conductor, Rafael Kubelik, as the guest conductor.

Boston Symphony concert lacks special excitement

By BYRON BELT

NEW YORK — Michael Tilson Thomas returned to Philharmonic Hall with the Boston Symphony Orchestra last evening, just over a year after his sepctacular local debut.

The brilliant young associate conductor of the Bostonians conducted a varied program with his expected musicality and assurance.

What was missing, in music of Webern, Bach, Dahl and Debussy, was any special sense of occasion of luminous magic. Everything was performed with the kind of Polish and taste associated with the Boston Symphony, yet none of the performances aroused special excitement.

* * *

Thomas began his concert with an impeccable presentation of the six pieces for orchestra of Anton von Webern. Since last evening's concert will be repeated tomorrow evening, and Daniel Barenboim will lead the Philharmonic in a matinee performance of the Webern five pieces for orchestra, the enigmatic serialist composer will be represented by the bulk of his major orchestral output in one day.

Bach's third Brandenburg Concerto was performed by 10 strings and harpsichord. There were two miscalculations by the conductor. The number of strings should have been larger, because the texture, if not the sonority, was too thin. Secondly, to insert the slow movement of a violin sonata is historically doubtful (no matter what the program book may imply) and musically inexcusable.

* * *

Joseph Silverstein was the expert soloist in the Bach, and he is soloist in concert of Mozart and Viotti in the BSO concerts tonight in Carnegie Hall and Saturday at the Brooklyn Academy of Music.

The featured soloist in Ingolf Dahl's fresh concerto for alto saxophone and wind orchestra was Harvey Pittel, who was superb. Debussy's "images" for orchestra brought the concert to a glowing, if not spectacular, close.

Newark Star-Ledger
NEWARK, N. J.
D. 230,965
JAN 14 1971

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
JAN 14 1971

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JAN 18 1971

THOMAS CONDUCTS UNUSUAL PROGRAM

Leads Bostonians in Viotti, Stockhausen, Schumann

Michael Tilson Thomas seems to be making it clear that as long as he is around the Boston Symphony Orchestra, its programs—or those he is responsible for, at least—will not fall into dreary routine. After giving prominent play to music by Webern and Dahl in a concert here last Wednesday, he took up the cause of Karlheinz Stockhausen Saturday night at Carnegie Hall.

The work offered was early Stockhausen, to be sure, but "Punkte," which was composed in 1952 and revised in 1964 and 1966, is still pretty far out for most listeners. It is 20 minutes long, and there is virtually no conventional melody, harmony or counterpoint in it.

The music follows its own rules of organization and, because it is a work of integrity, "Punkte" makes its points (if a bilingual pun may be allowed). It compels the listener's attention and, by the time it ends, makes him feel that something worthwhile has been going on.

Mr. Thomas did not deal gingerly with "Punkte"—as though it were something distasteful he had to go through for the sake of appearances. It is clearly viable music to him, and by getting the orchestra to play it convincingly, he made it seem viable to others.

The program began with Viotti's Violin Concerto No. 22 in A minor with Joseph Silverstein as soloist. Mr. Silverstein played skillfully, but the rapport between him and the orchestra was not ideal, and the work did not seem so shapely as it might have been.

The concert ended with Schumann's Symphony No. 3 ("Rhenish"), the style of which Mr. Thomas may still find somewhat elusive.

ALLEN HUGHES.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849
NOV 8 1970

Music Series Is Beginning

Michael Rabin, violin virtuoso, will play Prokofieff's Concerto No. 2 in G Minor with the Pittsburgh Symphony Orchestra, at 8:30 p.m. Thursday at the Brooklyn Academy of Music.

The concert will be the first in the Academy's 1970-71 Orchestra Series.

The program will include Beethoven's Symphony No. 7 in A Major, and Hindemith's Concert Music for Brass and Strings. The latter will replace Strauss' "Also Sprach Zarathustra," previously scheduled.

During Rabin's career, which began with a recital at Carnegie Hall when he was 14 years of age, he has traveled almost 700,000 miles to give performances on his rare Guarneri del Gesu violin.

Boston to Come

The Orchestra Series will continue with three concerts by the Boston Symphony Orchestra Jan. 14, Feb. 18 and March 18, and will conclude April 22 with a performance by the Pittsburgh Symphony Orchestra.

Subscriptions to the five-concert series may be purchased at the academy box office, 30 Lafayette Ave., Brooklyn 11217, telephone 783-3434. Single tickets also are available. For group or student sales, telephone 783-6700, extension 23.

REVIEW
DARIEN, CONN.
WEEKLY 4,162
JAN 7 1971

Boston Symphony At Carnegie Hall Storrs, Hartford

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra conducts the third series of concerts by the Boston Symphony at Lincoln Center's Philharmonic Hall, Wednesday and Friday evenings, January 13 and 15, 1971 at 8:30 p.m.

The soloist will be Harvey Pittel, saxophone. The program opens with Webern's "Six pieces for Orchestra," followed by Bach's Brandenburg concerto no. 3.

Then comes Ingolf Dahl's Saxophone concerto (played in memory of the composer) with Mr. Pittel as soloist, and Debussy's Images.

The third of five concerts at Carnegie Hall by the Boston Symphony takes place Saturday evening January 16, 1971 at 8:30 p.m. Michael Tilson Thomas again conducts the Orchestra with Joseph Silverstein, concertmaster of the Boston Symphony, as soloist.

The program includes Viotti's Violin concerto no. 22, Stockhausen's "Punkte" and Schumann's Third symphony.

Michael Tilson Thomas conducts the Boston Symphon at Jorgenson Auditorium in in Storrs, Connecticut on Monday, January 11 at 8:15 p.m. The program is the same as the Carnegie Hall program.

Mr. Thomas also conducts the Orchestra in Bushnell Memorial Hall in Hartford, Conn., on January 12 at 8:15 p.m.

The soloist is Boston Symphony principal cellist Jules Eskin. The program includes Webern's "Six pieces for Orchestra," Haydn's Cello concerto Debussy's "Impages."

Boston Orchestra To Play At Brooklyn Academy

The Boston Symphony Orchestra under the direction of Michael Tilson Thomas will perform at the Brooklyn Academy of Music Jan. 14 at 8:30 p.m. The concert is the second in the Academy's 1970-71 Orchestra Series and will feature violinist Joseph Silverstein as soloist.

The program will include Viotti's Violin Concerto No. 22 in A minor, Stockhausen's "Punkte" and Schumann's Shymphony No. 3 in E Flat, Op. 97 ("Rhenish").

Shortly after his appointment as Assistant Conductor of the Boston Symphony Orchestra in 1969, Michael Tilson Thomas won the attention and praise of New York critics by filling in for an ailing William Steinberg during a concert at Philharmonic Hall. After conducting some thirty concerts that season, Thomas was named to his present position of Associate Conductor.

Joseph Silverstein has served as Concertmaster for the Boston Symphony Orchestra since 1962, and also performs with its String Trio, String Quartet and Chamber Players. Mr. Silverstein is the Chairman of the Faculty of the Berkshire Music Center at Tanglewood.

Tickets for this performance are available at the Academy box office, 30 Lafayette Ave., Brooklyn, 11217, 783-2434 and at Abraham & Straus and Bloomingdale's. For group or student sales call 783-6700 ext. 44.

BROOKLYN, N. Y.
KINGS COURIER
(NEW YORK CITY MARKET AREA)
W. 5,000
JAN 9 1971

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500
JAN 7 1971

Long Island Press
JAMAICA, N. Y.
D. 411,621 SUN. 423,790
JAN 6 1971

New York Post
D. 708,180 SAT. 369,902
JAN 13 1971

Boston Symphony to Perform

Michael Tilson Thomas will lead the Boston Symphony in a concert at Carnegie Hall, Jan. 16 at 8:30 p.m. Joseph Silverstein, violinist, will be soloist in the Viotti Concerto No. 22 in A Minor. The orchestra's appearance is part of the International Festival of Visiting Orchestras, sponsored by the Carnegie Hall Corporation. The next event in the Festival will be Feb. 9 when Henry Lewis will conduct the New Jersey Symphony with Marilyn Horne as soloist.

New York Post
D. 708,180 SAT. 369,902
JAN 2 1971

Insights and Outsights

By EDWIN SAFFORD

No wonder it's a thin audience

A FRIEND SAID, "I didn't like your review of the Boston Symphony Orchestra the other day," and he spoke in the most unbelligerent manner. He referred to a concert conducted by Rafael Fruehbeck de Burgos at Veterans Auditorium, as it happened a debut with the orchestra.

His program had consisted of two works by Falla, *El Amor Brujo* and *The Three Cornered Hat*, the Schumann piano concerto and the second suite from Ravel's *Daphnis and Chloe*.

It must be said the combination of offerings did not look too inviting in advance. Except for the Schumann, which received a tender, affectionate performance by Christoph Eschenbach and the orchestra, the program turned out pretty much as anticipated.

It can be said, too, that the following is intended more as clarification of thought than apology for opinion. You are stuck with opinion no matter what, particularly when it is in public print.

Now we have had three Boston concerts here, and that is the extent of the orchestra's 1970-71 season in Providence. The series was cut by two programs, on the face of it, because of a European tour in the spring. Deeper, the reason may be dwindling subscription audiences over recent years.

Certainly the non-capacity house last week might be construed as a reaction to programming. Whoever was responsible for the choice of music ought to think of this. It was perfectly Fruehbeck's right to conduct whatever he wished. On the other hand, it was management's duty to advise him his program was mish-mash for a tour city.

Falla is an attractive, frequently stunning composer. There is no more sensuous music than the Pantomime in *El Amor Brujo* and there are enthralling memories of Leonide Massine and Tamara Toumanova dancing in *The Three Cornered Hat*.

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Where he could have served us meat, he presented a surfeit of hors d'oeuvres. The diet might have been substantial enough for a summer Sunday afternoon in the Tanglewood music shed, where the day and surroundings tend to soften reactions.

But in Veterans Auditorium, just as in Symphony Hall, music is the thing, first and last, especially on a cold winter's evening. Somebody should have told the conductor.

JOURNAL
PROVIDENCE, R. I.
(M) 66,72S (S) 20
FEB 7 1971

Boston Symphony concert lacks special excitement

By BYRON BELT

NEW YORK — Michael Tilson Thomas returned to Philharmonic Hall with the Boston Symphony Orchestra last evening, just over a year after his sepctacular local debut.

The brilliant young associate conductor of the Bostonians conducted a varied program with his expected musicality and assurance.

What was missing, in music of Webern, Bach, Dahl and Debussy, was any special sense of occasion of luminous magic. Everything was performed with the kind of Polish and taste associated with the Boston Symphony, yet none of the performances aroused special excitement.

* * *

Thomas began his concert with an impeccable presentation of the six pieces for orchestra of Anton von Webern. Since last evening's concert will be repeated tomorrow evening, and Daniel Barenboim will lead the Philharmonic in a matinee performance of the Webern five pieces for orchestra, the enigmatic serialist composer will be represented by the bulk of his major orchestral output in one day.

Bach's third Brandenburg Concerto was performed by 10 strings and harpsichord. There were two miscalculations by the conductor. The number of strings should have been larger, because the texture, if not the sonority, was too thin. Secondly, to insert the slow movement of a violin sonata is historically doubtful (no matter what the program book may imply) and musically inexcusable.

* * *

Joseph Silverstein was the expert soloist in the Bach, and he is soloist in concert of Mozart and Viotti in the BSO concerts tonight in Carnegie Hall and Saturday at the Brooklyn Academy of Music.

The featured soloist in Ingolf Dahl's fresh concerto for alto saxophone and wind orchestra was Harvey Pittel, who was superb. Debussy's "images" for orchestra brought the concert to a glowing, if not spectacular, close.

Newark Star-Ledger
NEWARK, N. J.
D. 290,965
JAN 14 1971

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
JAN 14 1971

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JAN 18 1971

THOMAS CONDUCTS UNUSUAL PROGRAM

Leads Bostonians in Viotti, Stockhausen, Schumann

Michael Tilson Thomas seems to be making it clear that as long as he is around the Boston Symphony Orchestra, its programs—or those he is responsible for, at least—will not fall nto dreary routine. After giving prominent play to music by Webern and Dahl in a concert here last Wednesday, he took up the cause of Karlheinz Stockhausen Saturday night at Carnegie Hall.

The work offered was early Stockhausen, to be sure, but "Punkte," which was composed in 1952 and revised in 1964 and 1966, is still pretty far out for most listeners. It is 20 minutes long, and there is virtually no conventional melody, harmony or counterpoint in it.

The music follows its own rules of organization and, because it is a work of integrity, "Punkte" makes its points (if a bilingual pun may be allowed). It compels the listener's attention and, by the time it ends, makes him feel that something worthwhile has been going on.

Mr. Thomas did not deal gingerly with "Punkte"—as though it were something distasteful he had to go through for the sake of appearances. It is clearly viable music to him, and by getting the orchestra to play it convincingly, he made it seem viable to others.

The program began with Viotti's Violin Concerto No. 22 in A minor with Joseph Silverstein as soloist. Mr. Silverstein played skillfully, but the rapport between him and the orchestra was not ideal, and the work did not seem so shapely as it might have been.

The concert ended with Schumann's Symphony No. 3 ("Rhenish"), the style of which Mr. Thomas may still find somewhat elusive.

ALLEN HUGHES.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849
NOV 8 1970

Music Series Is Beginning

Michael Rabin, violin virtuoso, will play Prokofieff's Concerto No. 2 in G Minor with the Pittsburgh Symphony Orchestra, at 8:30 p.m. Thursday at the Brooklyn Academy of Music.

The concert will be the first in the Academy's 1970-71 Orchestra Series.

The program will include Beethoven's Symphony No. 7 in A Major, and Hindemith's Concert Music for Brass and Strings. The latter will replace Strauss' "Also Sprach Zarathustra," previously scheduled.

During Rabin's career, which began with a recital at Carnegie Hall when he was 14 years of age, he has traveled almost 700,000 miles to give performances on his rare Guarneri del Gesu violin.

Boston to Come

The Orchestra Series will continue with three concerts by the Boston Symphony Orchestra Jan. 14, Feb. 18 and March 18, and will conclude April 22 with a performance by the Pittsburgh Symphony Orchestra.

Subscriptions to the five-concert series may be purchased at the academy box office, 30 Lafayette Ave., Brooklyn 11217, telephone 783-3434. Single tickets also are available. For group or student sales, telephone 783-6700, extension 23.

REVIEW
DARIEN, CONN.
WEEKLY 4,162.
JAN 7 1971

Boston Symphony At Carnegie Hall Storrs, Hartford

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra conducts the third series of concerts by the Boston Symphony at Lincoln Center's Philharmonic Hall, Wednesday and Friday evenings, January 13 and 15, 1971 at 8:30 p.m.

The soloist will be Harvey Pittel, saxophone. The program opens with Webern's "Six pieces for Orchestra," followed by Bach's Brandenburg concerto no. 3.

Then comes Ingolf Dahl's Saxophone concerto (played in memory of the composer) with Mr. Pittel as soloist, and Debussy's Images.

The third of five concerts at Carnegie Hall by the Boston Symphony takes place Saturday evening January 16, 1971 at 8:30 p.m. Michael Tilson Thomas again conducts the Orchestra with Joseph Silverstein, concertmaster of the Boston Symphony, as soloist.

The program includes Viotti's Violin concerto no. 22, Stockhausen's "Punkte" and Schumann's Third symphony.

Michael Tilson Thomas conducts the Boston Symphon at Jorgenson Auditorium in in Storrs, Connecticut on Monday, January 11 at 8:15 p.m. The program is the same as the Carnegie Hall program.

Mr. Thomas also conducts the Orchestra in Bushnell Memorial Hall in Hartford, Conn., on January 12 at 8:15 p.m.

The soloist is Boston Symphony principal cellist Jules Eskin. The program includes Webern's "Six pieces for Orchestra," Haydn's Cello concerto Debussy's "Impages."

Boston Orchestra To Play At Brooklyn Academy

The Boston Symphony Orchestra under the direction of Michael Tilson Thomas will perform at the Brooklyn Academy of Music Jan. 14 at 8:30 p.m. The concert is the second in the Academy's 1970-71 Orchestra Series and will feature violinist Joseph Silverstein as soloist.

The program will include Viotti's Violin Concerto No. 22 in A minor, Stockhausen's "Punkte" and Schumann's Shymphony No. 3 in E Flat, Op. 97 ("Rhenish").

Shortly after his appointment as Assistant Conductor of the Boston Symphony Orchestra in 1969, Michael Tilson Thomas won the attention and praise of New York critics by filling in for an ailing William Steinberg during a concert at Philharmonic Hall. After conducting some thirty concerts that season, Thomas was named to his present position of Associate Conductor.

Joseph Silverstein has served as Concertmaster for the Boston Symphony Orchestra since 1962, and also performs with its String Trio, String Quartet and Chamber Players. Mr. Silverstein is the Chairman of the Faculty of the Berkshire Music Center at Tanglewood.

Tickets for this performance are available at the Academy box office, 30 Lafayette Ave., Brooklyn, 11217, 783-2434 and at Abraham & Straus and Bloomingdale's. For group or student sales call 783-6700 ext. 44.

BROOKLYN, N. Y.
KINGS COURIER
(NEW YORK CITY MARKET AREA)
W. 5,000
JAN 9 1971

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500
JAN 7 1971

Long Island Press
JAMAICA, N. Y.
D. 471,[illegible] SUN. 428,700
JAN 6 1971

New York Post
D. 708,180 SAT. 369,902
JAN 13 1971

Boston Symphony to Perform

Michael Tilson Thomas will lead the Boston Symphony in a concert at Carnegie Hall, Jan. 16 at 8:30 p.m. Joseph Silverstein, violinist, will be soloist in the Viotti Concerto No. 22 in A Minor. The orchestra's appearance is part of the International Festival of Visiting Orchestras, sponsored by the Carnegie Hall Corporation. The next event in the Festival will be Feb. 9 when Henry Lewis will conduct the New Jersey Symphony with Marilyn Horne as soloist.

New York Post
D. 708,180 SAT. 369,902
JAN 2 1971

Insights and Outsights

By EDWIN SAFFORD

No wonder it's a thin audience

A FRIEND SAID, "I didn't like your review of the Boston Symphony Orchestra the other day," and he spoke in the most unbelligerent manner. He referred to a concert conducted by Rafael Fruehbeck de Burgos at Veterans Auditorium, as it happened a debut with the orchestra.

His program had consisted of two works by Falla, *El Amor Brujo* and *The Three Cornered Hat*, the Schumann piano concerto and the second suite from Ravel's *Daphnis and Chloe*.

It must be said the combination of offerings did not look too inviting in advance. Except for the Schumann, which received a tender, affectionate performance by Christoph Eschenbach and the orchestra, the program turned out pretty much as anticipated.

It can be said, too, that the following is intended more as clarification of thought than apology for opinion. You are stuck with opinion no matter what, particularly when it is in public print.

Now we have had three Boston concerts here, and that is the extent of the orchestra's 1970-71 season in Providence. The series was cut by two programs, on the face of it, because of a European tour in the spring. Deeper, the reason may be dwindling subscription audiences over recent years.

Certainly the non-capacity house last week might be construed as a reaction to programming. Whoever was responsible for the choice of music ought to think of this. It was perfectly Fruehbeck's right to conduct whatever he wished. On the other hand, it was management's duty to advise him his program was mish-mash for a tour city.

Falla is an attractive, frequently stunning composer. There is no more sensuous music than the Pantomime in *El Amor Brujo* and there are enthralling memories of Leonide Massine and Tamara Toumanova dancing in *The Three Cornered Hat*.

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JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 20
FEB 7 1971

30

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

FEB 19 1971

Music: A Neglected Schoenberg Work

By HAROLD C. SCHONBERG

Erich Leinsdorf and the Boston Symphony Orchestra, in ~~Philharmonic~~ Hall on Wednesday evening, gave New Yorkers a chance to hear Arnold Schoenberg's Variations for Orchestra (Op. 31). But not everybody availed himself of the chance; there were many empty seats in the hall. And this even though the program was cannily built around two of the most popular works in the repertory—Schubert's "Unfinished" Symphony and Bartók's Concerto for Orchestra.

•

The Schoenberg Variations (not to be confused with the later Theme and Variations) is a score not often heard. It was finished in 1928 and contains many elements of the serial style that he had worked out about five years previously. But Schoenberg's serialism was not Webern's highly condensed, pointillistic, aphoristic serialism. Schoenberg never got the 19th century entirely out of his blood, and his lineage extends back to "Tristan und Isolde."

Strongly serial as much of the Variations for Orchestra is, the music nevertheless holds no terrors. The opening is highly post-Romantic and expressive, and the serial manipulations of the theme almost gives a feeling of consonance. This is not, I think, a successful score all the way through. It bogs down toward the end, and theory seems to usurp the kind of expressivity found elsewhere. But Schoenberg was, of course, a seminal figure, and it is important to hear his neglected works.

Mr. Leinsdorf is nothing if not a thorough conductor, and the Variations received a smooth, propulsive performance. Always happy with music that demands intellectual rigor and offers technical problems, Mr. Leinsdorf clarified the sound in an interpretation that had all elements in fine balance. Even after all these years the Variations for Orchestra is not an easy score to conduct or play, but the Boston Symphony — which presumably had a couple of performances in Boston already under its belt—handled it with the finesse and power that only a great orchestra could accomplish.

In the Schubert "Unfinished," Mr. Leinsdorf did not attempt to make it "his" score. He did not yank it out of shape, he did not go in for artificial effects, and he contented himself with a hearty, well-planned performance. One of the nice things about this performance was the fact that Mr. Leinsdorf never suggested that he was bored with the score. Some conductors, who have been doing the "Unfinished" for too many years, tend to fool around with it.

•

Much the same remarks could be said about the Bartók Concerto for Orchestra. This received a powerful reading. Again, standing a little outside the music, Mr. Leinsdorf acted as an engineer, guiding the various sections of the orchestra with a firm hand, putting everything together with neatness and style, building a structure in sound. He does this kind of thing very well indeed. Is it imagination, or did Mr. Leinsdorf at this concert appear more relaxed than during those years he was musical director of the Boston Symphony?

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, with the Cantata Singers. At Philharmonic Hall.
Symphony No. 8 ("Unfinished") ..... Schubert
Variations for Orchestra (Op. 31) ..... Schoenberg
Concerto for Orchestra ..... Bartok

NEW YORK
AND
BROOKLYN DAILY
D. 35,348

FEB 8 1971

Erich Leinsdorf will conduct the Boston Symphony at Carnegie Hall on Saturday, February 20, at 8:30 P.M.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,030,906 SUN. 3,221,849

FEB 18 1971

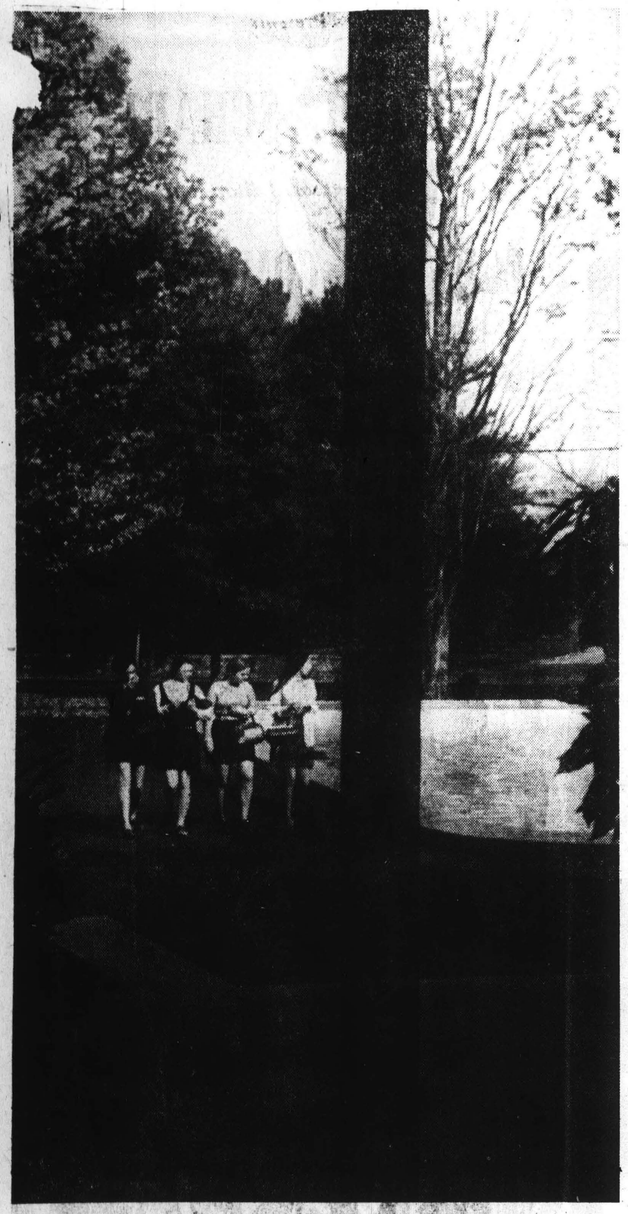
Leinsdorf To Conduct

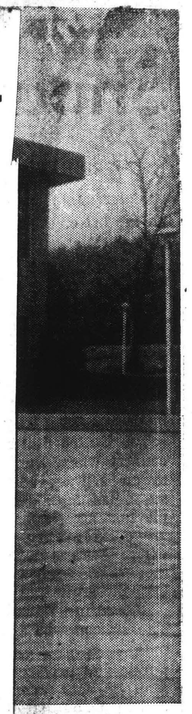
Erich Leinsdorf will be guest conductor with the Boston Symphony Orchestra tonight in a Brooklyn Academy of Music concert featuring Mozart's Posthorn Serenade and Stravinsky's Petrouchka. Tickets are available at the academy, 30 Lafayette Ave., or at Abraham & Straus and Bloomingdale's. For student and group rates, call 783-6700, extension 44.

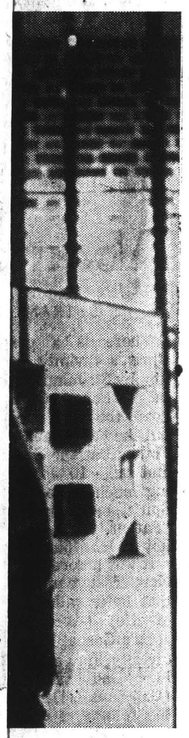
CATHOLIC TRANSCRIPT
HARTFORD, CONN.
WEEKLY 75,000

OCT 30 1970

Pursued At







Annhurst Arts Center Steals The Show

By D. R. LESCARBEAU

South Woodstock — Residents of this small northeastern Connecticut community recently joined with the administration, faculty and students of Annhurst College in the dedication of the school's new Cultural Center. The light brick structure incorporates many unique features.

The opening of the Cultural Center marked the completion of the second phase of Annhurst's $5.5 million development program. The Catholic college for women is conducted by the Daughters of the Holy Spirit.

The arts complex contains a 1,018 seat auditorium, the largest theater in the area. It is equipped with a four story "fly-loft" over the stage for the storage of sets and props.

The auditorium is joined to the art and music wing by a spacious glassed-in lobby. The lobby can double as an organ recital hall.

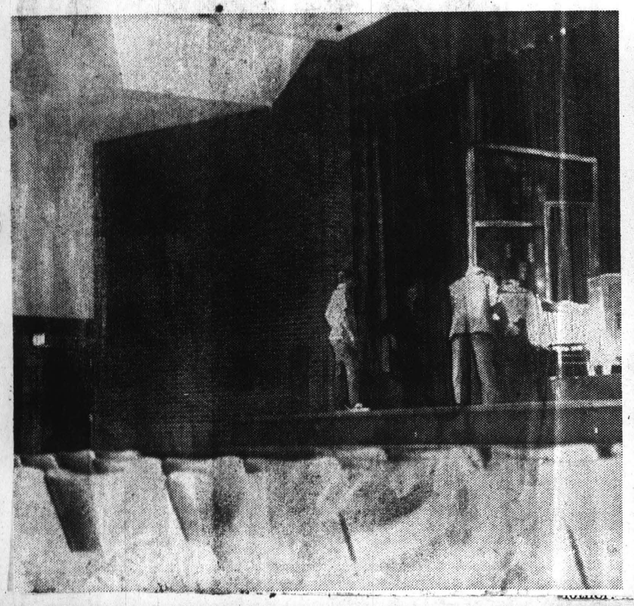
The octagonal art and music wing contains a 66-seat "minitheater," an art and music library, several practice rooms and three music studios.

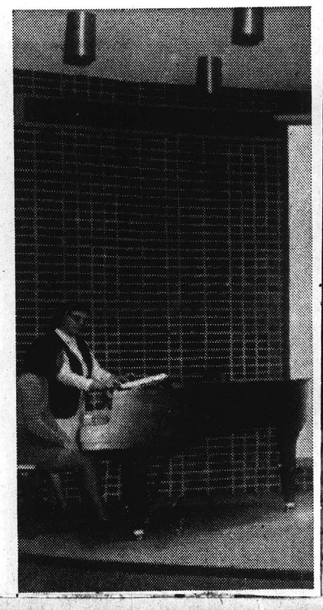
The second floor of this wing houses the art department, with studios for painting, drawing, sculpture and pottery. Central to this area is an octagonal art gallery.

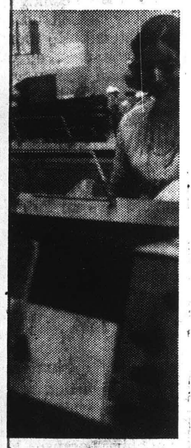
The center was dedicated Oct. 11 by Bishop Vincent J. Hines of Norwich. The ceremonies included a concert by 19 members of the Boston Symphony Orchestra, known as the Boston Symphony Players.

The pictures on this page were taken at an open house the day after the dedication ceremonies.

Approaching building (above and top right), visitors admire large reflecting pool and fountain. Jo Ann Walsh, Denise Slachetka and Joan Beauregard (right), tour art exhibit in the second floor gallery.



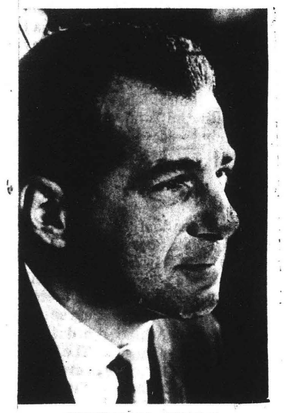




e preparations for rtrude Bonin (left), te and Jeanne Gos- " Sister Gertrude Roque in electronic

JOSEPH SILVERSTEIN
Director, Violin Soloist

RALPH GOMBERG
Oboe Soloist



SHERMAN WALT
Bassoon Soloist

University Soloists In Concert

(Photographs of new buildings to be dedicated Sunday at Annhurst College appear in this issue on page 10).

A major musical event for the area is scheduled for Sunday at 3:30 p. m., when the Boston Symphony Orchestra Chamber Players appear in a concert in the new Arts Center, which is to be dedicated along with Madonna Hall, a new dormitory for students.

The following program will be given for their Annhurst appearance.

Bach, Concerto in A minor for violin and strings. Allegro, Adagio, Allegro assai. Joseph Siverstein, soloist.

Vivaldi, Concerto in E minor for bassoon, Allegro, Largo, Allegro. Sherman Walt, soloist. for oboe, Largo, Allegro, Adagio, Allegro. Rlaph Gomberg, soloist.

Haydn, Concerto in C major

(Continued on Page 27)

WINDHAM COUNTY
OBSERVER
PUTNAM, CONN
WEEKLY 4,250

OCT 7 1970

—University

(Continued From Page 1)

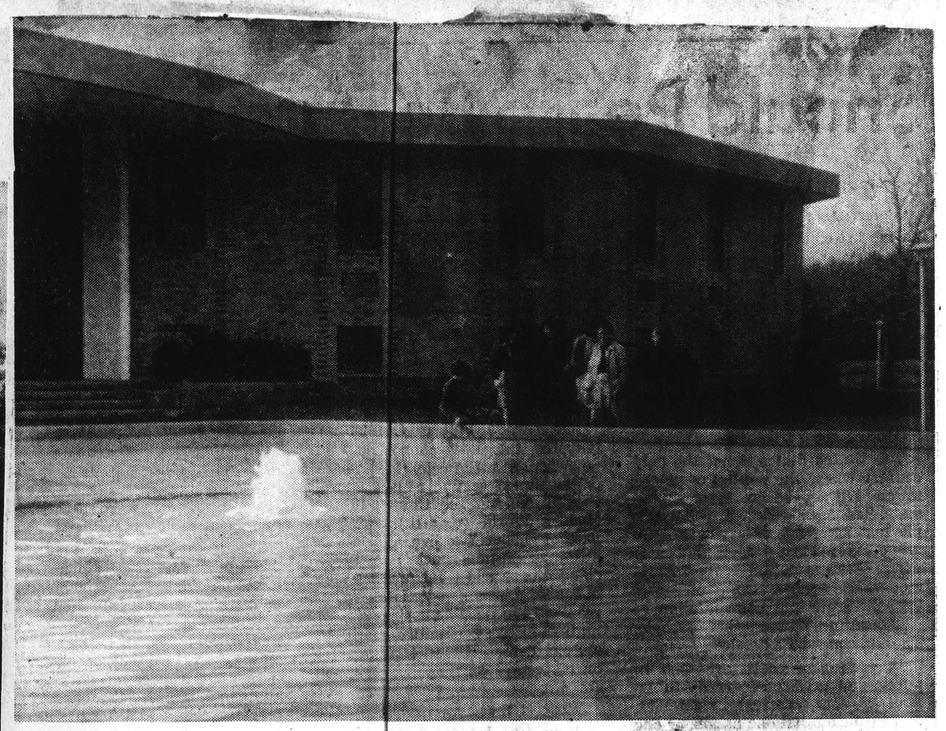
for violins and orchestra. Allegro, Adagio, Allegro. Joseph Silvertstein, soloist.

Mozart, Serenade in G major, K. 525, "Eine kleine Nachtmusik." Allegro no troppo, Andante, Menuet, Allegro molto.

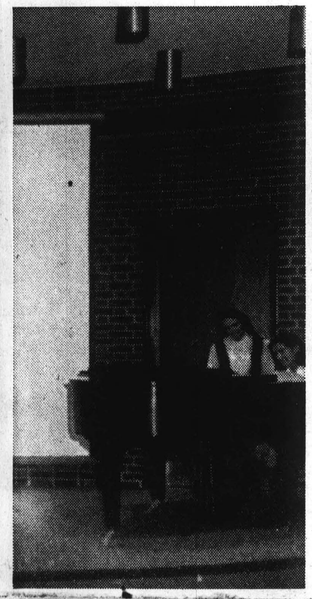
BSO CHAMBER PLAYERS

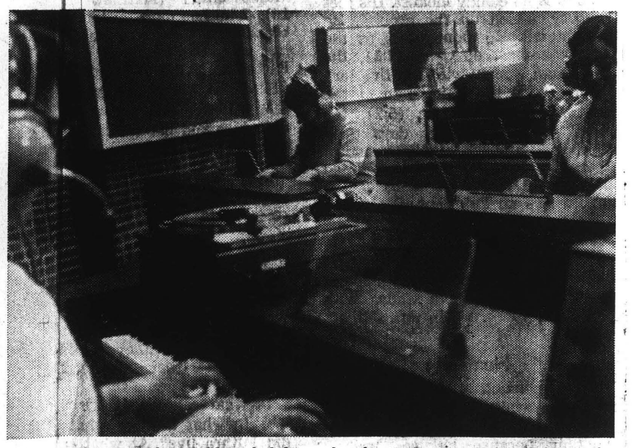
31

BSO CHAMBER PLAYERS



Approaching build
reflecting pool an
Joan Beauregard (

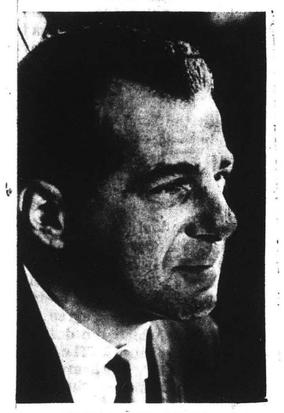




Company members (far left) make last-minute preparations for "Death of a Salesman" in auditorium. Sister Gertrude Bonin (left), and Sister Stella Bergeron (right), coach Annette and Jeanne Gosselin as they perform duet in "mini-theater." Sister Gertrude (above) monitors Maria DeCompos and Rose Roque in electronic piano lab.

JOSEPH SILVERSTEIN
Director, Violin Soloist

RALPH GOMBERG
Oboe Soloist



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(Continued on Page 27)

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OBSERVER
PUTNAM, CONN
WEEKLY 4,250

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(Continued From Page 1)

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Mozart, Serenade in G major, K. 525, "Eine kleine Nachtmusik." Allegro no troppo, Andante, Menuet, Allegro molto.

FIFTIETH ANNIVERSARY CONCERT GALA

MASSACHUSETTS CIVIL LIBERTIES UNION

SYMPHONY HALL

THE BOSTON SYMPHONY STRING QUARTET

Sunday evening November 15 at 8.30

JOSEPH SILVERSTEIN *violin*
MAX HOBART *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
GERALD BERLIN *clarinet, assisting artist*

MOZART	Quartet in G major K. 387
RAVEL	Quartet in F
BRAHMS	Quintet for clarinet and strings

Tickets may be purchased at the Box Office, Symphony Hall or at The Civil Liberties Union, telephone 227-9459, 227-5210.

Ticket prices: $7.50, $5, $3.50, $2.

Payments made to the American Civil Liberties Union Foundation Inc. in excess of the purchase price of the tickets are deductible for Federal Income Tax purposes.

Proceeds will be devoted in their entirety to Massachusetts Civil Liberties activities.

String Quartet Will Present Concert Sunday

The Boston Symphony String Quartet will present a concert gala honoring the fiftieth anniversary of the Massachusetts Civil Liberties Union this Sunday at 8:30 p.m. in Symphony Hall. Members of the group are Joseph Silverstein and Max Hobart, violins; Burton Fine, viola; and Jules Eskin, cello.

The program will include quartets of Mozart (K. 387) and Ravel, and the Brahms Clarinet Quintet, with assisting artist Gerald Berlin. Tickets are available at Symphony Hall or at the Civil Liberties Union. Payments in excess of purchase price are deductible for federal income tax purposes. Proceeds will benefit the Union's Massachusetts activities.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,30F (S) 293,557

NOV 12 1970 N
En

Civil Liberties Union concert

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 16 1970 N
Engl

The Civil Liberties Union of Massachusetts marked its 60th anniversary last night with a concert of chamber music by the Boston Symphony String Quartet in Symphony Hall. The concert featured an appearance by Gerald Berlin, a vice chairman of CLUM, as clarinet soloist.

The program included the Mozart Quartet in G-Major, K. 387; the Ravel Quartet in F, and the Brahms Clarinet Quintet in B-Minor, Op. 165.

Berlin, a lawyer and father of three boys, has been affiliated with CLUM since he came to Massachusetts 23 years ago. This was the fourth time he had performed with the Boston Symphony String Quartet in concerts of this type.

In addition to serving as a chairman in CLUM, Berlin has tried many cases for the organization. He is currently involved with the litigation concerning the musical "Hair."

When asked how he managed to practice law, attend to CLUM duties and still keep up with his muic, Berlin admitted that he did not practice every day unless he was working on something like the concert.

However, the musicians expect me to know what I'm doing when we perform," he said.

The members of the quartet, as well as Berlin, donated their time to the CLUM concert, the purpose of which was to raise funds for CLUM's Massachusetts litigation program.

FIFTIETH ANNIVERSARY CONCERT GALA

MASSACHUSETTS CIVIL LIBERTIES UNION

SYMPHONY HALL

THE BOSTON SYMPHONY STRING QUARTET

Sunday evening November 15 at 8.30

JOSEPH SILVERSTEIN *violin*
MAX HOBART *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
GERALD BERLIN *clarinet, assisting artist*

MOZART	Quartet in G major K. 387
RAVEL	Quartet in F
BRAHMS	Quintet for clarinet and strings

Tickets may be purchased at the Box Office, Symphony Hall or at The Civil Liberties Union, telephone 227-9459, 227-5210.

Ticket prices: $7.50, $5, $3.50, $2.

Payments made to the American Civil Liberties Union Foundation Inc. in excess of the purchase price of the tickets are deductible for Federal Income Tax purposes.

Proceeds will be devoted in their entirety to Massachusetts Civil Liberties activities.

String Quartet Will Present Concert Sunday

The Boston Symphony String Quartet will present a concert gala honoring the fiftieth anniversary of the Massachusetts Civil Liberties Union this Sunday at 8:30 p.m. in Symphony Hall. Members of the group are Joseph Silverstein and Max Hobart, violins; Burton Fine, viola; and Jules Eskin, cello.

The program will include quartets of Mozart (K. 387) and Ravel, and the Brahms Clarinet Quintet, with assisting artist Gerald Berlin. Tickets are available at Symphony Hall or at the Civil Liberties Union. Payments in excess of purchase price are deductible for federal income tax purposes. Proceeds will benefit the Union's Massachusetts activities.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 296,557

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Civil Liberties Union concert

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 16 1970 N
Engl

The Civil Liberties Union of Massachusetts marked its 60th anniversary last night with a concert of chamber music by the Boston Symphony String Quartet in Symphony Hall. The concert featured an appearance by Gerald Berlin, a vice chairman of CLUM, as clarinet soloist.

The program included the Mozart Quartet in G-Major, K. 387; the Ravel Quartet in F, and the Brahms Clarinet Quintet in B-Minor, Op. 165.

Berlin, a lawyer and father of three boys, has been affiliated with CLUM since he came to Massachusetts 23 years ago. This was the fourth time he had performed with the Boston Symphony String Quartet in concerts of this type.

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S. Woodstock Center Opened With Concert

By RAYMOND MORIN
Telegram Music Critic

Music Review

SOUTH WOODSTOCK, Conn. — The high musical standard of the Boston Symphony Chamber Soloists did justice to the handsome new cultural center and dormitory at Annhurst College that were dedicated yesterday by Bishop Vincent J. Hines of the Norwich Diocese.

A conceet of baroque and classic works was played by 14 top ledger players from the Boston Symphony in the 1,018-seat theater.

Adjoining the tasteful brick-walled auditorium are a magnificent foyer, minitheater seating 66, studios, practice rooms and a fine arts library.

Welcoming Address

The audience of invited guests numbered about 800. A brief welcoming address was given by Sister Cecile Comtois, F.S.E., president of Annhurst. An all electrical award was presented by Frederick J. Riggs of the Connecticut Light and Power Company.

One of the auditorium's most valuable assets, in addition to beauty and comfort, is excellent acoustics.

Yesterday's program was a stringent test, consisting of fragile, filigreed works. Minutest details were clearly projected to all areas of the hall.

The only work of wide acquaintance was Mozart's G major Serenade, "Eine Kleine Nachtmusik." Balance comprised valuable items best known to aficionados of chamber music.

Playing was such that all of it received engrossed attention.

Bach's A minor Concerto was beautifully lucid at an unrushed tempo. Although Joseph Silverstein's violin intonation wasn't perfection, his quality, phrasing and style were top order.

Silverstein and the ensemble gave Haydn's C major Concerto finely polished classic lines. It had symphonic stature and vitality. The soloist produced a vibrant tone in the rather naive largo with its plucked-string background.

Bassoon soloist Sherman Walt gave a stellar account of Vivaldi's Concerto in E minor. His tone retained its strenth through heavily note-populated passages. The slow movement was beautiful in sound and romantic in spirit.

Shortly after the start of Handel's Concerto in G minor, oboe soloist Ralph Gomberg seemed dissatisfied with the instrument and made a number of adjustments.

Whatever the problem, Gomberg played with a clear, vibrant tone that remained unwavering. His dexterity in the two swift movements was effortless and there was little spottiness in tone.

PROGRAM

Concerto in A minor, for violin and strings Joseph Silverstein, violin	Bach
Concerto in E minor for bassoon Sherman Walt, bassoon	Vivaldi
Concerto in G minor for oboe Ralph Gomberg, oboe	Handel
Concerto in C major for violin and orchestra Joseph Silverstein, violin	Haydn
Serenade in G major, "Eine Kleine Nachtmusik"	Mozart

Boston Symphony Group To Perform At Annhurst Dedication Exercises

The two latest buildings in Annhurst College's $5.5 million development program will be dedicated Sunday, October 11, at 3:30 p. m. by the Most Rev. Vincent J. Hines, Bishop of Norwich. More than 1000 invited guests are expected to attend the formal ceremonies for the Cultural Center, and Madonna Hall, a dormitory residence.

Highlight of the celebration will be the first use of the 1018-seat theater with a concert by the Boston Symphony Chamber Players.

The group consists of 16 members of the Boston Symphony Orchestra and includes three soloists: Joseph Silverstein, conductor and violinist; Sherman Walt, bassoonist; and Ralph Gomberg, oboeist. The concert will present works by Bach, Vivaldi, Handel, Haydn and Mozart. It will be the first of several such concerts given at the Center during the coming months.

During the dedication ceremonies, the college will be presented an all-electric award by Connecticut Light and Power Company.

The Cultural Center contains the largest theater in the area. The 1018 seats all provide an unobstructed view of the 4500 square foot stage. A 4-story high "fly-loft" over the stage houses settings and scenery.

The Fine Arts Building, devoted to art and music, is connected to the theater by a spacious and striking glassed-in lobby. The building has its own mini-theater seating 66 people and used for rehearsals and small concerts. It also houses numerous studios and practice rooms, as well as a music and fine arts library.

In front of the center, which is on the west side of Route 169, is a large reflecting pool and floodlit fountain.

Madonna Hall is a four-story residence hall accommodating 235 students living in single and double rooms. The building has 2 elevators. Both new buildings are all-electric and architecturally match the other structures built since 1965.

The dedication of the new buildings marks the completing of Phase two of Annhurst College's development program. Phase 1 was launched in 1965 with groundbreakings for Goundrey Hall, a 128-student residence hall; an academic-library building; and a student center containing dining halls, kitchen, bookstore, lounges, offices and meeting rooms.

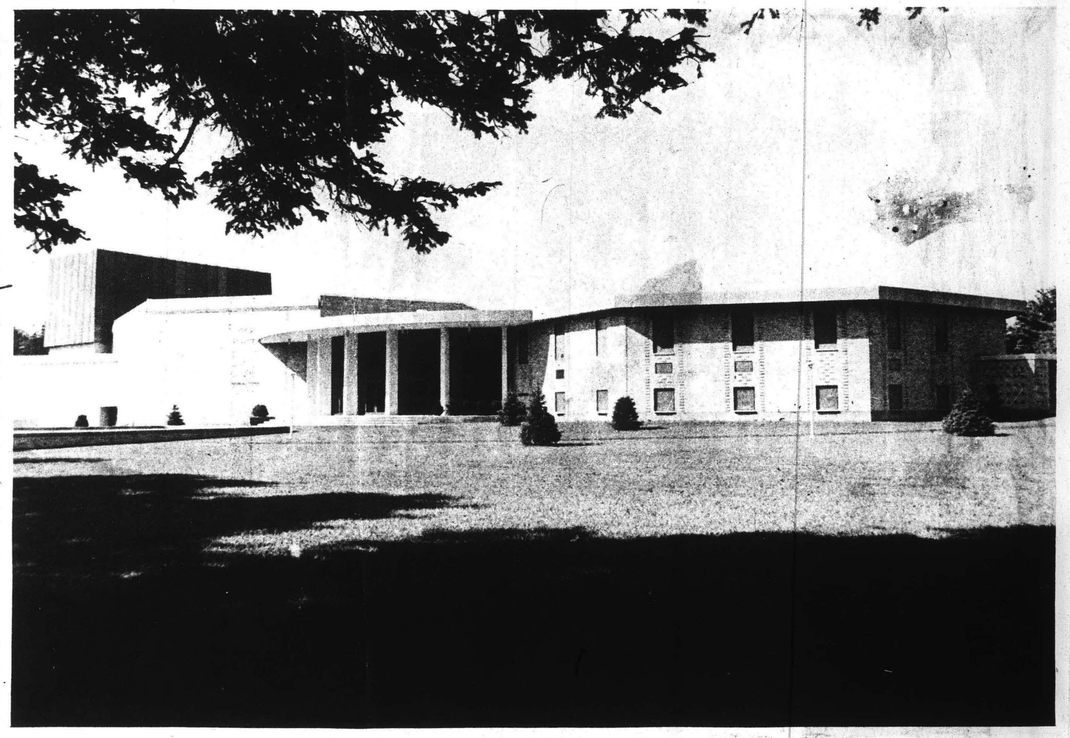
Phase two began with the announcement of the Cultural Center and Madonna Hall in July, 1967.

Because of space limitations, the October 11 ceremonies will be for invited guests only. The following Sunday, October 18, an open house for the public will be held between 1 and 5 p. m., with both buildings open for inspection. Refreshments will be served at the Student Center.

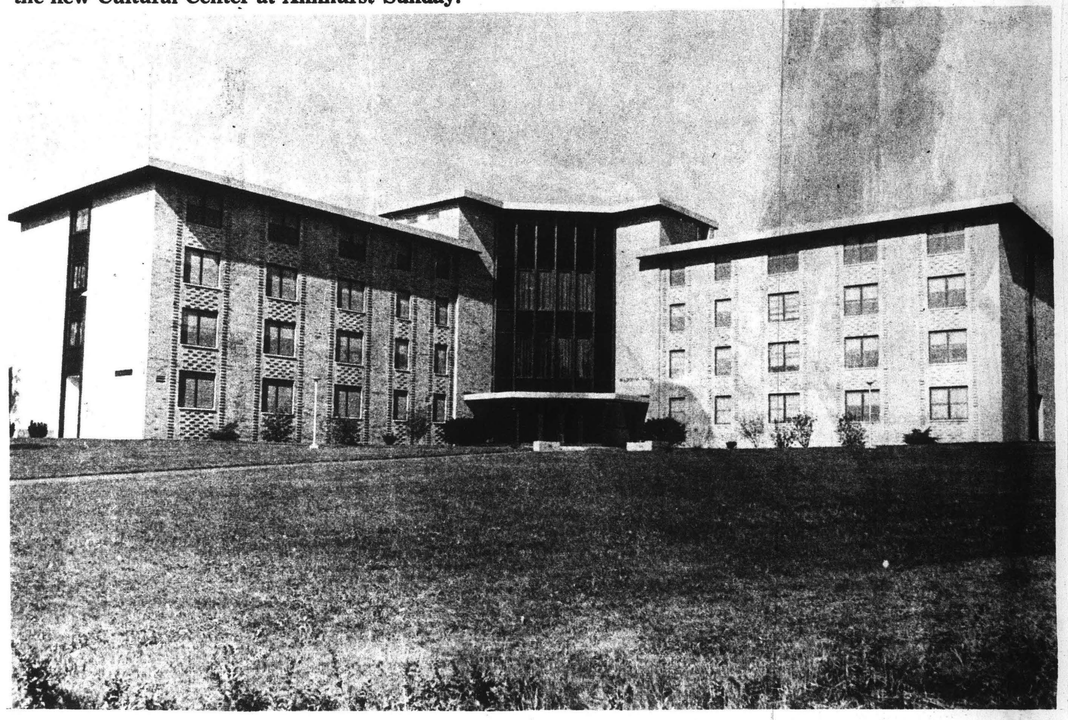
The Boston Symphony Orchestra established a new role for its first desk members with the formation of the Boston Symphony Chamber Players in 1964. Under the management of the orchestra, the Chamber Players offer numerous concerts of chamber music to the public, in Boston and across the country.

The Chamber Players are more flexible than a single ensemble with a fixed number of performers. They take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the orchestra's virtuoso principal players. This enables them to present chamber music which is not frequently performed, from duos to septets and nonets, as well as works for the more standard ensembles.

They have recorded for RCA Victor, Desutche Grammaphon Gesellschaft mbH. Their first album, released in the spring of 1966, received a Grammy from the National Academy of Recording Arts and Sciences as the year's best Chamber Music Performance. Their two subsequent albums have received much favorable critical acclaim. They have just recorded Fred Lerdahl's "Wake" for string trio, percussion, harp, and voice, under the auspices of the Acoustic Research Contemporary Music Project.



CULTURAL CENTER: A concert by the Boston Symphony Orchestra soloists will mark the dedication of the new Cultural Center at Annhurst Sunday.



NEW BUILDING AT ANNHURST: Madonna Hall, which will be dedicated on Sunday.

OCT 7

INCORRECT PAGINATION

32

Culture Comes to Harvard

By Michael J. Ryan

A LOT of people don't like the Boston Symphony Orchestra. This has nothing to do with the quality of the music they play, or how they play it. A lot of people don't like the BSO because its ticket prices are high, its concerts are sold out, and it doesn't seem very sympathetic to the music lover without much money in his wallet.

The BSO knows that some people don't like it, and lately the orchestra management has been trying to improve its relations with the community, especially with students. Open rehearsals, student tickets, last-minute rush seats have brought the orchestra to a larger audience in the past few years, and improved its public image. But the BSO, like the Bruins, almost always sells out, and, unlike the Bruins, it doesn't offer its fans the option of watching performances on color TV in the privacy of their homes. One way the orchestra makes its music available to the people who can't get into Symphony Hall is the Sanders Theatre Series of the BSO Chamber Players, which starts this Sunday afternoon at 4. The orchestra accepts a financial loss to present the series of three concerts at Harvard every year, in the hope that a large proportion of the audience will come from the student community. The Chamber Players, who are the BSO's first chair soloists, use the opportunity to perform a variety of styles and periods chosen by the players themselves.

Joseph Silverstein is the BSO's concertmaster, and first violin of the Chamber Players. An affable middle-aged man with very long sideburns, he could pass for the principal of an affluent and progressive suburban high school. It is easy to understand why the BSO's press officers like to have him act as a spokesman for the orchestra: he has a pleasant, reassuring manner and a way of keeping in control of interviews. Sitting in a comfortable armchair in a Symphony Hall anteroom, he seems to actually *enjoy* being asked the same old questions once more. (As we talk, two Symphony Hall employees pass through. "Oh Joey," says the first, "are you being *intervicwed?*" And to me, "Be sure to write that he's *groovy*. The staff *loves* him.")

Silverstein is a remarkably un-phony man, who is sensitive to student criticism of the BSO. "Over the past seven years interest in the BSO on the part of the student community has eroded. With a student population of almost a quarter million around Boston, it would seem that the BSO is not doing its job." He talks of the effort the orchestra has made to win back students — the rush tickets, the open rehearsals, advisory committees of students from local colleges. The Sanders Theatre series, if it sold out, would still lose money for the BSO, he says, since subscriptions for the three concerts start at $4.00.

If the prices weren't enough to attract an audience, the performers and the program would be. The Chamber Players include some fine instrumentalists, among them flautist Doriot Anthony Dwyer, clarinetist Harold Wright, trumpeter Armando Ghitalla, and horn player James Stagliano. The programs, decided on co-operatively by the entire group, are diverse: this Sunday, the group will do a Rossini *Quartet for Strings,* Piston's *Woodwind Quintet,* and the Schubert *Octet* op. 166.

The Chamber Players give their concerts on the side, in addition to their orchestra duties. In order to get the experience of performing chamber works on a regular basis, they give up huge chunks of their time. "For the Schubert Octet, we will probably have had twenty-five hours of rehearsal," Silverstein says. A similar amount of time spent on every work on the program would amount to almost eighty hours of preparation for a single concert, over and above regular BSO rehearsals.

The Chamber Players are not complete sacrifices, of course. Playing in a chamber group is a beneficial, almost vital, experience for any first-rate instrumentalist. But the Sanders Theatre Series is a great benefit to the

HARVARD CRIMSON
CAMBRIDGE, MASS.
(M) 4,500

DEC 12 1970

Boston Chamber Players: Brilliant Opening at Sanders

by Bob Blattner

"That was the best performance of this piece that I've ever heard," said Walter Hamor Piston on Sunday, December 13 after hearing his *Quintet for Woodwinds* performed by the **Boston Symphony Chamber Players.** The *Quintet* was one of three compositions in the well-balanced and brilliantly executed opening of the **Sanders Theatre Concert Series.**

The first half of the concert consisted of Rossini's *Quartet no. 2 in A for Strings* and the *Quintet* by Piston. The first movement of the quartet featured each of the four instruments in turn, while the last two favored the first violin, played by Joseph Silverstein, concert master of the Boston Symphony Orchestra. This lively, cheerful piece was a good piece with which to open the concert on that miserable afternoon.

While there is no doubt that the performance of Piston's *Quintet for Woodwinds* (flute, clarinet, oboe, horn, basoon) was technically excellent, I found the composition itself somewhat long and boring. Fans of Dr. Piston (Harvard Class of '24, Professor of Music 1944-60) and of twentieth century music were pleasantly surprised when Piston, who had been sitting in the audience, came on stage to personally thank and congratulate each of the performers at the end of the quintet.

The second half of the program consisted of Schubert's *Octet in F for Strings and Winds* which lasted 56 minutes! The third movement was fiery and majestic, contrasting greatly with the fourth movement which was much slower – very melodious in parts. Each movement of the *Octet* is like a short composition in itself, and sometimes only a few of them are performed. It was quite an experience to hear the piece played in its entirety.

The concert provided a wide variety of music; there really was something for everyone. All the musicians were superb, displaying excellent intonation, timing and control.

The Boston Chamber Players was founded seven years ago. Since 1963, they have performed over 150 compositions and have recorded between 35 and 40 works of music.

The Chamber Players gave their first performances at Sanders Theatre, but left when construction work began nearby. For a few years, they performed at Jordan Hall. Then, last year, they returned to Sanders Theatre and began the Sanders Theatre Series.

The Boston Symphony Orchestra subsidizes the series and probably looses more money on it than on any other single venture. However, says Mr. Silverstein, the Boston Symphony feels it has a responsibility to offer good music to students at low prices. (Tickets for each performance range from $1.50-$3.00).

Unfortunately, only about 300 people attended the December 13th concert. Mr. Silverstein feels this was primarily due to poor weather conditions and the competition provided by other musical events on that day.

For their next two Sunday afternoon concerts (January 24 and February 14) The Chamber Players will perform selections from Brahms, Mendelssohn, Stravinsky, Mozart, Varese, Ravel and others.

For $1.50, you really cannot afford to miss them.

THE HARVARD INDEPENDENT

January 14-20, 1971

Chamber Players at Sanders Theater

By Michael Steinberg
Globe Staff

With the Boston Symphony Chamber Players you never can tell if you are going to get performances or something just beyond sight-reading. Their Sanders Theater concert yesterday afternoon had two examples of each: real performances of Webern's String Trio, Op. 20 (Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello) and of Mendelssohn's D minor Piano Trio, Op. 49 (Silverstein and Eskin with Gilbert Kalish) but only an unfocused playing of the notes of the Brahms Trio for clarinet, cello, and piano, Op. 114 (Eskin and Kalish with Harold Wright) and of Varese's "Octandre" (Joseph Silverstein conducting an ensemble of seven winds and bass.)

It was a pleasure to hear Webern's fascinatingly spare yet dense Trio. The recognition of Webern has tended to work in favor of the more colorfully scored pieces. The Trio, written 1927, is exceedingly demanding for players and listeners and has not been done often in concert. (Curiously enough, after being so left alone, it gets another hearing in Cambridge quite soon — at the Feb. 2 Musica Viva concert at the Busch-Reisinger Museum.) The Silverstein-Fine-Eskin performance of it was lively as well as careful. As part of the carefulness, all three played from full scores rather than from individual parts. That was a very good idea, except insofar as it produced a couple of disruptively long pauses for page-turning (flap, crash, smack), though that is, I am sure, a fairly easily solved technical problem.

The Mendelssohn, a beautifully made, inventive piece in his elegantly impassioned vein, went with lots of energy and some brilliance, and I could imagine that with another pianist something exceptionally attractive might have come out. Kalish, two seasons ago, succeeded Richard Goode, who had in turn succeeded Claude Frank, both of whom had been first-rate. At the end of a year, Kalish was bumped in favor of the more glamorous Michael Tilson Thomas, whose playing failed to please his colleagues. So this year Kalish was brought back. Kalish is an intelligent, serious musician, and he gets around the keyboard all right; he is, however, a rather hard, inflexible and certainly charmless player, and both the Brahms and Mendelssohn Trios suffered from it.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377

JAN 25 1971

BSO in Chamber

It is nearly impossible for musical performers to retain their musical sensitivity and simultaneously belong to a large symphony orchestra. That was the message of the Boston Symphony Chamber Players concert last Sunday afternoon. The idea of forming a chamber music group from the ranks of the best Symphony players is an excellent one. Unfortunately, one leaves most of their concerts with a sense of deep frustration. Players who are paid all week to satisfy a conductor's ego seem to have the greatest difficulty in listening to each other and in reacting either subtly or spontaneously to the music they are playing.

The Players' program consisted of Rossini's *String Quartet in A* (with doublebass instead of viola), Piston's *Woodwind Quintet* and Schubert's great *Octet for Strings and Winds.* The Octet combines a beautiful sense of texture and instrumentation, a sensitively thought-out harmonic plan and the composer's characteristic lyricism.

The piece features soloistic contributions by the violin and clarinet. Messrs. Silverstein and Wright should have been the basis for an exquisite performance of the Octet. The former is a thoughtful musician with unusually solid technical endowments. The latter is one of my favorite clarinetists, controlled and exquisitely subtle. Silverstein's playing, although incredibly competent in every definable way, lacked the final touch of spontaneity. When Wright's slow movement solo dominated the music, a real performance took shape. The finale too had a robustness and energy otherwise lacking. Jules Eskin's lackadaisical playing in the trio section of the scherzo typified the rest of the performance.

The Rossini featured some lovely violinism from Silverstein, but it is a poor excuse for a string quartet. The Piston is a fine and charming contribution to the wind literature. One could hardly deduce that from the Players' performance, which combined inattention to detail with a general joyless apathy. It made me wonder why the concert was given.

—M. F.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY

DEC 28 1970

BSO chamber music

The Boston Symphony Chamber Players have announced their 1970-71 series of three concerts to be presented on Sunday afternoons at 4 p.m. in Sanders Theater, Cambridge, under the auspices of the Harvard University Department of Music and the Boston Symphony. The membership of the chamber group comprises all first desk players in the orchestra.

Rossini's Quartet for Strings, Walter Piston's Quintet for Horn and Woodwinds, and the Schubert Octet for Strings and Winds were heard on the opening program on Dec. 3. Pianist Gilbert Kalish will be the guest in the programs on Jan. 24 and Feb. 14. Subscriptions are available at Symphony Hall, and through ticket services at Harvard, Boston University, and MIT.

MONITOR
BOSTON, MASS.
(M) 210,859

DEC 18 1970

WHRB HARVARD RADIO BROADCASTING CO., INC.
45 QUINCY STREET CAMBRIDGE, MASS. 02138
TELEPHONE 864-9550

REVIEW OF BOSTON SYMPHONY CHAMBER PLAYERS CONCERT
OF 2/14/71; BROADCAST ON WHRB 2/15 . by PERRIN WHITE

The Boston Symphony Chamber Players came to Sanders Theater yesterday for their third and last of a series of concerts jointly sponsored by the Boston Symphony Orchestra and the Harvard University Department of Music. This group consists of the principal players of the various sections of the orchestra.

The program opened with Mozart's Piano Quartet in E flat, K.493. This was performed by Joseph Silverstein, violin, Jules Eskin, 'cello, Burton Fine, viola; the guest pianist was Gilbert Kalish. Their rendition was quite competent but, while the musicians looked as if they were quite moved by the music, this didn't really come through in the performance, This Mozart is lovely music and I would have liked a less restrained approach.

Next was Riegger's Concerto for piano and woodwinds Op.53, a twentieth century American work. Performers forthis work were Doriot Anthony Dwyer, flute, Harold Wright, clarinet, Ralph Gomberg, oboe, Sherman Walt, bassoon and James Stagliano, horn. The pianist was again Mr. Kalish. The style in this work runs from the edge of atonality in the middle movement to a Stravinskyish neoclassicsm in the last movement. The performance was about as nice as one could ask for, and the music itself was not unpleasant to listen to, but this work

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Harvard's Music Department and it is to be hoped that we have the Boston Symphony Players in Cambridge next season.

First Desk Men

RECORDS IN REVIEW

SCHUBERT: Trio in B-flat, Op. 99, for violin, cello and piano; MILHAUD: Pastorale for oboe, clarinet and bassoon; HINDEMITH: Kleine Kammermusik, Op. 24 No. 2, for woodwind quintet; Boston Symphony Chamber Players, RCA Stereo.

This is the recording that Joseph Silverstein, concertmaster of the Boston Symphony, told us at the New College Music Festival last spring would be issued shortly. He referred, of course, to the Schubert Trio, which he performed at the festival with Jules Eskin and Leonid Hambro. The only change in personnel is the pianist; here it is Claude Frank.

It is the general impression that orchestra men cannot perform chamber music with the same kind of total responsiveness and philosophic dedication as long-established chamber groups who play nothing else. This Schubert performance, however, belies the theory.

The change-about may have come because orchestra players are more and more varying their repertoires with chamber music played with colleagues, and oftener and oftener putting in strenuous weeks at chamber music festivals.

PERHAPS what it boils down to now is that groups of virtuosos cannot play chamber music with the same rhapsodic skill as died-in-the-wool chamber players; we still consider that a truism.

The protagonists here follow the music, never ride it and never push it. They sound personally comfortable and happy with it, absorbed in it, delighted by its grace, beauty and wealth of enchanting lyricism.

There is not a great deal of dynamic change throughout the four movements, but in the B-flat Trio that's not really wanted. The players propel the work with a kind of dreamy precision that is delightful. They understand it, they have the technical accomplishments to do it well, and they give themselves to it. That's more than enough.

Joseph Silverstein
. . . Shubert trio

Floyd Cramer
. . . 'pops' from Nashville

THE TWO wind pieces are also beautifully performed — the Milhaud by Ralph Gomberg, oboe, Gino Cioffi, clarinet, and Sherman Walt, bassoon, and the Hindemith by Doriot Anthony, flute, James Stagliano, horn, and Gomberg, Cioffi and Walt.

The five-movement early Hindemith piece is the more important and musically distinguished. The Milhaud is a slight but sound little work that can fill in nicely on all-wind programs.

This is the fourth disc produced by first-desk men of the Boston Symphony. Pianist Frank is a guest.

—Reviewed by Doris Rene

The Miami Herald
MIAMI, FLA.
D. 352,009 SUN. 443,090
SEP 20 1970

There are two excellent new records of the wonderful B flat major Trio, Op. 99 an expansive, luscious performance by Yehudi and Hephzibah Menuhin and Maurice Gendron (Angel) and another, leaner in sound and in some ways musically more concentrated, by Claude Frank, Joseph Silverstein, and Jules Eskin, all of the Boston Symphony Chamber Players (RCA).

Both have given me great pleasure, the Boston one on balance even more so. The fillers might help you decide: the Menuhins give an innocuous Trio movement, also in B flat, by the 15-year old Schubert; Boston, less congruously, Milhaud's Pastorale for oboe, clarinet, and bassoon, and Hindemith's "Kleine Kammermusik" for wind quintet, played professionally, but without distinction, by other members of the Chamber Players.

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(M) 237,967 (E
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NOV 1 1970

Listening to
BSO Group and MIT Symphony

By HAROLD C. SPROUL

Quick notes on two Sunday concerts in the crowded calendar that are worth remembering.

At Sanders Theater in the afternoon the BSO Chamber Players did a distinguished job on Rossini's Quartet for Strings (No. 2, in A), Piston's Woodwind Quintet (1956) and the Schubert Octet for winds and strings. The two violins, cello and double bass (Rossini) gave a warm reading to a novelty worth resurrecting—first movement thoroughly developed through all instruments (somewhere between Haydn and Schubert in style). The second a lovely Italian Andantino — singing melody — the third a lilting counterpoint. Piston's Quintet has never had a more skilful and eloquent performance (the composer was pleased).

The complexities of rhythm and counterpoint were clean, exciting and — in the second movement — moving. Nothing in Piston is ever cliche or complacent and the first-desk players kept it balanced with keen life from inside-out. The addition of Harold Wright's sensitive musicianship on the clarinet now equalizes the Chamber Players (as it does the Symphony).

His playing in the Octet, where his role is especially important (without flute and oboe) gave the final touch to another magnificent performance of a unique work. It can sound clumsy, for all its inspiration, but here all was glowing without strain. Of the six movements, the second (Adagio) got closest to the troubled dream of Schubert. Silverstein's leadership was unobtrusively perfect.

Joseph Silverstein then put on his tails and soloed with David Epstein's M.I.T. Symphony, in the evening, at Kresge Auditorium. The large orchestra had done its homework for an ambitious program of Schubert (Unfinished), Perle (Three Movements for Orchestra, 1960) and the great Violin Concerto by Alban Berg. Schubert was warmly alive and still satisfying. Perle was an interesting pattern of complex chord building and change — good practice for students and audience to listen harmonically —relatively static. The Berg, now a treasured classic of 'modern music — had all of history in it, plus new sounds and sensibilities. Silverstein played with all-out warmth of tone and virtuosity in this so-human work, somehow responsive to the youth of the orchestra and the full-house of young audience. Orchestra and conductor did well with a difficult score, synchronizing in time and intention, but only seldom finding the delicate combinations of tone that sounded in the ear of Berg. It was a valuable effort and approximation.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
DEC 17 1970

was nonetheless rather ordinary.

The second half of the program consisted of two somewhat better known works: Ravel's Introduction and Allegro for harp, string quartet, flute and clarinet, and the famous L'Histoire du Soldat by Igor Stravinsky. Performers for the first included Max Hobart, violin, and Ann Hobson, harp, in addition to already mentioned personnel. If I close my eyes while listening to this piece, I see the stars coming out on a late summer night....it's good music for the soul. This was the best-performed piece of the afternoon, both in this reviewer's and the audiences' opinion. I thought the tone of Ann Hobson's harp a bit dry, but this may well have been due to the acoustics of the hall.

The Stravinsky is written for trombone, trumpet, bassoom, clarinet, bass and percussion. Musicians included William Gibson, Armando Ghitalla, Henry Fortnoi and Everett Firth. The piece normally has three speaking parts, or at least narration, but for time reasons was here performed as the uninterrupted suite. As the movements are very short (none over four minutes), this is one of those works that sounds rather disjointed without the spoken parts. This is of course no reflection of the players' fine performance.

The chamber players had a full house, which is quite an improvement over the second concert which was scheduled in the middle of Harvard's exam period. They well deserved it. This is one of the most profitable endeavors associated with Harvard's Music Department and it is to be hoped that we have the Boston Symphony Players in Cambridge next season.

First Desk Men

RECORDS IN REVIEW

SCHUBERT: Trio in B-flat, Op. 99, for violin, cello and piano; MILHAUD: Pastorale for oboe, clarinet and bassoon; HINDEMITH: Kleine Kammermusik, Op. 24 No. 2, for woodwind quintet; Boston Symphony Chamber Players, RCA Stereo.

This is the recording that Joseph Silverstein, concertmaster of the Boston Symphony, told us at the New College Music Festival last spring would be issued shortly. He referred, of course, to the Schubert Trio, which he performed at the festival with Jules Eskin and Leonid Hambro. The only change in personnel is the pianist; here it is Claude Frank.

It is the general impression that orchestra men cannot perform chamber music with the same kind of total responsiveness and philosophic dedication as long-established chamber groups who play nothing else. This Schubert performance, however, belies the theory.

The change-about may have come because orchestra players are more and more varying their repertoires with chamber music played with colleagues, and oftener and oftener putting in strenuous weeks at chamber music festivals.

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The protagonists here follow the music, never ride it and never push it. They sound personally comfortable and happy with it, absorbed in it, delighted by its grace, beauty and wealth of enchanting lyricism.

There is not a great deal of dynamic change throughout the four movements, but in the B-flat Trio that's not really wanted. The players propel the work with a kind of dreamy precision that is delightful. They understand it, they have the technical accomplishments to do it well, and they give themselves to it. That's more than enough.

Joseph Silverstein
. . . Shubert trio

Floyd Cramer
. . . 'pops' from Nashville

THE TWO wind pieces are also beautifully performed — the Milhaud by Ralph Gomberg, oboe, Gino Cioffi, clarinet, and Sherman Walt, bassoon, and the Hindemith by Doriot Anthony, flute, James Stagliano, horn, and Gomberg, Cioffi and Walt.

The five-movement early Hindemith piece is the more important and musically distinguished. The Milhaud is a slight but sound little work that can fill in nicely on all-wind programs.

This is the fourth disc produced by first-desk men of the Boston Symphony. Pianist Frank is a guest.

—Reviewed by Doris Reno

The Miami Herald
MIAMI, FLA.
D. 352,009 SUN. 443,090

SEP 20 1970

There are two excellent new records of the wonderful B flat major Trio, Op. 99 an expansive, luscious performance by Yehudi and Hephzibah Menuhin and Maurice Gendron (Angel) and another, leaner in sound and in some ways musically more concentrated, by Claude Frank, Joseph Silverstein, and Jules Eskin, all of the Boston Symphony Chamber Players (RCA).

Both have given me great pleasure, the Boston one on balance even more so. The fillers might help you decide: the Menuhins give an innocuous Trio movement, also in B flat, by the 15-year old Schubert; Boston, less congruously, Milhaud's Pastorale for oboe, clarinet, and bassoon, and Hindemith's "Kleine Kammermusik" for wind quintet, played professionally, but without distinction, by other members of the Chamber Players.

GLOBE
BOSTON, MASS.
(M) 237,967 (E
(S) 566,377

NOV 1 1970

Listening to
BSO Group and MIT Symphony

By HAROLD C. SPROUL

Quick notes on two Sunday concerts in the crowded calendar that are worth remembering.

At Sanders Theater in the afternoon the BSO Chamber Players did a distinguished job on Rossini's Quartet for Strings (No. 2, in A), Piston's Woodwind Quintet (1956) and the Schubert Octet for winds and strings. The two violins, cello and double bass (Rossini) gave a warm reading to a novelty worth resurrecting—first movement thoroughly developed through all instruments (somewhere between Haydn and Schubert in style). The second a lovely Italian Andantino — singing melody — the third a lilting counterpoint. Piston's Quintet has never had a more skilful and eloquent performance (the composer was pleased).

The complexities of rhythm and counterpoint were clean, exciting and — in the second movement — moving. Nothing in Piston is ever cliche or complacent and the first-desk players kept it balanced with keen life from inside-out. The addition of Harold Wright's sensitive musicianship on the clarinet now equalizes the Chamber Players (as it does the Symphony).

His playing in the Octet, where his role is especially important (without flute and oboe) gave the final touch to another magnificent performance of a unique work. It can sound clumsy, for all its inspiration, but here all was glowing without strain. Of the six movements, the second (Adagio) got closest to the troubled dream of Schubert. Silverstein's leadership was unobtrusively perfect.

Joseph Silverstein then put on his tails and soloed with David Epstein's M.I.T. Symphony, in the evening, at Kresge Auditorium. The large orchestra had done its homework for an ambitious program of Schubert (Unfinished), Perle (Three Movements for Orchestra, 1960) and the great Violin Concerto by Alban Berg. Schubert was warmly alive and still satisfying. Perle was an interesting pattern of complex chord building and change — good practice for students and audience to listen harmonically —relatively static. The Berg, now a treasured classic of 'modern music — had all of history in it, plus new sounds and sensibilities. Silverstein played with all-out warmth of tone and virtuoslty in this so-human work, somehow responsive to the youth of the orchestra and the full-house of young audience. Orchestra and conductor did well with a difficult score, synchronizing in time and intention, but only seldom finding the delicate combinations of tone that sounded in the ear of Berg. It was a valuable effort and approximation.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

DEC 17 1970

was nonetheless rather ordinary.

The second half of the program consisted of two somewhat better known works: Ravel's Introduction and Allegro for harp, string quartet, flute and clarinet, and the famous L'Histoire du Soldat by Igor Stravinsky. Performers for the first included Max Robart, violin, and Ann Hobson, harp, in addition to already mentioned personnel. If I close my eyes while listening to this piece, I see the stars coming out on a late summer night....it's good music for the soul. This was the best-performed piece of the afternoon, both in this reviewer's and the audiences' opinion. I thought the tone of Ann Hobson's harp a bit dry, but this may well have been due to the acoustics of the hall.

The Stravinsky is written for trombone, trumpet, bassoon, clarinet, bass and percussion. Musicians included William Gibson, Armando Ghitalla, Henry Fortnoi and Everett Firth. The piece normally has three speaking parts, or at least narration, but for time reasons was here performed as the uninterrupted suite. As the movements are very short (none over four minutes), this is one of those works that sounds rather disjointed without the spoken parts. This is of course no reflection of the players' fine performance.

The chamber Players had a full house, which is quite an improvement over the second concert which was scheduled in the middle of Harvard's exam period. They well deserved it. This is one of the most profitable endeavors associated with Harvard's Music Department and it is to be hoped that we have the Boston Symphony Players in Cambridge next season.

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JEWISH ADVOCATE
BOSTON
WEEKLY

DEC 17 1970

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RADIO AND TV ANNOUNCEMENTS

Pianist Grant Johannesen In Beethoven Concerto

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As a part of the observance of the 200th anniversary of Beethoven's birth, the program includes an informal studio session in which Mr. Johannesen demonstrates the "infinite variety of Beethoven's writing" on a Broadwood piano built in 1804 (much like one once owned by Beethoven himself) and on a moder Steinway.

The pianist contrasts the sound and construction of both pianos noting that Beethoven composed pieces which pianos of his day could not accomodate. Mr. Johannesen, who has been playing the Beethoven piano concertos for most of his professional life, has often wondered what a performance would be like on a piano of Beethoven's time. He played a Broadwood for the first time on this program.

OBSERVOR
SALEM, N. H.
WEEKLY 5,500

SEP 16 1970

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ROANOKE, VA.
WORLD NEWS
D. 49,000

SEP 19 1970

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 4,500

SEP 23 1970

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NEWBURGH, N. Y.
NEWS
D. 32,000

SEP 23 1970

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 144,038 SUN. 198,228

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FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

OCT 1 1970

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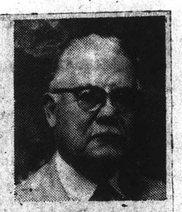
HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 1 1970

BUZZ OF THE BURG

By ING



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POCATELLO, IDAHO
IDAHO STATE JOURNAL
D. 15,500

OCT 5 1970

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

OCT 18 1970

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By JENNIE LEA BIRD

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Sunday Radio Classics

Classical music scheduled to be broadcast over radio stations WTIP and WTIO-FM at 5 p.m. today includes:

Tchaikovsky's "Symphony No. 6 in D Minor, Op. 74" with Dimitri Mitropolus conducting the New York Philharmonic Orchestra; and Rachmaninoff's "Concerto No. 2 in C Minor, Op. 18" featuring Ivan Davis at the piano with the Andre Kostelanetz Orchestra.

At 9:30 p.m. the stations will air "Selections from the Masters" by the Boston Pops, Boston Symphony and the RCA Victor Orchestras.

George Gershwins "Rhapsody in Blue" and "Concerto in F" will be performed by Phillipe Entremont with Eugene Ormandy conducting the Philadelphia Orchestra at 10 p.m.

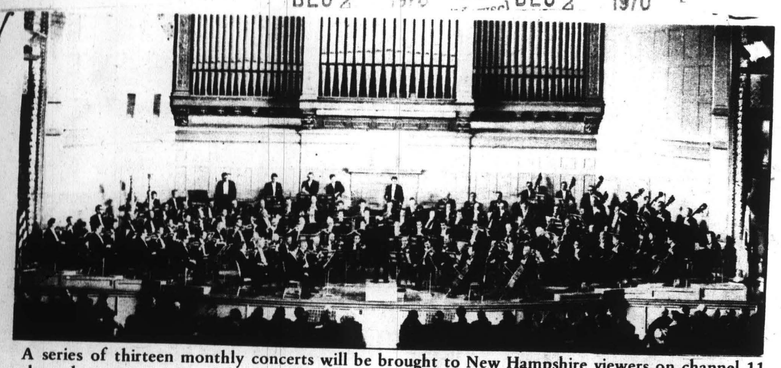
At 10:30 p.m. excerpts from "Fiddler on the Roof" starring the original cast will be broadcast.

CHARLESTON W. VA.
GAZETTE-MAIL
SUN. 107,000
NOV 29 1970

HAMPTON NEWS BUREAU
Hampton, N.H.

TIMES
NEWMARKET, N. H.
WEEKLY 1,500

New England
DEC 2 1970 DEC 2 1970



A series of thirteen monthly concerts will be brought to New Hampshire viewers on channel 11 through arrangements made with the cooperation of the Boston Symphony Orchestra, WGBH–TV, and the N.H. friends of the BSO. Beginning in January of 1971 and continuing through January of 1972 the concerts will be presented on Fridays at 9 p.m.
(Photo Courtesy of N.H. Network)

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
DEC 27 1970

FM's Best Bets

(Selected by Byron Belt

TODAY

12:05-3 WNCN (104.3) Special program with Mate Edwards featuring music of Anton Bruckner's little-known composition pupil Franz Schmidt.

5-5:55 WNYC (93.9) DAVID RANDOLPH CONCERT. Noted commentator and conductor features this week Schubert's "Rosamunde."

8:06-10 WQXR (96.3) BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor. A performance of the glorious Berlioz Requiem, in memory of Charles Munch.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
JAN 24 1971

8:06-10 WQXR **Week's Highlight** BOSTON SYMPHONY ORCHRESTRA William Steinberg conducts the Max Reger Variations and Fugue on a Theme of Mozart and the Seventh Symphony of Anton Bruckner. When this concert was performed in Philharmonic Hall we acclaimed the Bruckner one of the truly great performances. Not to be missed!

Four Orchestras On Radio

Four leading orchestras will be heard in recorded concerts this week on KNIK-FM radio. The schedule begins on Sunday with Michael Tilson Thomas conducting the Boston Symphony Orchestra. That recorded concert begins at 8 p.m. and features Bach's "Suite No. 4 in D," Piston's "Symphony No. 2" and Ravel's "La Valse." Paul Zukofsky is featured soloist for Schumann's "Violin Concerto."

William Smith conducts the Philadelphia Orchestra in a recorded concert heard Monday at 8 p.m. The program opens with Bach's "Brandenburg Concerto No. 1 in F Major" followed by three chorale-preludes by Brahms and Thomson. The Singing City Choirs, with Elaine Brown directing, will be featured in "Naenie, for Chorus and Orchestra," by Brahms. Beethoven's "Symphony No. 4" concludes the program.

PAUL ZUKOFSKY

Tuesday's 8 p.m. concert features the Boston Pops Orchestra conducted by Arthur Fiedler. It includes the "Rakoczy March" of Berlioz, the "Overture to 'Oberon'" of Weber, "Clair de Lune" by Debussy and the "Bacchanale" from "Samson and Delilah" of Saint Saens. William Stokking is featured soloist in the "Violoncello Concerto No. 1 in A Minor" of Saint Saens. The concert closes with traditional Pops encores.

The Swingle Singers and William Hebert, playing the piccolo, are featured artists in the Cleveland Orchestra's recorded concert at 8 p.m. Thursday. Conducted by Louis Lane, the orchestra opens with Vivaldi's "Concerto in C Major for Piccolo and String Orchestra." This is followed by Gerio's "Sinfonia." The concert closes with "Sprach Zarathustra," by Strauss.

KNIK-FM Stereo is located at 105.5 mhz on your FM radio dial.

ANCHORAGE, ALASKA
TIMES
31,500
JAN 23 1971

Concerts Scheduled On Radio

The Boston Symphony Orchestra, conducted by William Steinberg, will be heard Sunday at 8 p.m. in a recorded concert which features Reger's "Variations" and "Fugue on a Theme" by Mozart, as well as the "Symphony No. 7 in E" of Bruckner.

Eugene Ormandy conducts the Philadelphia Orchestra in Monday's 8 p.m. recorded concert. The program opens with the first performance in the United States of the "Symphony No. 14" of Shostakovich. The "Concerto No. 2 in B Flat Major for Piano and Orchestra" by Brahms follows. Featured soloists include Phyllis Curtin, soprano; Simon Estes, baritone and Alexis Weissenberg, Pianist.

Tuesday at 8 p.m. a recorded concert by the Boston Pops Orchestra, conducted by Erich Kunzel, will be broadcast. The program opens with the "Introduction to Act 3" from "Lohengrin" by Wagner, followed by the "Roman Carnival Overture" by Berlioz. Also included in the concert are the overture to "Romeo and Juliet" by Tchaikovsky, the overture to "Die Fledermaus" by Strauss and Gershwin's "An American in Paris."

ANCHORAGE, ALASKA
TIMES
31,500
JAN 30 1971

UNIONLEADER
MANCHESTER, N. H
(M&E) 57,003
JAN 30 1971

The Boston Symphony Orchestra performs Friday, Feb. 5 at 9 p. m. in color, with Georg Semkow conducting Mozart's "Abduction From the Seraglio," Scriabin's Symphony No. 41.

SENTINEL
KEENE, N. H.
(E) 9,318
JAN 30 1971

NEWS-LETTER
EXETER, N. H.
WEEKLY 4,900
FEB 4 1971

ARGUS-CHAMPION
NEWPORT, N. H.
WEEKLY 4,103
FEB 4 1971

COURIER
LISBON, N. H.
WEEKLY COMB. 5,586
FEB 4 1971

FOSTER'S
DEMOCRAT
DOVER, N. H.
(E) 15,450
FEB 2 1971

REPUBLICAN JOURNAL
BELFAST, ME.
WEEKLY 6,000
JAN 7 1971

SUN
LEWISTON, MAINE
(M) 32,602
JAN 6 1971

BOOTHBAY REGISTER
BOOTHBAY HARBOR, ME.
WEEKLY 3,400
JAN 7 1971

PRESS-HERALD
PORTLAND, MAINE
(M) 55,812
JAN 7 1971

SENTINEL
KEENE, N. H.
(E) 9,318
JAN 7 1971

GRANITE STATE
GAZETTE
HANOVER, N. H.
WEEKLY 1,747
JAN 7 1971

OBSERVOR
SALEM, N. H.
WEEKLY 5,500
JAN 6 1971

ARGUS-CHAMPION
NEWPORT, N. H.
WEEKLY 4,103
JAN 7 1971

COURIER
LITTLETON, N. H.
WEEKLY 5,500
JAN 7 1971

FOSTER'S
DEMOCRAT
DOVER, N. H.
(E) 15,450
JAN 7 1971

NEWS
MEREDITH, N. H.
WEEKLY 2,280
JAN 7 1971

ENTERPRISE
BRISTOL, N. H.
WEEKLY 2,000
JAN 14 1971

CITIZEN
LACONIA, N. H.
(E) 6,420
JAN 5 1971

Erich Leinsdorf conducts the Boston Symphony Orchestra in Bach's Wedding Cantata No. 202 and Brahms' "A German Requiem" on Friday, January 8 at 9:00 p.m. in the first of a series of monthly BSO concerts brought to Granite State viewers by the NHN through a grant made by the Frederick Smyth Institute of Music.

Color Concerts On Educational Television

1971 brings with it a new series of monthly concerts by the Boston Symphony Orchestra, in color, on the state's four educational television channels. Beginning January 9 at 9:00, once a month, the Maine Educational Broadcasting Network will offer a concert by the Symphony from Boston.

The first program features Erich Leinsdorf conducting a performance of Bach's Wedding Cantata No. 202 and Brahms' "A German Requiem" with Seramae Endich and David Clatworthy as soloists. Then, on February 5th, Georg Semkow conducts Mozart's Symphony No. 41, music from Mozart's "Abduction from the Seraglio," and Scriabin's Symphony No. 2.

Made possible by a grant from the Maine Commission on the Arts and Humanities, "Boston Symphony Orchestra" will be broadcast over WMEB-TV, Channel 12, Orono, WMEM-TV, Channel 10, Presque Isle, WMED-TV, Channel 13, Calais, and WCBB, Channel 10, Augusta.

Arts Commission Grants To Fund 8 State Programs

AUGUSTA—Ten grants were made in the last quarter of 1970 by the Maine Commission on the Arts and Humanities. They will provide the following cultural programs:

A part-time concert master for the Bangor Symphony and two "runout" concerts by the symphony at the University of Maine in Machias and in Farmington.

Appearance of the University Singers of Orono in choral concerts in Aroostook high schools.

Aid in starting a community art and craft center in Waterville.

A multimedia program for Lewiston - Auburn grades 6-8, and a series of quality films for low income children there.

An exhibition of renderings of restored building facades on Water Street at Hallowell, opening a campaign to persuade building owners to use preservation techniques in developing the street.

A lyric soprano artist-in-residence who will spend a month on University of Maine campuses.

Thirteen Boston Symphony Orchestra concerts on ETV.

A planning grant to assist in the Greater Portland Arts Festival July 9-11 this year.

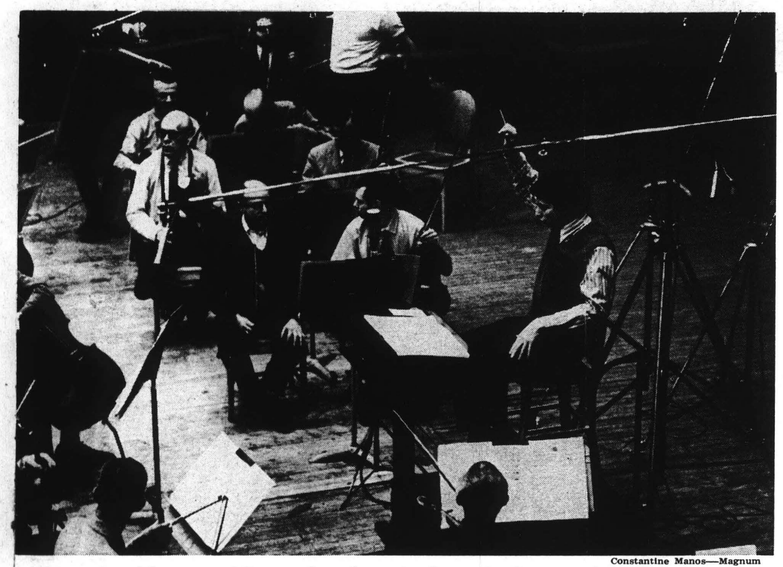
A total of $11,700 was made available through the commission with the help of the Naaional Endowment for the Arts.

PRESS-HERALD
PORTLAND, MAINE
(M) 55,812
JAN 28 1971

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003
MAR 2 1971

The Boston Symphony Orchestra performs Strauss's "Ariadne Auf Naxos," featuring Beverly Sills, conducted by Erich Leinsdorf, Friday, March 5 at 9 p.m. in color.

RECORDINGS



Constantine Manos—Magnum

Thomas and Boston Symphony for Deutsche Grammophon: Americanizing

Classical-Record Crisis

The American classical-recording industry is in big trouble. The crisis has been building quietly for nearly a decade, as Mozart and Bach have lost ground steadily to other longhairs like the Beatles and the Stones.

What happened in the '60s was unreal. Pop-record sales ballooned from a healthy annual $250 million in 1960 to a colossal $1 billion-plus in 1969. Meanwhile, serious music was plummeting from 12 per cent of the market in 1960 to a low of less than 5 per cent—and it is falling. Peter Andry of Britain's EMI, the world's largest recording company (whose American classical subsidiary is Angel), predicts that "there will be total collapse of the American classical-recording system within five years unless someone figures out a more economic one."

Falling sales percentages reflect the story of youth turned off by the concert hall's irrelevance, a shrinking number of serious-record stores, a union that has almost priced orchestras out of the market, radio stations dominated by pop releases, a record-buying public that only responds to a few glittering names, a repertory glutted by old war-horses.

Today the cost of recording a new classical record is more than $25,000. This forbidding figure is partly the result of the American Federation of Musicians' symphonic-recording rate, which is now $88 a musician for a three-hour session and will rise to $95 a session Oct. 1. Opera recording, in which the name of the orchestra is not nearly as important as the prima donna's, has long since fled to Europe. In London, recording costs are one-third of what they are in the U.S. Consequently, the London Philharmonic has doubled its recordings since 1960, from 40 to 80 sides, while the London Symphony Orchestra tripled its output during the same period, reaching a whopping total of some 170 sides.

But conditions in the U.S. market have made cutbacks inevitable in the stagnating classical divisions of America's two record giants, RCA and Columbia. RCA's top-of-the-line Red Seal label, with its familiar dog and old-fashioned Victrola, has been reducing its releases, from 111 in 1965 to 70 in 1969. Only about 60 Columbia Masterworks records—close to half Columbia's annual output—contain newly released material. And Masterworks recordings are being cut back. This austerity won't show for a year or two, according to John McClure, director of Masterworks, because of the backlog of tapes left over from Leonard Bernstein's era as conductor of the New York Philharmonic. Bernstein recorded at "two or three times the normal release rate." But since he stepped down from the Philharmonic podium, the orchestra's recordings have diminished by a third.

Bomb: Perhaps five Columbia releases break even in their first year. (Of course, unlike short-lived pop, classical recordings enjoy a long life—if the record companies do not grow impatient at the snail's-pace sales.) It takes roughly 40,000 copies to break even. Many important records now sell 4,000 a year where they once would have reached 7,000 or 8,000. In the two years since it was released, RCA's recording of Elliott Carter's brilliant "Concerto for Piano" has not even sold 5,000 copies. "It's a heartbreaker to see a record you really believe in bomb," says John McClure. "From a corporate point of view there are better places to invest than in this marginal, or money-losing, industry. Still, Columbia has been investing $1.5 million to $2 million in classics annually."

This vote of confidence appears to have been defeated. Columbia has quietly terminated its 31-year-old exclusive recording contract with the peerless Cleveland Orchestra. And RCA, after 52 years, has disengaged itself from the venerable Boston Symphony Orchestra.

Magnetism: The Boston Symphony, despite its high level of musicianship, lacked the *sine qua non* of orchestral salability—a glamorous conductor. A prime example of drawing power is Zubin Mehta, conductor of the Los Angeles Philharmonic. It is because of Mehta's magnetism (they call him "Zubi baby") that the Los Angeles Philharmonic is under contract to London Records, the American subsidiary of England's Decca, which flies the equipment for an entire recording studio from London to Los Angeles to record its favorite son. Why not? As London Records' classical manager, Terry McEwen, says: "The people who make money in this business can be counted on the fingers of one hand."

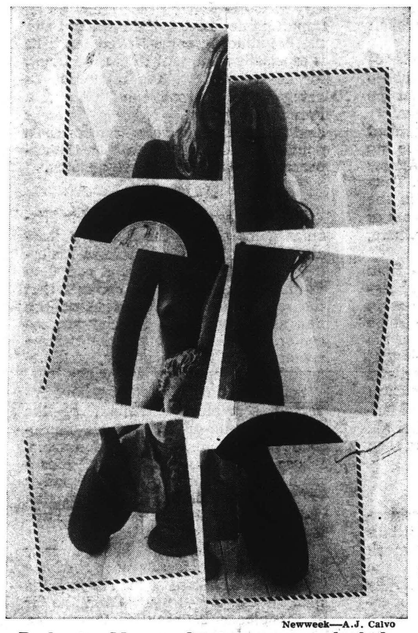
One exception to this rule of sales appeal is the Cleveland Orchestra, whose conductor, George Szell, dead last week at the age of 73, had proven star quality. But the Cleveland, in spite of being one of the world's greatest orchestras, suffers from an unjust taint of provincialism. Rocco Laginestra, executive vice president of RCA Records, says: "Szell conducting the New York Philharmonic sells. Szell conducting the Cleveland doesn't."

Burst: Even without the Boston Symphony, RCA has its hands full with the Philadelphia Orchestra, which it signed away from Columbia in a burst of optimism in 1968. The contract reportedly guarantees the orchestra an unheard-of $2 million, spread over five years. Industry insiders have been wagging their heads over the deal ever since, arguing that the huge expense of the Philadelphia deal is hurting RCA Red Seal. In response, Laginestra says, "Any major record company would be delighted to have the Philadelphia Orchestra because it is unquestionably the greatest-selling orchestra on records. After eighteen months we are very pleased and optimistic."

Even though Columbia still has the New York Philharmonic and RCA the Philadelphia, none of the other three (Boston, Chicago, Cleveland) of the "Big Five" American orchestras boasts a contract with an American company. And most other fine symphonies, including those in San Francisco, Houston, St. Louis, Minneapolis and Detroit, make no records at all. Oddly enough, the Utah Symphony, under Maurice Abravanel, has profitably made 55 records for Vanguard Records, including an extensive Mahler repertory. The Utah owes its good fortune to the combination of subsidy from its board and a special dispensation from the musicians' union.

Surprisingly, while the two major American companies have been divesting seventeen May department stores in southern California, says, "Already our Boston Symphony sales are down. Just as there are some people who won't buy a German car, some devoted music lovers won't buy a German record. Old wounds run too deep." DGG will also be sending in members of its stable of conductors, such as Herbert von Karajan and Claudio Abbado, to record with the Boston and give it some sex appeal. In knowledgeable quarters of the industry it is assumed that DGG will even have a say in naming the BSO's next conductor when 71-year-old, ailing William Steinberg steps down.

DGG will also attempt to internationalize the Boston by footing part of the bill for a 1971 European tour, the orchestra's first trip there since 1956. "Our contract with the Boston Symphony," says tall, dark-haired Kurt Kinkele, 48, DGG senior vice president in Hamburg, "is a move that will increase the worldwide standing of DGG." And DGG will be plugging the BSO worldwide through its network of far-flung facilities, including Nippon Grammophon, one of Japan's two leading classical record companies. Japan, which buys $33 million worth of classical records a year, second only to the U.S., seems to prefer German musicians: the most popular conductors there are Karajan, the late Wilhelm Furtwängler, Karl Böhm and Karl Richter.



Newsweek—A.J. Calvo

Packaging Mozart: Getting across to the kids

While the Europeans scurry about, the Americans are convinced the foreigners will never recoup their investment. "They are in for some rude shocks," observes John McClure. "By the time they really get into it, the market will have evaporated. Van Cliburn isn't going to happen again. We've come to the end of an era. The same thing will happen in Europe, later. I'm not crepe-hanging, though. Classical music has a future. It will just be differently done."

The future, according to RCA's Laginestra, "is a question of getting across to the kids." RCA is packaging records in slickly appealing jackets: its "Carmina Burana" design features a woman with an exposed breast. In the wake of the pop hit based on Beethoven's "Ode to Joy" from the Ninth Symphony, London is readying the complete work—but with a crowd shot of the Woodstock festival on the sleeve. DGG, putting on its Americanized face, has sent six miniature records to disk jockeys. Arranged properly, their covers show a nude blonde cradling a bust of Mozart between her thighs.

Apathy: None of these market ploys looks like a real solution to the accelerating plunge in sales of classical records. A&R men, those involved with artists and repertory, ponder the slump with great sadness; but they insist, like Dickens's Mr. Micawber, that "something will turn up." What, they aren't sure.

The basic trouble lies deeper than rising costs or marketing techniques. There exists a primal apathy toward classical music in America—on the part of buyer and seller alike. Since record companies find it easy to sell pop music profitably, why bother with the classics? Why wait years for an investment to pay off? And the companies don't care enough to shore classical divisions up with part of bumper pop profits.

As for the public, what it buys mostly is novel, like music for the Moog synthesizer, or glamorous, like "My Favorite Chopin" by Van Cliburn. Nearly all the classical music most of the music-loving public wants to hear was written before 1900—and has been recorded more than enough. Only so many Beethoven Fifths can be absorbed. In 1970 the public seems to be absorbing less and less of anything classical.

More than a setback for the classical-record business, it is a tragedy for young music and musicians. Says EMI's Andry: "I can see that very soon these orchestras may not be as efficient as they have been. When musicians lose the extra recording money, they may just go off and become shoemakers instead."

NEWSWEEK
NEW YORK, N. Y.
W 1 095 000
AUG 10 1970

MUSIC

George Szell, 1897-1970

In 1937, George Szell became head of he Scottish Orchestra, succeeding John Barbirolli, the new conductor of the New York Philharmonic. Years later Szell became senior guest conductor of the Philharmonic. The years brought glory to both men, and last week both died—Barbirolli at 70, in London from a heart attack; Szell, 73, in Cleveland from complications of cancer and heart disease.

George Szell stood before the world immovable in his musical convictions, in he face of stony words hurled at him: tyrant, autocrat, inhuman, merciless, arrogant. In reality, what lay behind his imperious indifference was the opposite of pride. It was real humility. "Authority," he responded, "is more important than popularity." In the service of music, he accepted calumny without flinching. "I love music more than my own convenience," he once said. "Actually I love it more than myself—but it is vastly more lovable."

Szell's austere, subdued podium style did not call attention to him. He was economical of gesture, but his beat was firm and his left hand suggested the shape of music in the thin air. He was 6 feet tall but he said, "Tall or short, conductors must give unmistakable signals to the orchestra, not choreography to the audience." For Szell the best contact with the orchestra was through the eyes, and any musician who had that glittering eye fixed on him never forgot.

If Szell was less than lovable, respect was a by-product of uncompromising musicianship. He attacked the music on all levels, leaving nothing to chance, scrutinizing the scores with an eye for detail worthy of an Internal Revenue man.

Heart: To many, Szell's meticulous style inhibited expansiveness. Aware of that himself, he was wary of overlooking the forest for the trees. "It's getting too overphrased," was his frequent comment in rehearsals. In his performances there were no accidents, no musicial ups and downs. He planned every note, every interval, every balance. As pianist Gary Graffman said last week, "He even rehearsed the inspiration."

On the podium, he was human enough. Unreasonably annoyed by a young soloist's long hair, Szell cried, "I know, you're protesting. You protest by looking like a mattress. I understand your need to protest: it's a sorry world. But what kind of protest is long hair? I protest all the time, in my heart." And he could have added, with his music.

Once Glenn Gould held up a Cleveland rehearsal interminably while he fidgeted with his piano stool, unable to reach just the right height. "Mr. Gould," said Szell, "perhaps if we sliced an inch off your backside, we could begin." Szell refused thereafter to conduct for Gould. But he saw to it that Gould was invited back to play with the Cleveland. Szell, attending one Gould concert, remarked, "There's no question but that nut's a genius."

Burk Uzzle—Magnum

Szell: 'He even rehearsed the inspiration'

Once, because of a bitter clash with New York Philharmonic musicians, years passed before Szell returned to that podium. At the first rehearsal of the all-Beethoven program, everyone expected fireworks. Szell raised his baton, started the rehearsal, never spoke or stopped until the end—and walked off the stage.

Szell had been a child piano prodigy in Vienna where his family had moved from Budapest after his birth. At 17 he became Richard Strauss's protégé. "I always wanted to be a conductor," Szell once said. "The piano didn't satisfy me as an instrument." Only an orchestra would, and after years of seasoning Szell accepted the musical directorship of the Cleveland Orchestra in 1946. He built his own orchestra. He built the best.

Of its 94 members, twelve were fired and ten quit in the first season—under fire. Szell raised the number to 106, including 35 survivors of the original group. "We begin to rehearse," said Szell, "when other orchestras are finished." He has infused unparalleled American technical excellence with a warm Middle European combustibility. It is precise, it is flexible, it has power to spare and disk brakes. It has no characteristic sound, wants none, needs none. It is protean, transforming itself easily into an instrument equally useful for the singularity of Bach or Beethoven, or Debussy or Stravinsky. Says Pierre Boulez, "Of all the orchestras I guest-conduct, I prefer the Cleveland. It is the most flexible."

The poet Yeats wrote: "Whatever flames upon the night/Man's own resinous heart has fed." In mankind's battle to hold back the night George Szell contributed his whole heart.

—HUBERT SAAL

Ray Green—Camera Press

Barbirolli: English enough

John Barbirolli, 1899-1970

A less courageous man than John Barbirolli might have folded under the criticism during his seven years as conductor of the New York Philharmonic, suceeding Arturo Toscanini in 1937. But Barbirolli stayed to win respect and then returned to England in 1943 to take over Manchester's war-depleted Hallé Orchestra, reduced to 23 musicians. Barbirolli even seduced a lady trombonist away from the Salvation Army in his restoration of the orchestra to 70 strong and a reputation as good as any. Not until 1968 did he change his Hallé title as conductor in chief to laureate conductor for life.

Small, vital, Barbirolli was a lyric and energetic musician. He inherited his style from his Italian father and grandfather violinists who had both played at the first performance of Verdi's "Otello" in 1887. Even so, and even though he had been baptized Giovanni Battista, Barbirolli was thoroughly English, born over a bakery shop in London. He was English enough to be knighted in 1949 by King George VI and English enough to say last week on the day before he died, "I must go on until I drop. There is no other way for me."

—H.

themselves of their orchestral fiefs, thr European-based international giants ha rushed in to claim them. Germany Deutsche Grammophon Gesellscha (DGG) recently signed an exclusive co tract with the Boston Symphony Orche tra that matches the BSO's old RCA co tract, which guaranteed it a minimum five LP's a year—minuscule compare with the London orchestras' output.

BSO general manager Thomas Per indicated that BSO's recording chan was primarily a matter of getting off sinking RCA ship. RCA's Laginestra say "I don't buy the premise that in fi years we won't be there. We've alwa been in the classical business and it's business we'll be in as long as we're business."

Vacuum: Two English companies ha also laid claim to their part of the Ame can orchestral market. EMI's America subsidiary, Angel, and Decca's Lond are both recording the Chicago Symph ny, and Angel is recording the Clevela Orchestra, a relationship recently hig lighted by a performance of the Brahm Double Concerto with David Oistrak and Mstislav Rostropovich.

Just how can foreign companies pa the crippling costs of recording in Ame ica and still expect to make money, at time when RCA and Columbia are pu ing in their horns? EMI's Peter And explains that his firm was racking its co porate brains to find ways to make i biggest market—America—even bigge The vacuum being left by Columbia an RCA gave it a chance to move in. "W want to top up our product," says En lishman Andry, a leading record pr ducer, who calls American orchestra "the most efficient, the best music-makin machines going." Andry expects to tap enough repertory in America in five yea to give Angel's catalogue an America tone for many years beyond that.

London Records' Terry McEwen say "We did it for our conductors who can to the U.S., Solti to Chicago and Meh to Los Angeles. Besides that, as a Eur pean company, we have other adva tages. The only people who have fai in classical music today seem to be th European companies. We believe classical music and we have the stab European markets to support it."

Image: Of the three European com panies, Deutsche Grammophon has mad the most thoroughgoing commitment an American orchestra. Jerry Schoe baum, president of Polydor, the firm American branch, intends to use the Bo ton Symphony Orchestra as part of h campaign to give DGG, owned by Si mens, the German electrical firm, a ne image as "an American company" and t to overcome anti-German prejudice. U der its new aegis one of the orchestra first releases will be works by two Ame cans—Charles Ives and Carl Ruggles conducted by 26-year-old Michael Ti son Thomas, whose grandparents helpe found the Yiddish theater in New York.

Jeanne Hansen, record buyer for th

August 10, 1970

NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000

AUG 10 1970

Burk Uzzle—Magnum

Szell: 'He even rehearsed the inspiration'

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—H. S.

Roy Green—Camera Press

Barbirolli: English enough

themselves of their orchestral fiefs, three European-based international giants have rushed in to claim them. Germany's Deutsche Grammophon Gesellschaft (DGG) recently signed an exclusive contract with the Boston Symphony Orchestra that matches the BSO's old RCA contract, which guaranteed it a minimum of five LP's a year—minuscule compared with the London orchestras' output.

BSO general manager Thomas Perry indicated that BSO's recording change was primarily a matter of getting off a sinking RCA ship. RCA's Laginestra says: "I don't buy the premise that in five years we won't be there. We've always been in the classical business and it's a business we'll be in as long as we're in business."

Vacuum: Two English companies have also laid claim to their part of the American orchestral market. EMI's American subsidiary, Angel, and Decca's London are both recording the Chicago Symphony, and Angel is recording the Cleveland Orchestra, a relationship recently highlighted by a performance of the Brahms Double Concerto with David Oistrakh and Mstislav Rostropovich.

Just how can foreign companies pay the crippling costs of recording in America and still expect to make money, at a time when RCA and Columbia are pulling in their horns? EMI's Peter Andry explains that his firm was racking its corporate brains to find ways to make its biggest market—America—even bigger. The vacuum being left by Columbia and RCA gave it a chance to move in. "We want to top up our product," says Englishman Andry, a leading record producer, who calls American orchestras "the most efficient, the best music-making machines going." Andry expects to tape enough repertory in America in five years to give Angel's catalogue an American tone for many years beyond that.

London Records' Terry McEwen says: "We did it for our conductors who came to the U.S., Solti to Chicago and Mehta to Los Angeles. Besides that, as a European company, we have other advantages. The only people who have faith in classical music today seem to be the European companies. We believe in classical music and we have the stable European markets to support it."

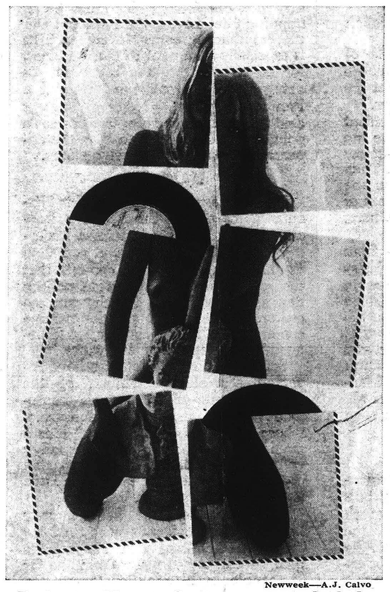
Image: Of the three European companies, Deutsche Grammophon has made the most thoroughgoing commitment to an American orchestra. Jerry Schoenbaum, president of Polydor, the firm's American branch, intends to use the Boston Symphony Orchestra as part of his campaign to give DGG, owned by Siemens, the German electrical firm, a new image as "an American company" and try to overcome anti-German prejudice. Under its new aegis one of the orchestra's first releases will be works by two Americans—Charles Ives and Carl Ruggles—conducted by 26-year-old Michael Tilson Thomas, whose grandparents helped found the Yiddish theater in New York.

Jeanne Hansen, record buyer for the seventeen May department stores in southern California, says, "Already our Boston Symphony sales are down. Just as there are some people who won't buy a German car, some devoted music lovers won't buy a German record. Old wounds run too deep." DGG will also be sending in members of its stable of conductors, such as Herbert von Karajan and Claudio Abbado, to record with the Boston and give it some sex appeal. In knowledgeable quarters of the industry it is assumed that DGG will even have a say in naming the BSO's next conductor when 71-year-old, ailing William Steinberg steps down.

DGG will also attempt to internationalize the Boston by footing part of the bill for a 1971 European tour, the orchestra's first trip there since 1956. "Our contract with the Boston Symphony," says tall, dark-haired Kurt Kinkele, 48, DGG senior vice president in Hamburg, "is a move that will increase the worldwide standing of DGG." And DGG will be plugging the BSO worldwide through its network of far-flung facilities, including Nippon Grammophon, one of Japan's two leading classical record companies. Japan, which buys $33 million worth of classical records a year, second only to the U.S., seems to prefer German musicians: the most popular conductors there are Karajan, the late Wilhelm Furtwängler, Karl Böhm and Karl Richter.

While the Europeans scurry about, the Americans are convinced the foreigners will never recoup their investment. "They are in for some rude shocks," observes John McClure. "By the time they really get into it, the market will have evaporated. Van Cliburn isn't going to happen again. We've come to the end of an era. The same thing will happen in Europe, later. I'm not crepe-hanging, though. Classical music has a future. It will just be differently done."

The future, according to RCA's Laginestra, "is a question of getting across to the kids." RCA is packaging records in slickly appealing jackets: its "Carmina Burana" design features a woman with an exposed breast. In the wake of the pop hit based on Beethoven's "Ode to Joy" from the Ninth Symphony, London is readying the complete work—but with a crowd shot of the Woodstock festival on the sleeve. DGG, putting on its Americanized face, has sent six miniature records to disk jockeys. Arranged properly, their covers show a nude blonde cradling a bust of Mozart between her thighs.



Newsweek—A.J. Calvo

Packaging Mozart: Getting across to the kids

Apathy: None of these market ploys looks like a real solution to the accelerating plunge in sales of classical records. A&R men, those involved with artists and repertory, ponder the slump with great sadness; but they insist, like Dickens's Mr. Micawber, that "something will turn up." What, they aren't sure.

The basic trouble lies deeper than rising costs or marketing techniques. There exists a primal apathy toward classical music in America—on the part of buyer and seller alike. Since record companies find it easy to sell pop music profitably, why bother with the classics? Why wait years for an investment to pay off? And the companies don't care enough to shore classical divisions up with part of bumper pop profits.

As for the public, what it buys mostly is novel, like music for the Moog synthesizer, or glamorous, like "My Favorite Chopin" by Van Cliburn. Nearly all the classical music most of the music-loving public wants to hear was written before 1900—and has been recorded more than enough. Only so many Beethoven Fifths can be absorbed. In 1970 the public seems to be absorbing less and less of anything classical.

More than a setback for the classical-record business, it is a tragedy for young music and musicians. Says EMI's Andry: "I can see that very soon these orchestras may not be as efficient as they have been. When musicians lose the extra recording money, they may just go off and become shoemakers instead."

RECORDINGS

NEWSWEEK
NEW YORK, N. Y.
W 1[illegible] 000

AUG 10 1970

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1970

The first Steinberg-BSO recording

STEINBERG'S interpretation of "The Great major" is substantial. After a broad introduction he leads the main body of the *Allegro* at a rather slow tempo, and even the coda (*Più moto*) does not break from this leisurely conception. Steinberg doubles the wind parts at selected points during the symphony; the wind statement of the initial horn tune at the very end of the first movement is one such example. In general his use of the woodwinds has a meaty German solidity, and it fits well with the Brucknerian cast of his opening movement. The *Andante* is taken at the faster tempo favored by Mengelberg and Toscanini. Steinberg does not achieve a similar individuality of expression (mainly because he uses rubato less imaginatively), but the orchestra is most responsive; the woodwind solos have exceptional character. In the *Scherzo* (and Trio) I am again struck by Steinberg's Brucknerian affinity, and again the weight of the winds contributes much. The finale is well done, too, with excellent phrasing and some subtle pointing. The one miscalculation occurs in the second subject, where there is too much of an accent in the middle of the second phrase of the melody. Within its dynamic range, RCA's engineering is very good; The BSO sound is reproduced naturally, without muting the characteristic timbres or the solid bottom. Though at moments this performance seems less gripping than some others, it can be very rewarding given an acceptance of Steinberg's perspective—which is a legitimate one, surely. Other recordings of merit (in addition to Mengelberg and Toscanini) include those by Krips (my basic recommendation among modern editions: London CS-6061) and Skrowaczewski (similar to Steinberg in the *Andante* but more animated in the first movement and very fast in the finale: Philips World Series WS-9044). I must confess, however, that the older recordings (including Furtwängler's currently-deleted 1951 recording with the Berlin Philharmonic) seem to me somewhat more successful in putting the work together as a whole.

—M.N.K.

SCHUBERT: *Symphony No. 9 in C, D. 944;* Boston Symphony Orchestra conducted by William Steinberg. RCA Stereo LSC-3115, $5.98.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1970

ORFF: *Carmina Burana;* Evelyn Mandac (soprano), Sherrill Milnes (baritone), Stanley Kolk (tenor); New England Conservatory Chorus and Boston Symphony Orchestra conducted by Seiji Ozawa. RCA Stereo LSC-3161, $5.98.

⑧SUCH music as this ought to be Ozawa's cup of tea, and his recording does have a few points in its favor. The pianos, so important for Orff, are more prominently balanced than usual. Also, happily, Ozawa relies more upon the metronome markings than upon custom in setting his tempi. But the Boston Symphony plays with neither the precision nor the spirit to be heard in the best previous recorded performances by the Philadelphia, New Philharmonia, and Berlin Opera orchestras. The soprano has a firm tone, though even after taking a breath during her nine-measure D at the end of No. 15 (*Amor volat undique*) she does not sustain it too well over the pianissimo orchestra. The tenor is rather ordinary. The baritone is easily the best of the soloists. Milnes sings with genuine art, and even if some of the high tessitura is troublesome to him he is most sensitive to the nuances of the text. The choruses are more lusty than disciplined. So we come back to Ozawa. On this evidence he is not half the conductor Frühbeck de Burgos is (on Angel S-36333). Ozawa's balances are frequently awry, and some of his characterizations are careless. The *Tanz* (No. 6) suffers from both of these faults. And why is the last chord held for nine seconds? One gets the impression of a score studied too quickly, and of musicians poorly rehearsed. The sound on the advance review copy I listened to is very good but not better than on other editions. It is worth noting, however, that side two (Parts II and III) lasts nearly 33½ minutes without any loss of fidelity.

—M.N.K.

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Recordings by microphone-shy Sviatoslav Richter are not plentiful and I suppose we should be grateful for what we have. This ten-year-old collaboration (recorded in November 1960) with Munch and the BSO, however, is not one of the pianist's happier efforts. The outer movements are overtense and hard-driven, while the slow movement gets rather unsympathetic off-the-cuff treatment. Munch's blowzy accompaniment veers out of control on more than one occasion and there never seems to be any real rapport between orchestra and soloist.

The filler, one of Beethoven's less frequently played sonatas, provides more congenial material for Richter's assertive, extroverted approach, but this interesting performance is hardly sufficient to give the disc full endorsement.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

SEP 1970

WINE, WOMEN AND *CARMINA BURANA* IN BOSTON

Seiji Ozawa's new recording of the Carl Orff work for RCA goes to the head of the class

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

SEP 1970

AT THE conclusion of my "Basic Repertoire" article last February devoted to Carl Orff's *Carmina Burana* and its several recorded performances, I speculated that RCA's forthcoming release of the music with Seiji Ozawa conducting soloists, chorus, and the Boston Symphony Orchestra "might just go to the head of the class." That speculation is now fulfilled—and handsomely so—with the release of the recording, made in Boston's Symphony Hall immediately after Ozawa led the first Boston Symphony performances of the work last November.

The recording duplicates the triumph of the "live" performances. Ozawa's is a propulsive, dynamic account of this vigorous paean to the profane joys of wine, women, and song; at the same time, he responds intuitively to the more tender and reflective sections. The music—its virtues and its faults—is by now well enough known that little need be said about the work itself. As to the performance at hand, one could single out dozens of felicities; a few will have to suffice for the many, however. Throughout the performance, the Boston Symphony plays brilliantly for Ozawa: note particularly the full-throated vibrancy of the "Wheel of Fortune" section at the opening and closing of the score, and also the lusty, sylvan excitement of the orchestral dance that opens the "On the Green" section. Of the three vocal soloists, it is the baritone who carries the major musical burden. Sherrill Milnes is simply superb in his every appearance: the last verse of his first solo is sung in a glorious *mezza voce*; he brilliantly characterizes the dissolute sot who sings the opening of the section titled "In the Tavern" that begins side two; and he delivers the melismatic patterns of the *"Dies, nox et omnia"* solos marvelously, shifting effortlessly from full voice to falsetto and back again.

Seiji Ozawa: an intuitive response to the music

RCA

The tenor soloist makes one brief appearance, but what a task Orff sets for him! The writing is high up in the tenor range, cruelly so for most tenors, but Stanley Kolk deals with the challenge of the part better than most.

The soprano does not appear until the last section—"The Court of Love"—but the radiantly beautiful music is worth the wait. And it is a joy to welcome the lovely young Philippine soprano Evelyn Mandac in this performance—her recording debut, unless I am mistaken (though she will soon again appear on records as Eugene Ormandy's soprano soloist in his forthcoming recording of Mahler's Second Symphony for RCA). A recipient of a grant from the Rockefeller Foundation for the furtherance of her musical career several years ago, Miss Mandac clearly seems destined for great things. Hers is a warm, seductive vocal quality that appears to be produced without effort.

The choral forces of the New England Conservatory of Music have been appearing regularly in concerts and recordings with the Boston Symphony for nearly two decades. I cannot recall a previous occasion, though, when they have so completely and satisfyingly fulfilled their musical assignment.

Finally, the reproduction is a model of clarity, balance, and massed sonority. The acetate test pressing from which I reviewed the recording contained no printed documentation concerning the technical crew responsible for the result; however, I believe the producer of the disc was Peter Delheim. He has set a high standard indeed for the Deutsche Grammophon producing team that henceforth will be recording the Boston Symphony Orchestra.

Martin Bookspan

ORFF: *Carmina Burana.* Sherrill Milnes (baritone); Stanley Kolk (tenor); Evelyn Mandac (soprano); New England Conservatory and Children's Chorus; Boston Symphony Orchestra, Seiji Ozawa cond. RCA LSC 3161 $5.98, ⑧ R8S 1161 $6.95.

Record Changer

Ozawa: Smudgy but Sensual

BY CRAIG PALMER
Fine Arts Staff

The same fine line that subdivides the interpretation of profane into either vulgar or sensual, separates the bad recordings of Carl Orff's cantata, "Carmina Burana," from the good.

Seiji Ozawa's new drafting (with the Boston Symphony, soloists Evelyn Mandac, Stanley Kolk, Sherrill Milnes, the New England Conservatory Chorus) gets a little smudgy on unfortunate occasions when synchronization between chorus and orchestra slips or enunciation from the chorus becomes unintelligible.

Nevertheless, seething with bold, dramatic lines, Ozawa's drawing, pagan but not barbaric, passionate, indulging, is one of the most sensual. (RCA LSC-3161)

* * *

No where in the chamber music repertoire is there a composer as amiable and lucidly conversational a house guest as Schubert.

As for chamber ensembles, the Boston Symphony Chamber Players, it seems by their new release of Schubert, Milhaud and Hindemith, will not soon wear out its welcome, either.

The Schubert piano trio, opus 99, is one of his most sublime essays for intimate listening, and the players bring it to us rich and warm in color; fastidiously attentive to detail.

Milhaud's "Pastoral" is a nice sherbert before the cerebral exercise in Hindemith's Kleine Kammermusik opus 24, No. 2, on the second side. (RCA LSC-3166)

* * *

It perpetually seems that nothing in music is more sacred than J. S. Bach, himself.

And so it goes with performances of seven sacred choral works — the seven motets — by the Barmen-Gemarke Schola Cantorum and Collegium Aureum, Helmut Kahlhofer conducting. (RCA VICS-6037)

HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

SEP 1 1970

'Carmina Burana'

Brilliant New Recording Made

By John Acord III

SUNDAY OKLAHOMAN
OKLA. CITY, OKLA.
Circ. 274,576

The "goliards," a group of wandering students who hung around Munich about 740 A.D., were probably the first real hippies and earned money for drinking purposes by singing bawdy songs.

The manuscript on which Carl Orff based his choral work "Carmina Burana" is taken from

Diskords With Acord

manuscripts left by the goliards and other strolling minesingers that were found in an ancient monastery.

That there is more of the profane than the sacred in this text is easily explained. Carmina is the plural form of carmen, which is the Latin word for song. In Germany, carmina were student songs.

Orff has a special way of setting the ancient texts that elicit an almost physical response from the listener.

Last year one of the most successful concerts of the Oklahoma City Symphony was a performance of this exciting work.

Well, the best recorded version is the newest one under the sparkling and driving baton of the young Japanese conductor, Seiji Ozawa.

The Boston Symphony Orchestra also is given one of its most splendid recordings by RCA's engineers.

The young Philippine soprano, Evelyn Mandac, displays an exciting and pitch-perfect voice.

Sherill Milnes, in the difficult baritone role, is superb as is the short solo of tenor Stanley Kolk. Orff wrote the tenor part so high on the scale it is one of the most difficult things in all music for a male to sing.

RCA has thoughtfully included the complete text of the songs and they are artfully sung by the New England Conservatory Chorus.

This is one of the finest performances of modern music I have heard recently.

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN. 545,032

SEP 6 1970

off the records

by emerson batdorff

Zesty 'Carmina Burana' on tap

The well-ordered frenzy of "Carmina Burana" is with us once again in a resplendent version with Seiji Ozawa conducting the Boston symphony, soloists and a couple of choruses.

Unexpected, you might call "Carmina Burana." It is made up mostly of vigor. It has its sweet parts, but they are not cloying. And the vigor is never harsh. It's something like a good aftershave lotion.

Carl Orff wrote the songs late in the 1930s. After he saw what he had wrought he wrote his publisher: "Destroy everything I have written up to now."

This was not done, but Orff was on the right track. He is remembered only for "Carmina Burana" and what came after. He's still alive, as far as anyone knows (he's a secretive cuss and wouldn't tell anyone about him dying) and is still able to glory in this music, but there hasn't been much word about him composing lately. He's 75.

"CARMINA Burana" is based on medieval thoughts found piled up in an old abbey in Germany. Orff caused them to be rendered into free verse and then he set them in the percussive style of which he alone is master. Even the singing is largely percussive.

Orff gets a hint of the medieval into his work, but by and large it is entirely modern, and it is the only large chunk of modern music that a number of romantics can stomach without retching.

The soloists here are Evelyn Mandac, a clear, sweet soprano; Stanley Kolk, a tenor with great verve, and Sherrill Milnes, a heroic baritone.

Too often "Carmina Burana" is presented on record without the text, to which nearly everyone will be driven by the compulsion of the music. This record RCA LSC 3161) has a fine text with the Latin or the colloquial German in which the song is sung and also the English of it.

No one should give up on modern music without hearing this. It is entirely possible to make modern music interesting and coherent.

"THE PLANETS" by Holst is an accumulation of agreeable sounds without much development but pleasant to listen to and quite likely to stir up pictures in the imagination.

On a London (SPC 210-49) record, "The Planets" gets an all-too-respectful rendering by Bernard Herrmann and the London Philharmonic. He seems to be overly impressed by the music, and the music isn't really all that significant.

As a result Herrmann is inclined to dawdle. Ideally the conductor would give it the intensity that Holst forgot when he wrote it.

The young Horowitz (1932-34) is to be heard on a Serafim (60114) record of Liszt and Schumann. He had a delicate touch then as he does now and his performance has a fine freshness.

But is there really much feeling to Liszt? Here are his Sonata in B Minor and his Funerailles, both cold and complex, requiring deterity, but not yielding to feeling. The Schumann is warmer. Arabesque, Traumeswirren and Presto Passionato.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1970

ORFF: *Carmina Burana;* Evelyn Mandac (soprano), Sherrill Milnes (baritone), Stanley Kolk (tenor); New England Conservatory Chorus and Boston Symphony Orchestra conducted by Seiji Ozawa. RCA Stereo LSC-3161, $5.98.

SUCH music as this ought to be Ozawa's cup of tea, and his recording does have a few points in its favor. The pianos, so important for Orff, are more prominently balanced than usual. Also, happily, Ozawa relies more upon the metronome markings than upon custom in setting his tempi. But the Boston Symphony plays with neither the precision nor the spirit to be heard in the best previous recorded performances by the Philadelphia, New Philharmonia, and Berlin Opera orchestras. The soprano has a firm tone, though even after taking a breath during her nine-measure D at the end of No. 15 (*Amor volat undique*) she does not sustain it too well over the pianissimo orchestra. The tenor is rather ordinary. The baritone is easily the best of the soloists. Milnes sings with genuine art, and even if some of the high tessitura is troublesome to him he is most sensitive to the nuances of the text. The choruses are more lusty than disciplined. So we come back to Ozawa. On this evidence he is not half the conductor Frühbeck de Burgos is (on Angel S-36333). Ozawa's balances are frequently awry, and some of his characterizations are careless. The *Tanz* (No. 6) suffers from both of these faults. And why is the last chord held for nine seconds? One gets the impression of a score studied too quickly, and of musicians poorly rehearsed. The sound on the advance review copy I listened to is very good but not better than on other editions. It is worth noting, however, that side two (Parts II and III) lasts nearly 33½ minutes without any loss of fidelity.
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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 150,000

SEP 1970

The first Steinberg-BSO recording

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SCHUBERT: *Symphony No. 9 in C, D. 944;* Boston Symphony Orchestra conducted by William Steinberg. RCA Stereo LSC-3115, $5.98.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 133,400

SEP 1970

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BY CRAIG PALMER
Fine Arts Staff

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As for chamber ensembles, the Boston Symphony Chamber Players, it seems by their new release of Schubert, Milhaud and Hindemith, will not soon wear out its welcome, either.

The Schubert piano trio, opus 99, is one of his most sublime essays for intimate listening, and the players bring it to us rich and warm in color; fastidiously attentive to detail.

Milhaud's "Pastoral" is a nice sherbert before the cerebral exercise in Hindemith's Kleine Kammermusik opus 24, No. 2, on the second side. (RCA LSC-3166)

* * *

It perpetually seems that nothing in music is more sacred than J. S. Bach, himself.

And so it goes with performances of seven sacred choral works — the seven motets — by the Barmen-Gemarke Schola Cantorum and Collegium Aureum, Helmut Kahlhofer conducting. (RCA VICS-6037)

HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

SEP 1 1970

'Carmina Burana'

Brilliant New Recording Made

By John Acord III

The "goliards," a group of wandering students who hung around Munich about 740 A.D., were probably the first real hippies and earned money for drinking purposes by singing bawdy songs.

The manuscript on which Carl Orff based his choral work "Carmina Burana" is taken from manuscripts left by the goliards and other strolling minesingers that were found in an ancient monastery.

Diskords With Acord

That there is more of the profane than the sacred in this text is easily explained. Carmina is the plural form of carmen, which is the Latin word for song. In Germany, carmina were student songs.

Orff has a special way of setting the ancient texts that elicit an almost physical response from the listener.

Last year one of the most successful concerts of the Oklahoma City Symphony was a performance of this exciting work.

Well, the best recorded version is the newest one under the sparkling and driving baton of the young Japanese conductor, Seiji Ozawa.

The Boston Symphony Orchestra also is given one of its most splendid recordings by RCA's engineers.

The young Philippine soprano, Evelyn Mandac, displays an exciting and pitch-perfect voice.

Sherill Milnes, in the difficult baritone role, is superb as is the short solo of tenor Stanley Kolk. Orff wrote the tenor part so high on the scale it is one of the most difficult things in all music for a male to sing.

RCA has thoughtfully included the complete text of the songs and they are artfully sung by the New England Conservatory Chorus.

This is one of the finest performances of modern music I have heard recently.

SUNDAY OKLAHOMAN
OKLA. CITY, OKLA.
Circ. 274,576

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN. 545,032

SEP 6 1970

off the records

by emerson batdorff

Zesty 'Carmina Burana' on tap

The well-ordered frenzy of "Carmina Burana" is with us once again in a resplendent version with Seiji Ozawa conducting the Boston symphony, soloists and a couple of choruses.

Unexpected, you might call "Carmina Burana." It is made up mostly of vigor. It has its sweet parts, but they are not cloying. And the vigor is never harsh. It's something like a good aftershave lotion.

Carl Orff wrote the songs late in the 1930s. After he saw what he had wrought he wrote his publisher: "Destroy everything I have written up to now."

This was not done, but Orff was on the right track. He is remembered only for "Carmina Burana" and what came after. He's still alive, as far as anyone knows (he's a secretive cuss and wouldn't tell anyone about him dying) and is still able to glory in this music, but there hasn't been much word about him composing lately. He's 75.

"CARMINA Burana" is based on medieval thoughts found piled up in an old abbey in Germany. Orff caused them to be rendered into free verse and then he set them in the percussive style of which he alone is master. Even the singing is largely percussive.

Orff gets a hint of the medieval into his work, but by and large it is entirely modern, and it is the only large chunk of modern music that a number of romantics can stomach without retching.

The soloists here are Evelyn Mandac, a clear, sweet soprano; Stanley Kolk, a tenor with great verve, and Sherrill Milnes, a heroic baritone.

Too often "Carmina Burana" is presented on record without the text, to which nearly everyone will be driven by the compulsion of the music. This record RCA LSC 3161) has a fine text with the Latin or the colloquial German in which the song is sung and also the English of it.

No one should give up on modern music without hearing this. It is entirely possible to make modern music interesting and coherent.

"THE PLANETS" by Holst is an accumulation of agreeable sounds without much development but pleasant to listen to and quite likely to stir up pictures in the imagination.

On a London (SPC 210-49) record, "The Planets" gets an all-too-respectful rendering by Bernard Herrmann and the London Philharmonic. He seems to be overly impressed by the music, and the music isn't really all that significant.

As a result Herrmann is inclined to dawdle. Ideally the conductor would give it the intensity that Holst forgot when he wrote it.

The young Horowitz (1932-34) is to be heard on a Serafim (60114) record of Liszt and Schumann. He had a delicate touch then as he does now and his performance has a fine freshness.

But is there really much feeling to Liszt? Here are his Sonata in B Minor and his Funerailles, both cold and complex, requiring deterity, but not yielding to feeling. The Schumann is warmer. Arabesque, Traumeswirren and Presto Passionato.

Classical Records

Another 'Carmina Burana,' and an Orffly Good One, Too

By DON LEWIS
of The Journal Staff

MENTION the name Carl Orff and pretty close to 100% of any classical music listeners within earshot will respond with "Carmina Burana." It's a natural reaction. After "Carmina" premiered at Frankfurt, Germany, in 1937, Orff soon renounced everything he had previously written.

And since "Carmina" was first performed in the United States 16 years ago, its growth in popularity has rivalled that of any other contemporary serious music. The current Schwann catalog lists seven recorded versions of the work.

Comes now the eighth, on the RCA label (LSC-3161) with Seiji Ozawa conducting the Boston Symphony. The soloists are soprano Evelyn Mandac, tenor Stanley Kolk and baritone Sherrill Milnes, and the choruses are those of the New England Conservatory, adult and children's groups.

"Carmina Burana" is the first of a trilogy of operas, or scenic oratorios, "Trionfi." It concerns the eating, drinking and lovemaking of sometime students and seminarians of the middle ages. Orff based his works on manuscripts found in an old monastery at Benediktbeuern in the Bavarian Alps, and the lyrics to his songs are in medieval Latin and German.

Ozawa's version has all the color, the pulsing rhythms, the excitement, that has made "Carmina" a classical hit. Its lean economy of melodic line, repeated rhythmic phrases, sensuous lyrics are joyfully set out. The conservatory singers are a fine group, and an able complement to the Boston orchestra. If you missed one of the earlier "Carminas," this one should prove a worthy addition to your collection.

* * *

RCA has broken off its 52 year association with the Boston Symphony, but that doesn't stop the parade of Boston recordings under that label. The company must have built up quite a stockpile.

Among the latest releases is an interesting disc by the Boston Symphony Chamber Players, combining works by Schubert, Milhaud and Hindemith. That's no common combination, but it works out very well.

The Schubert piece is his Trio in B flat, Opus 99, and it is followed by Milhaud's "Pastorale" and Hindemith's "Kleine Kammermusik." It's an enjoyable progression from the bouncy and bright Schubert — with an opening movement highly reminiscent of his beloved "Trout" quintet — to the brief but beautiful "Pastorale" and Hindemith's piquant little numbers for woodwind quintet.

The Boston Symphony has a wealth of fine chamber musicians, and several of them are here: Violinist Joseph Silverstein, cellist Jules Eskin and oboeist Ralph Gomberg among them. The playing, individual and as teams, is first rate. The "Pastorale," by Gomberg, clarinetist Gino Cioffi and bassoonist Sherman Walt, is much more than a buffer between Schubert and Hindemith. It's a gem all by itself.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 363,795 SUN. 542,109
SEP 6 1970

SCHOLASTIC MAGAZINES INC.
50 WEST 44TH STREET, NEW YORK, N.Y. 10036

Orff: Carmina Burana—Boston Symphony Orchestra, Seiji Ozawa, New England Conservatory Chorus & Soloists [*RCA Red Seal LSC3161*].

Ozawa: a rouser

If you're looking for a recording to show off your hi-fi/stereo system sensationally, then look no further. This is it. For one of the Boston Symphony's final recordings on the RCA label (it switches this fall to Deutsche Grammophon after more than 50 years with RCA), RCA's engineers – headed by Bernard Keville – have come through with as crisply brilliant, clean, full-bodied, and distortion-free (especially in loud passages) sound as the Bostonians have ever enjoyed. Orff's *Carmina Burana,* of course, is a brilliant showpiece to begin with – full of blazing brass and biting percussive effects, full-blooded choral sections, and alternately lusty and tender sections for orchestra and vocal soloists. Written in the 1930's, its hedonistic text (based mostly on the love poems and drinking songs of defrocked medieval monks) may be morally debatable (if not outright offensive to many), but there is no denying the impact or appeal of the music – which is why it has become one of the most widely popular of relatively recent scores. Ozawa gives it a rousing performance – electric in its excitement and rhythmic pulse, if not always as subtle as Fruhbeck de Burgos' splendid 1966 performance [*Angel 36333*]. The soloists – Sherrill Milnes, Stanley Kolk, and especially Philippine-born Evelyn Mandac – are all outstanding. Musically and sonically, this is a real blockbuster.

— ROY HEMMING

GARDENA VALLEY, CAL.
NEWS
3 TI. a WEEK 37,538 COMB.
CIRC. OF ALL EDITIONS
SEP 10 1970

The record rack

Classical music comes wrapped in mod style for new audience

By JOE ROBERTS

Newsweek Magazine recently reported that the American classical recording industry is in big trouble:

"The crisis has been building quietly for nearly a decade as Mozart and Bach have lost ground steadily to other longhairs like the Beatles and the Stones."

And as if that weren't enough, the article quotes a spokesman for the world's largest recording company (EMI-Angel) as saying: "There will be a total collapse of the American classical recording system within five years unless someone figures out a more economic one."

Appeal to kids

Some record companies have answered this clarion call with an almost too simple solution—create classical albums that appeal to the largest record-buying segment of the population: the kids.

One way, say some recording company executives, is to package the records in sexy, "now generation" (whatever that means) covers. Naked, voluptuous bunnies as well as handsomely endowed coupples can be found adorning album covers of Mozart, Beethoven and Brahms. Few, obviously, reflect the music inside.

Pictorial exception

One exception is RCA Victor's "Carmina Burana," whose cover features a pop-art couple, the man firmly grasping the woman's exposed breast. The liner headline boasts: "Wandering students who spent their days and nights singing, drinking, making love and praising all these pleasures in earthy poetry."

Happily, Carl Orff's music—brilliantly conducted by the young Japanese virtuoso, Seiji Ozawa with the Boston Symphony Orchestra (RCA Victor 3161)—doesn't let the voyeur down. This dynamic pean to the profane joys of wine, women and song is indeed vigorous, earthy music.

And Ozawa performs the music as well as anyone I've heard. The reproduction is clear and pure, and Ozawa's supporting cast—Baritone Sherill Milnes, Tenor Stanley Kolk, Soprano Evelyn Munda and the New England Conservatory of Music chorus—is excellent, especially the superb voice of Baritone Milnes.

Musical terms

Another admirable attempt to attract a broader buying public for classical music is done not only in packaging, but also in highly musical terms. It is "The Naked Carmen," a pop-rock-classical electronic circus billed as an "Electric Rock Opera" (Mercury SRM I-604).

The concept uses Bizet's well known tunes to weave a network of sounds that should amuse and probably confuse any audience, young or old.

It's almost impossible to sum up the album. Much of it is fresh and funny; too much is trite and melodramatic.

Mixing of styles

But who really can complain about a record that utilizes the Moog Synthesizer, the Detroit Symphony Orchestra conducted by Paul Paray, "Hair" singer Melba Moore as both Carmen and Micaela, opera singer William Walker as Escamillo, Mary Bruce and her Starburds as the children's chorus (or rather the "Universal Military Bubblegum Band"), and on it goes, a nightmarish mixing of pop and classical styles somehow tied together by writer-producers John Corigliano (classical) and David Hess (pop-rock).

Highlights for this reviewer: Don Jose's overly sentimental "Flowurie Song" appropriately sounding like a scratchy old 78 record; the smug roughness of "Playing the Game" (Toreador Song); Miss Moore's sizzling "Habanera," dressed up as a mild protest song out of "Hair" ("When Love Is Free"), and her renditions of "Time" (Micaela's song) and "The Tarot Dealer" (The Card Song); the overwhelming Requiem montage at the end, and Hess' Rod McKuen-like recurring "Faces Are The Same" that attempts to give the whole thing some continuity.

Surprise transform

And if that isn't enough, it is said that the album—a fantasmagorical package—can be transformed into the "Naked Carmen Electronic Spanish Cigar Box Guitar, Light Show and Sound Sculpture." Wow!

If this is the way to salvage the classical record industry—and it just might be—I'm not quite sure if it's going to be worth it.

For the purists—are there any left?—there is the much more preferable Carmen highlights available in convenient cassette form (Ampex-London X 31104) featuring Regina Resnik, or any of three complete operas—either featuring Leontyne Price (RCA Victor 6165), Rise Stevens (RCA Victor monaural LM 6102) or Victoria de los Angeles (Angel S-3613).

Commercial package

Less critical listeners will be satisfied with orchestral excerpts included on the overly commercial package, "Bizet's Greatest Hits" (Columbia cassette 16-11-0128).

Mezzo-soprano Christa Ludwig would seem to make a fine Carmen, but her scenes are sung in German and the harshness of the Teutonic tongue seems rather heavy-handed.

"The Greatest Hits" series seems to be another way of packaging for a mass audience. Any serious classical music listener will find such an arrangement annoying at best. Still, some of the albums, like the Bizet collection, are well put together.

Composer's concept

It depends a good deal on the composer—did he or didn't he anticipate a hit parade concept? Edward Grieg did. "Grieg's Greatest Hits" (Columbia open reel tape, MQ 1105) is a good sampling featuring Conductor George Szell's impressive handling of "Peer Gynt Suite No. 1." Mendelssohn fares well in an album too (Columbia cassette 16-11-0125) that includes Pianist Rudolf Serkin's poetic reading of two lovely songs.

Also "Copland's Greatest Hits" Columbia cassette 16-11-0138) contains Conductor Leonard Bernstein's excellent versions of "Appalachian Spring" and "El Salon Mexico."

Not recommended because they simply defy the hit parade concept are "Greatest Hits" by Beethoven (Columbia open reel MQ 1104) and a badly put together Mozart (Columbia cassette 16-11-0108).

SYOSSET, N.Y.
LONG ISLAND COMMERCIAL REVIEW
D. 8,500
SEP 17 1970

DISC-COURSE

Choice Prokofiev Recordings

by BOB BERNSTEIN

PROKOFIEV: Symphony No. 2. Lieutenant Kije Suite. David Clatworthy, baritone. Boston Symphony Erich Leinsdorf, cond. RCA Victor LSC-3061

PROKOFIEV: Symphony No. 3. Scythian Suite. Boston Symphony. Leinsdorf, cond. RCA Victor-2934

PROKOVIEV: Music from Romeo & Juliet. Boston Symphony. Leinsdorf, cond. RCA Victor LSC-2994

PROKOFIEV: Piano Concerto Nos. 3 & 4. John Browning, piano. Boston Symphony. Erich Leinsdorf, cond. RCA Victor LSC-3019

PROKOFIEV: Piano Concerto No. 5. John Browning, piano. WEILL: Music from "The Three Penny Opera". Boston Symphony Erich Leinsdorf, cond. RVA Victor LSC-3121

With its release of the Browning versions of Piano Concertos 3, 4, and 5, RCA Victor completes its Boston Symphony-Leinsdorf-Browning cycle of all the Prokofiev piano concerti. A master of the objective, impersonal whiz-bang delivery, Browning is perhaps the ideal keyboard interpreter of these works, while the elegant Boston Symphony gives him a marvelous and sonorous orchestral framework for his scintillating effects. Browning has plenty of competition from other quarters in the third concerto (Argerich, Cliburn, Graffman, Petrov and Janis), but he need yield pride of place to none. Richter is perhaps more lyrical in his DGG recording of the 5th concerto, but Richter doesn't get around the keys with more finesse than Browning. A special dividend in RCA's offering is a stupendous performance of the Kurt Weill orchestral suite from The Three Penny Opera. Leinsdorf is amazingly mercurial here, witty, as sharp as Mack the Knife himself. No finer edition of the "3 Penny" orchestral excerpts exists. In releasing Leinsdorf's interpretations of the Prokofiev second and third symphonies, RCA moves closer to the completion of its integral Prokofiev symphonic survey under Leinsdorf's baton. Astute as Leinsdorf is, and despite the Boston's history as a "Prokofiev" orchestra first established during Koussevitsky's regime, Leinsdorf is not as comfortable or as idiomatic with the Prokofiev scores as, for example, Rozhdestvensky in his Melodiya-Angel versions of the Prokofiev 3rd, 4th, 5th, 6th, and 7th symphonies which are knowing in the extreme, sympathetic to Prokofiev's intent to a degree that is almost slavish, but beautifully so, and warmly human which Leinsdorf's recreations are not. In the Leinsdorf-Boston unfoldings we get icy brilliance, technical fire (but no corporeal heat!), and stunning sonics. (Rozhdestvensky somehow manages with a less virtuosic orchestra to convey the tremulous poetry and unfaltering lyrical impulse that is Prokofiev at his best. Thus one must advise the record buyer to turn to Melodiya-Angel for Prokofiev's symphonic output. The Romeo and Juliet ballet extracts are beautifully played, but not felt by Leinsdorf quite as deeply and lovingly as they deserve.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 540,793 SUN. 520,466
SEP 13 1970

CLASSICAL RECORD REVIEWS

Colorful 'Carmina Burana'; Impressive G-Major Sextet

By KAREN MONSON
Herald-Examiner Staff Writer

It's Labor Day at the time of writing, and the summer is over. It's a day for relaxation and fun. So, departing from the admittedly more informative format of reviewing records that are, in some way or another, related to each other, I'm giving myself a treat. I'm going through the stacks of recent classical releases, listening self-indulgently to what I want to listen to, and the devil take organization. The purpose is pure entertainment. The results will undoubtedly be motley.

●

Seiji Ozawa conducts the Boston Symphony Orchestra, the New England Conservatory Chorus and Children's Chorus and soloists in what may be the longest version of Carl Orff's CARMINA BURANA in recent history on RCA (LSC-3161). The performance just barely makes it onto one record. Not to say that all of Ozawa's tempos are slow—when the spirit and energy are absolutely needed, he summons them. But in the work's more lyrical sections the conductor lets the music languish sensuously, frequently with fine results. This is not the definitive "Carmina Burana."; it ultimately lacks intestinal fortitude—still, it is interesting and colorful. The choruses are fine, and the soloists handle their assignments excellently. Evelyn Mandac, who appeared in the Mahler Second at the Bowl this season under Krips, is the soprano; Stanley Kolk, tenor, and Sherrill Milnes, baritone, complete the forces.

●

Also on RCA (Victorola—VIC-1510), the Boston Symphony of 20 years ago, under Koussevitzky, when the orchestra was at its legendary zenith. It was, no doubt about it, a spectacular ensemble, particularly well adapted for the matter at hand: Sibelius' SYMPHONY NO. 2, Op. 43. This recording was made in November of 1950, seven months before the conductor's death, and the performance deserves to be rereleased again and again. The sound, considering all the electronic processes it must have been through by this time, is still brilliant, and the orchestra is as technically unanimous and flexible as one could want. Koussevitzky conducts the Symphony with warmth and passion, with a feeling for the beams and columns that hold up the musical structure and for the smaller, florid designs around the edges. There are other good recordings of Sibelius' Second Symphony but there is none that's better.

●

Chamber music hath charm for operafile

By Tom Villella

If there is one thing the dyed-in-the-wool operaphile will ordinarily ignore — it's chamber music. I did it for years. Symphonies, piano and violin concertos — all such pieces found space next to the five complete "Aidas," "Traviatas," and 27 Caruso LPs. But chamber music? Not on my monophonic talking machine.

I like to think my musical tastes have matured since those early days when Puccini and Verdi were, for me, the beginning and the end.

Today, the fresh, cool strains of **Carl Nielsen's Woodwind Quintet,** backed by **Franz Berwald's Septet for Strings and Winds,** offer a treasure of relaxed sounds. And when played by the Melos Ensemble of London, you'll want to sink in your favorite chair, light your pipe, and let the world with its political scandals, its rioting youth and its monstrous fury simply — HANG. Angel S-36538.

Alexander Borodin's String Quartet is loaded with melodies made more famous by the musical "Kismet." Such gems as "Baubles, Bangles and Beads," and "This Is My Beloved," are heard in all their gentle original settings on Deutsche Grammophon 139 425. The flip side, also rendered with a fine sense of give and take by the Drolc Quartet, is the melancholy **String Quartet No. 1** by the master of gloom — **Peter Tchaikovsky.** Sound: Splendid.

Here's a tip for the tired, bone-weary homemaker wondering where her strength is going to come from. Try the "Cantabile" from this work. Its peaceful melody will give the strength to face anything or anyone.

Only the seasoned chamber music addict could be expected to find that Boston Symphony Chamber Players' three-disc cross-section of that particular art entrancing. In a specially-priced RCA Victor package, the music lover can journey through **Schubert "The Trout," Brahms' "Piano Trio," Poulenc's "Sextet"** and less interesting pieces by **Webern, Martinu and Dhal.** Performances: si, si. Sound: natural. LSC-6189.

CHAMBER MUSIC POTPOURRI: Three LPs on DGG's list show a variety of styles and musical ideas. **Rossini's Sonatas for Strings Nos. 1, 2, 3 and 6,** are real ear-openers — if you are expecting echoes of "Figaro, Figaro," somewhere in his composition. Sorry, no soap. Herbert von Karajan and his Berlin Philharmonic are spirited enough — but this conductor and Rossini?

Mozart's String Quartets K. 575 and 590 ask only that you lose yourself in their tonalities for complete relaxation. A fine effort of the Amadeus Quartet on DDG 139 437.

Schoenberg's String Piece No. 2, Op. 10, with soprano soloist Evelyn Lear is a disappointment — to me. Sorry, not in the class of the other DGG issues commented upon here. Modernists, get out your poison pens — this work turns me off — completely. DGG 139 361.

The Cleveland Press
D. 393,191
SEP 25 1970

DGG Bows First LPs By Boston Symphony

Deutsche Grammophon is kicking off its association with the Boston Symphony with the release of three albums this week. The performances, which were taped in Boston's Symphony Hall last sprin, mark DGG's entry into the classical field with its first American recording group.

Boston Symphony and its associated Boston Pops were signed by DGG last year, ending a 50-year association with RCA Records.

VARIETY
NEW YORK, N.Y.
W.-CIRC. N. AVAIL.
SEP 2? 1970

NEW REPUBLIC
WASHINGTON, D. C.
W. 120,000

Boston Symphony 5454

Music

SEP 26 1970

Bad Music News from Madison, Wisconsin

5454

The classical record business in this country is in trouble, for a variety of reasons that were not touched on in a recent two-page spread in *Newsweek*.

Speaking as a harassed record-store clerk I must report a great deal wrong with the *product* of the business that's in trouble.

The *Newsweek* piece quotes a department-store record buyer as saying that sales of Boston Symphony Orchestra recordings are down because people do not want to buy German records. This can hardly be the case, since no B.S.O. recordings have been released on D.G.G. yet. Besides, any experienced record store clerk knows that customers ask for D.G.G. records by label, because the German pressings themselves are almost always flawless, while R.C.A. Red Seal hasn't put out a fine product for years. The reason Herbert van Karajan is the most oversold conductor of the century is because of the fine German engineering; by contrast, a few years ago, at a time when record buyers were investing in good high-fidelity playback equipment as never before, R.C.A. decided to engineer its recordings especially for its own department-store low fidelity consoles. They called it Dynagroove, and it was a large flop, with its muddy bass, muffled mid-range, and absent highs. More recent R.C.A. records do not carry the Dynagroove legend on the covers, but the engineering still isn't as good as it was in the early days of stereo.

More recent R.C.A. pressings, as well as other American-made records, are defective from the pressing plants more often than not. The *Newsweek* article complains that the R.C.A. recording of Elliot Carter's piano concerto (LSC-3001) has sold less than 5,000 copies since its release two years ago. At least two people on the staff at Discount Records, in Madison, Wisconsin, have been waiting the whole two years for a decent copy of the record. I sold a copy the other day to a young lady who was delighted to find the number in stock; the next day, she brought it back, heartbroken. She couldn't stand the surface noise. Since it is the only available recording of the piece, Mr. Carter is losing royalties.

- A lovely Tchaikovsky record by the Chamber Orchestra of Philadelphia (LSC-3020) and a Rimsky-Korsakoff 'Antar' symphony, coupled with an interesting piece by the obscure twentieth-century Russian Miaskovsky, conducted by Morton Gould (LSC-3022) have been available for a couple of years, but have not been found by rankled record buyers in editions free from defects. The Tchaikovsky disc, while still listed in Schwann, has actually been dropped from R.C.A.'s list, probably because of poor sales.
- More recently, the Philadelphia Orchestra under Eugene Ormandy has recorded for R.C.A. the Mahler first symphony, complete with the beautiful 'Blumine' movement (LSC-3107) and the Shostakovich thirteenth symphony, 'Babi Yar,' with poems by Yevtushenko. (LSC-3162). These records have both received good reviews, but the sales figures are disappointing. Neither record has been available without the irritating surface noise. The reviewers, incidentally, rarely complain about the defects, leading one to conclude that they do not care about such things, or perhaps that they receive specially selected copies of the records.
- The Guarneri Quartet has recorded for R.C.A. two-thirds of the Beethoven string quartets; these recordings are available in two half-priced sets. As concert-goers know, the Guarneri's playing is elegant and superlovely; these sets (VCS-6415, 6418) should be good sellers, especially at the low prices, but they are not. The earlier of the two sets has been available for several years; all the copies of both sets have been afflicted with R.C.A.'s special noise. R.C.A., however is not the only offender.
- Westminster, which during the early fifties was one of the most prestigious of the independent classical companies, has under contract the popular soprano Beverly Sills. Her recital records sell fairly well, but her complete recording of Donizetti's *Roberto Devereux* has been a comparative bomb. Vocal fans are a breed apart, and will listen to their favorite singers under almost any circumstances; nevertheless, I have had customers who register great disappointment and refuse to buy the records when they find out that they are Westminsters. The Westminster recording of Beethoven's *Fidelio*, featuring Jan Peerce, conducted by Hans Knuappertsbusch, and recorded in good stereo sound, sells at a very special price – when it sells at all. The records are absolutely horrible.
- Philips-Norelco of Holland, one of today's international record companies, had such trouble with its manufacturing operation in this country that it had to throw in the towel, and now imports pressings from Holland, which are as fine as Deutsche Grammophon's, if not better. Last Christmas, many copies of the Colin Davis complete Handel *Messiah* were sold in domestic Philips pressings; as many as half of them were returned to dealers defective. Domestic Philips pressings still in the stores are avoided by customers as if they were rotten fruit, but at Discount in Madison we have already sold a dozen copies of the new Davis recording of the Berlioz opera *The Trojans*, a sumptuous, expensive five-record set, in flawless imported pressings. And we've only had it in stock for a week.
- Connoisseur Society, a respectable little operation out of New York, records the fascinating Czech pianist Ivan Moravec, as well as Flamenco guitarist Manitas de Platas, and others. This company goes to great lengths to capture the most realistic piano sound on records, and then apparently manufactures the records out of old poker chips. Every copy of Moravac's Beethoven sonata recordings, as well as his Chopin discs, which may be the best performances on records, are plagued with surface noise. We haven't sold any copies of his new Mozart record at all.

RCA's noise sounds like eggs frying in the background, and is loud enough to drown out quiet portions of the music. It is as if the records were purposely pressed with dust already in the grooves. American records in general are afflicted with all manner of pops and snicks; these sound like scratches, but are invisible to the naked inspecting eye. One of the steps in the transfer from master tape to disc is supposed to be the careful inspection by microscope of the metal-plated "mother," and the removal of defects by means of tiny tools. Apparently, either the record companies are skimping here on quality control, or the negative "stampers" (made from the "mothers") are being carelessly handled on their way to the pressing machines. Another common defect is sides pressed off center. This can be the most irritating defect of all, since it results in a wavery pitch when the record is played. To deepen the mystery, R.C.A., Westminster, and Domestic Philips all have their own low-priced lines (Victrola, Music Guild, and World Series, respectively), and while these lines are not free from problems, they are usually better than the full-priced records.

Westminster is now a part of ABC-Paramount, many of whose popular records (Bluesway, Impulse, etc.) are similarly plagued with problems, but pop buyers complain less.

None of this is necessary. Chuck Nessa, of Madison, operates a little record company out of his basement; he has issued two very interesting avant-garde modern jazz recordings on his Nessa label. He has the records pressed in a little plant in Arizona, where he pays a dime more per disc for his product. But he has had 1000 copies of each release pressed, and he has not had one defective copy returned. This pressing plant reportedly spends most of its time pressing recordings of high-school recitals; it is possible to hear Johnny Jones playing some etude on a flawless pressing but not Ivan Moravec.

There are some grounds for cautious optimism. I have been corresponding with the president of a small classical company about the sound of some older re-mastered recordings; this gentleman's response to my complaints has been gratifying. Whether or not the correspondence will bear fruit in the form of better records remains to be seen, but this executive seems to be happy to get any kind of consumer response at all. It can't hurt to write letters. Perhaps more important is the introduction lately of some lightweight records by R.C.A. In an apparent effo.t to save money on vinyl, this company is making records almost as skinny as post-cards. Consumer reaction so far is vaguely negative, but more important than getting cheated out of some plastic is the fact that these records seem to have very good surfaces.

In the meantime, however, the domestic companies are losing sales to D.G.G., Telefunken, and several other European labels. London records sell better than Angels to customers in the know, because London's classical line is still pressed in England. When an imported record is defective, the next copy is likely to be a good one; when a domestic record is defective, the whole press run is likely to have the same defect. This is nothing but poor quality control.

Donald M. Clarke

Three Great Violin Concertos. Heifetz (violin) with the Chicago Symphony under Reiner (Tchaikovsky and Brahms) and the Boston Symphony under Munch (Mendelssohn). 4 sides, RCA VCS 7058. $13.96. This album of reissues includes the Tchaikovsky, Brahms, and Mendelssohn concertos performed by the most highly esteemed violinist of our day. Though Heifetz offers intensity, excitement, silken tone, and very nearly perfect execution, on the debit side he exhibits a tendency toward glibness and fast playing, particularly in the Mendelssohn. One marvels at these performances, yet there are other violinists well worth hearing, too. Conductors Reiner and Munch were extraordinary collaborators

CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY
OCT 1970

The Music Beat

By KALLE VALDMA

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939
SEP 27 1970

WITH the release of Seiji Ozawa's version with the Boston Symphony Orchestra, we now find ourselves in an enviable position as far as choice is concerned. By "we" I mean those unabashed and fearless fans of the orgiastic, sometimes banal, rhythmically exciting, tonally ravishing, and always interesting Carmina Burana by Carl Orff. In alphabetical order of conductor, these are the versions of the Carminae that I have been able to get hold of for purposes of comparison: Rafael Frunbeck de Burgos and the New Philharmonia Chorus and Orchestra (Angel 36333), Eugen Jochum and the Bavarian Radio Orchestra and Chorus (Decca DL 9706—no longer in the catalogue), Jochum and the Berlin Opera Orchestra and Chorus, (DGG 139362), Herbert Kegel and the Chorus and Orchestra of Radio Leipzig (Heliodor HS-25004), Eugene Ormandy and the Rutgers University Choir and Philadelphia Orchestra (Columbia MS-6163), Seiji Ozawa with the New England Conservatory Chorus and the Boston Symphony (RCA LSC-3161) Vaclav Smetacek and the Czech Singers Chorus and the Czech Philharmonic Orchestra (Parliament PLP 161), and finally Leopold Stokowski and the Houston Symphony Orchestra and Chorale. I regret that I was not able to scare up a copy by Orff himself, nor have I ever heard his version.

✡

AS SPACE does not permit and documentation can be found elsewhere, I will merely point out that Carmina Burana is a collection of worldly songs (Cantione Profanae) from the Benediktbeuern Monastery located somewhere in the Bavarian Alps. These were orchestrated by Mr. Carl Orff in original settings for a group composed of Symphony Orchestra, Men's, Women's, Children's and Mixed Choruses, Soprano, Baritone, Countertenor, two pianos and various percussion instruments including the glockenspiel. The work is in three main parts, In Springtime, In the Tavern, and the Court of Love in that order, preceded and concluded by a rousing section called Fortune, Empress of the World. There are so many facets to consider in these performances that a final choice will depend on those aspects that the listener finds most important. Since this is mainly a choral work, the prime essential is, of course, a good choral and orchestral combination infused with just the proper tempi from the conductor.

The introductory Fortuna Imperatrix Mundi sets the pace and as such will either lure the listener on or turn him off, so to speak. The interpretations range from slow and majestic a la Burgos and Ormandy, through medium such as Kegel and Jochum-Decca to a more bouncy and lively tempo as exhibited by Jochum-DGG, Ozawa, Smetacek, and finally at too urgent a speed for my liking, the Stokowski. The chorus that Burgos has at his command is perhaps the winner in the evenness and power department while Ozawa's is lively and Ormandy's enunciates exceedingly well.

✡

LET ME diverge and look at the soloists next. The tenor has little to do in terms of amount of material, but that which he has is indeed formidable, encompassing, as it does a range suited to the countertenor. All these recordings, to my knowledge, utilize just a plain, ordinary type of tenor, singing falsetto, to make the feat even more hair-raising. The part in question is the Song of the Roasted Swan: 'O miserable me! Now I'm roasted black!'

In relistening to all these versions I came more and more to the conclusion that almost all these performances had something to offer that was unique, Paul Kuen with Jochum-Decca, powerful and accurate, as was Petrak with Ormandy, Kolk with Ozawa, the spontaneous, pure voice of Rotsch with Kegel and the very expressive and tragic sound of Jaroslav Tomanek with the Czech group. The nod must go to Gerhard Stolze, however, on the Jochum-DGG version, as he seems to be the one who has most closely experienced the plight of a roasted cygnet about to be served. Unfortunately, the chorus on this version does not match the tenor as it does on any of the Ozawa, Burgos or Ormandy issues.

The soprano part is of utmost importance, the m requirements being those of utter femininity and intonational accuracy, as the latter shows up with the utmost clarity in the softer passages. Virginia Babikian is quite fine but has a slightly throaty quality which just misses the mark in her collaboration with Stokowski. Jutta Vulpius (Kegel) is slightly forced in her accentuation, as is Miss Janice Harsanyi on Columbia. Subrtova (Smetacek), Trotschel (Jochum-Decca) and Janowitz (Jochum-DGG) are just sufficiently off key to make it slightly irritating. Miss Evelyn Mandac (Ozawa) sounds very pure and virginal. Lucia Popp with de Burgos takes top honors, however, as she sounds, as the songs would seem to require, ever so sexy in a very sweet, pure way that cannot help but appeal.

✡

OF ALL the baritones present, the most distinguished is probably Dietrich-Fischer-Dieskau on DGG. He always seems spontaneous and in full control and impeccable in tune. Unfortunately, he spoils the most important part, for me at any rate, by doing a version of Der Rattenfanger on the solo part of Tempus est Iucondum (Pleasant is the Season) and forcing some unpleasant accentuations on the part in question. I prefer the beautiful job done by Harve Presnell and Ormandy, the voice being less spectacular, but the phrasing and tempo are perfect. Sherrill Milnes and Ozawa are also excellent here though much more deliberate while Theodor Srubar with Smetacek seems a half tone flat.

It is very difficult to make a choice as nearly every issue has something to recommend it, while even the best ones have drawbacks. The older Jochum recording on Decca shows its age sonically and has a rather closed-in sound on the chorus while the newer one on DGG is excellently recorded but again the group sounds restricted. The Parliament with Smetacek has beautiful sound but some of the soloists are rather weak, especially the baritone.

My personal preferences boil down to the Burgos, Ormandy and Ozawa performances as exhibiting probably the most favorable combinations of tempi, good instrumental and choral work, coupled with the sonic perfection that is most necessary in a work of this sort. Despite some imperfections in the solo parts the Ormandy version remains for me the most exciting, even and cerebral, if that is relevant, of the three. However, since all the aforementioned recordings are now in my private library, I can enjoy any of their assets at will, and will not have to make the formidable choice that faces the new devotee on his next trip to the nearest record outlet.

LOS ANGELES, CAL.
BNAI BRITH MESSENGER
W. 50,800
OCT 2 1970

New Records

Ozawa Flubs 'Carmina Burana'

By FLORESTAN CROCHE

Many major American orchestras, because of the deaths or impending retirements of their musical directors, are looking for conductors. Orchestral seasons across the country have been characterized by parades of visiting maestros, most of them young and glamorous, and each exhibiting his abilities in a repertory best suited to his temperament.

In terms of the ensuing standards of performance the artistic results in this period of transition have been at best haphazard. To be sure, there is always an air of expectation and excitement in awaiting the evaluation of a new and relatively untried young musical personality; but there are also stylistic and mechanical perils—and nowhere are such inadequacies of performance more starkly revealed than in phonograph records.

An interesting case in point is the recent reading of Carl Orff's "Carmina Burana" as performed by the Boston Symphony Orchestra under the direction of Seiji Ozawa. Other participants in the RCA release are Evelyn Mandac, soprano; Sherrill Milnes, baritone; Stanley Kokl, tenor, and the New England Conservatory Chorus (Orff, "Carmina Burana," RCA Victor, LSC 3161).

Mr. Ozawa is, of course, a dynamic musical personality, who during the past few years has appeared constantly before the most illustrious orchestras in this country. He has already enjoyed a number of periods of musical directorship—in Toronto and Ravinia.

Last summer he shared the artistic directorship of the Tanglewood Festival, the summer home of the Boston Symphony Orchestra, with Gunther Schuller, and he was recently selected as one of the conductors to accompany Leonard Bernstein and the New York Philharmonic on its tour of apan.

Frequently his name is mentioned as the possible successor to Erich LLeinsdorf as musical director of the Boston Symphony Orchestra.

A record such as this release of "Carmina Burana" could be interpreted as an important barometer of musical taste an d potential achievement. It is particularly regrettable, therefore, to report that on both counts it is a disappointing accomplishment.

"Carmina Burana" is a powerful, rhythmically and orchestrally colorful work. With Mr, Ozawa's dynamic and romantic instincts and his ability to handle passages of metrical and theatrical inteasity with flair, it might have been thought that this would be music ideal for his conductorial gifts—and ideal for the characteristics of crystalline clarity for whichthe Bosto Symphony Orchestra is famed.

There are many moments of excitement and displays of dramatic overtness, but surprisingly—in a score which is so unproblematical—there is much inaccuracy. The trumpets frequently sound raucous, and the percussion is over exploited, emerging in a plodding and heavy-handed manner.

The chorus sound is frequently faulty in terms of intonation, and uneven in texture. Only the three soloists acquit themselves with the smoothness and elan traditionally associated with performances of tis great orchestra.

Perhaps in their attempt to exploit the boxoffice appeal of Mr. Ozawa, RCA permitted this disc to be released tooo soon. In view of his musical potentialities, perhaps more time should have been given Mr. Ozawa.

SATURDAY REVIEW
NEW YORK, N. Y.
W.
SEP 26 1970

Sibelius: Symphony No. 2. Serge Koussevitzky conducting the Boston Symphony Orchestra. Victrola mono, VIC 1510, $2.98.

The quality of this performance, familiar during the years of Koussevitzky's directorship of the Boston Symphony, was something to anticipate, and the actuality justified the anticipation. It is spacious but not sprawling, taut but not rigid, expressive without being over-expansive—in short, a living likeness of the Koussevitzky insight at its best. What could not be anticipated was the surprising likeness of the great orchestra's sound that is conveyed from Symphony Hall. Identification of the date of origin as November 29, 1950, means that the sound is no longer undiluted Koussevitzky, for Munch succeeded him in 1948, and changes were not slow in coming. If this is the price that must be paid for a relatively recent example of Koussevitzky-Boston collaboration, it is well worth the slight dilution of authenticity. The music making is decidedly his own, and more fully reproduced than in most prior reissues.

Deutsche Grammophon Bows First Boston Symphony Disks

NEW YORK — Deutsche Grammophon, Polydor's classical label, announces issue of its premiere albums with the Boston Symphony Orchestra. The initial release, consisting of three disks, represents many "firsts" for those involved.

The performances were taped last spring in Boston's Symphony Hall, and mark Deutsche Grammophon's American recording debut, as well as the first with the Boston Symphony Orchestra under their new exclusive recording contract with the label.

A quartet of award-winning engineers, headed by producer Karl Faust, were flown in from Europe. Though the actual taping was done in the United States, the master tapes were immediately flown to Europe for editing, after which the artists approved the final versions.

The recording engineer for the sessions was Günter Hermanns; Rainer Brock supervised artistic matters. Both were assisted by Joachim Niss.

The first session was conducted by a Deutsche Grammophon exclusive artist, Italy's young Claudio Abbado. Though a stranger neither to the Boston Symphony nor to Deutsche Grammophon and its engineers (he went to the Vienna Conservatory with Rainer Brock), this was his initial American recording date. Abbado selected Ravel's "Daphnis and Chloe, Suite No. 2" and "Pavane for a Dead Princess," along with Debussy's Three Nocturnes: "Fêtes," "Nuages" and "Sirénes." The Boston Symphony Orchestra was joined by the New England Conservatory Chorus.

The second set of sessions was conducted by the 25-year-old, Hollywood-born Associate Conductor of the Boston Symphony Orchestra, Michael Tilson Thomas. For his recording debut as conductor, Thomas chose to direct the works of two major American composers not previously represented on the Deutsche Grammophon label. The young conductor offers Ives and Ruggles via "Three Places in New England" and "Sun-Treader."

For the third release, the Boston Symphony Chamber Players present Debussy in the three sonatas and "Syrinx."

To herald the release of these first Boston Symphony albums, Deutsche Grammophon has set a heavy advertising and promotion campaign.

Polydor Prexy Jerry Schoenbaum (left) chats with Goody's Sam Stolon (center) and Polydor National Sales Manager Sid Love at Deutsche Grammophon's screening of sales promo film, "An Edition is Born." Color short was shown at a cocktail party last week at St. Moritz Roof Garden to kick off "Beethoven Edition 1970" sales campaign and to introduce dealers and promotional people to the 75-record, 12-volume bi-centennial set that sells for $299.50, along with the bonus book, "Ludwig van Beethoven."

RECORD WORLD
NEW YORK, N. Y.
W. 13,000

OCT 3 1970

DEBUTS: Deutsche Grammophon has just released its first three recordings with the Boston Symphony Orchestra . . . taped last spring in Boston's Symphony Hall, they mark the company's American recording debut and the first with the orchestra under a new exclusive contract. Claudio Abbado conducts the Debussy Nocturnes and Ravel's Daphnis and Chloe Suite No. 2 and Favane for a Dead Princess . . . Michael Tilson Thomas (his recording debut too) leads Ives' Three Places in New England and Ruggles' Sun-Treader . . . Thomas also plays piano on the third release of four pieces by Debussy for cello, viola, flute, harp and piano.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

OCT 12 1970

3 Boston Symphony Sets Mark 1st Deutsche Grammophon U.S. Sessions

NEW YORK — Deutsche Grammophon has marketed its first three recordings with the Boston Symphony, marking the German label's first American sessions.

The sessions, debuting the orchestra under its exclusive contract with the classical arm of Polydor, Inc., were made in Boston Symphony Hall last spring under the direction of four engineers, headed by Karl Faust, who were flown in from Europe. Though taped in the U. S., mastering, processing and pressing were done in Germany, after which the artists approved the final versions.

The sets include Italian conductor Claudio Abbado's versions of Ravel's Daphnis & Chloe, Suite No. 2 and Pavane for a Dead Princess, along with Debussy's Three Nocturnes (Fetes, Nuages and Sirenes); Michael Tilson Thomas, associate conductor of the Boston Symphony offers Ives and Ruggles "Three Places in New England" and Sun-Treader, respectively (a second Thomas set is planned for early next year); and the Boston Symphony Chamber Players offer three Debussy sonatas and Syrinx.

Big Push For Sets

To launch the release of these first Boston Symphony albums, Deutsche Grammophon has set a heavy advertising and promotion campaign. A limited number of advance test pressings were made available for premiere programming to radio stations in major market areas: New York, Chicago, Boston, Los Angeles, Cleveland, Washington, San Francisco, Detroit, Philadelphia and Houston. With the official release of the albums, copies will be sent to an extensive group of additional radio stations in these and other areas for immediate programming.

Special attention wil be given the Ives/Ruggles disk with Michael Tilson Thomas through underground radio and press.

Advertising will be prominent, and ads are already beginning to appear in October issues of High Fidelity, Stereo Review, Schwann and American Record Guide and the November Coast FM and the Arts. Program advertising will be placed in Boston and Providence with follow-up in New York City and on tour, as well as for the Tanglewood summer season. The orchestra will tour Europe this spring, with the cooperation of Deutsche Grammophon.

A promotional mailing is being prepared to alert subscribers and friends of the orchestra to the new affiliation, and posters and easel backs of the album jackets are being printed for point-of-sale and Symphony Hall display.

Promotional material may be ordered through Polydor Incorporated's creative services department, classical division. Orders for merchandise are now being accepted by Deutsche Grammophon's national sales manager, Sid Love.

The three recordings will be available through Polydor Incorporated on disc, MusiCassette and 8-Track cartridge. Open reel versions of the orchestra works only are available from Ampex/Deutsche Grammophon.

CASH BOX
NEW YORK, N. Y.
W. 16,000

OCT 3 1970

DGG Plans Large-Scale Drive On 1st Boston Symphony LP's

NEW YORK — Deutsche Grammophon Records plans an extensive promotion and advertising campaign for its first three albums with the Boston Symphony, which are slated for mid-October release.

Special attention will be given to an album conducted by Michael Tilson Thomas, the 25-year-old associate conductor of the orchestra. The set pairs Ives' "Three Places in New England" and Ruggles' "Sun-Treader," the first appearances by those American conductors on DGG.

Thomas also plays piano in a Debussy chamber music LP, which also features cellist Jules Eskin, flutist Doriot Anthony Dwyer, violist Burton Fine, harpist Ann Hobson and violinist Joseph Silverstein. The third pressing couples Debussy and Ravel with Claudio Abaddo conducting. The New England Conservatory Chorus also performs on this disk.

The performers were taped last spring in Boston's Symphony with a quartet of engineers, headed by producer Karl Faust, flown in from Europe. The taping was done in the U.S., but the tapes were flown to Europe for editing, mastering and processing.

Consumer and trade advertising are planned as well as radio spots. Program advertising in Boston, Providence, New York and Tanglewood also is scheduled. The Boston will tour Europe this spring with DGG's cooperation.

Promotional material may be ordered through Polydor Incorporated's Creative Services Department, Classical Division. Orders for merchandise are now being accepted by Sid Love, DGG's national sales manager.

The three recordings will be available on disk, cassette and 8-track tape cartridge. Open reel versions of the orchestral works only can be obtained from Ampex Deutsche Grammophon.

BILLBOARD
NEW YORK, N. Y.
W. 24,000

OCT 3 1970

Look What Happened To Ozawa!

RECORDS

ORFF: Carmina Burana (RCA)

Despite endless put-downs by the snobbish, this "Scenic Cantata" based on risque poems by medieval renegade monks has become a de facto masterpiece. Here is its at least 10th recording to date, and no indications that anybody's enthusiasm for the piece is about to wane have reached my notice. Seijii Ozawa directs the Boston Symphony Orchestra and the New England Conservatory Choruses (both adults' and children's with Evelyn Mandac (soprano), Stanley Kolk (tenor) and Sherrill Milnes (baritone).

Ozawa takes "Carmina" seriously—his reading is thoughtfully paced and detailed, as if it were of a major symphonic edifice. He savors the poetry and languor as did Fruehbeck (Angel) and the lusty, red-hot excitement almost as much as Ormandy (Columbia). Moreover, his vocal trio is, with only minor reservations, a close match for the solo group Jochum used in his recent edition (DGG). Thus, Evelyn Mandac manages her final "dulcissime" aria with practically the pure, soaring coloratura of Gundula Janowitz, while Kolk's dying swan number sounds exquisitely pained, without lapsing into the slight caricature of Gerhard Stolze.

The performance being this superlative, I wish I could recommend it above all others and be done with it. Unfortunately, everybody connected with the disc transfer deserves to be boiled in oil. The equalization is dynagroove turned inside-out, with a compressed mid-range and highs that cut you like icicles. I tried it with two different cartridges of mine (both known for smoothness of response) and couldn't begin to duplicate the luxurious sound I heard during the live FM stereocast of last fall's concerts that preceded these sessions (same hall of origin, same home music system). Furthermore, the pressing is afflicted with atrocious pre-echo and the platter itself is made of material so thin that I imagine anyone could vertically warp the record (causing severe tracking problems) merely by looking at it cross-eyed. (I didn't even have to look to have the problem.) Under the circumstances, anyone wanting a "Carmina Burana" immediately should buy the genuinely brilliantly engineered Columbia. Others should pray for an open-reel issue, or perhaps an eventual disc remastering, of Ozawa's.

—Abram Chipman

* * *

Carmina Burana
Ozawa
RCA Red Seal
LSC-3161

Carl Orff's "Carmina Burana" is representative of one of the few "longhair" pieces to become a big hit with the public. Since it reached in the United States in 1954, the work has been widely performed even with all of its difficulties.

Based on manuscripts of wandering student seminarians and disenchanted monks who spent their time singing, drinking and making love, the work possesses a high theatrical quality.

Under the capable direction of Seiji Ozawa, the Boston Symphony Orchestra succeeds in capturing the qualities Orff instilled in his work. A most enjoyable album. —Bob Keaton

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

OCT 18 1970

A RECORD made up largely of fireworks is entitled, as laconically as you can get: "Ozawa-Boston-Stravinsky - Firebird - Petrouchka."

Seiji Ozawa has a great feel for this sort of stuff and the Boston Symphony responds like a fire brigade, charging out from all over. The music that Stravinsky wrote is among his most stringent listenable stuff; it still has it roots in the past.

Later in his career he sometimes spurned the past, but here he is as romantic as aftershave lotion is likely to get.

I have never read anywhere that the name "Victor" now apparently is out of style in the phonograph business. What formerly were RCA Victor records area now labeled just RCA, although the dog still listens to the phonograph under the words "Red Seal." There is still a Victrola record put out by RCA. It is a sort of reprint label; inexpensive but not necessarily inferior recordings.

But no more Victor record.

COLUMBIA, S. C.
RECORD
D. 32,000

OCT 10 1970

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN: 545,032

OCT 25 1970

SATURDAY REVIEW
NEW YORK, N. Y.
W. 483,000

OCT 31

Hindemith: *Kleine Kammermusik* (Op. 24, No. 2). **Boston Symphony Chamber Players. Milhaud:** *Pastorale.* **Schubert: Trio in B flat** (Op. 99). RCA stereo, LSC 3166, $5.98.

There is nothing but virtue in the fulfillment of Hindemith's purpose in his five contrasted movements. However, that is not praise so much as verification of the results to be expected from an ensemble whose components include R. Gomberg, oboe; G. Cioffi, clarinet; S. Walt, bassoon; D. A. Dwyer, flute; and John Stagliano, horn—the prime players of their instruments in the Boston Symphony Orchestra. As much may be said for the delightful *Pastorale* of Milhaud whose performers may be—the attributions are vague on this point—Messrs. Gomberg, Cioffi, and Walt. At least they are the ones in the listing who play (well) the instruments for which the work is scored. A rather different thing, however, is the Schubert Trio, for which the string players are Joseph Silverstein, concertmaster of the BSO, and Jules Eskin, its first cellist. There being no pianist, as such, in the orchestra, Claude Frank has been enlisted as "guest artist." An excellent technician and a particularly able chamber music player, Frank's choice is, abstractly, good. But he produces nothing personal to the Boston Symphony Orchestra, nor does the work really belong in a context of such values. It is clean, affectionate, sophisticated Schubert that he produces with Silverstein and Eskin, a little inclined toward the academic in its unvarying concern for every marking and detail in the score. The inclusion of them is applaudable, but one would prefer to have them integrated into an overall conception that sweeps on irresistibly, rather than observed as so many stop signs, red lights, and crossing markings on the way home. Fine sound.

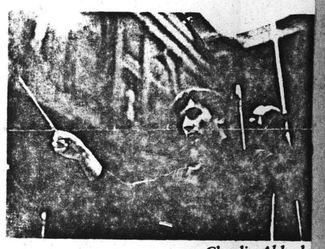
The Chicago Guide
October 1970
75 cents
Including The WFMT Guide and Channel 11 Program

The Boston Symphony on DGG

Three of the "Big Five" symphony orchestras of the United States have recently changed their recording affiliations; in each case it was a move from a contract which had existed over a long period of time. The Philadelphia Orchestra was first, moving back to RCA after more than two decades of recording for Columbia. Then the Chicago Symphony got, along with a new Music Director and a new Principal Guest Conductor, contracts with *two* companies: London and Angel.

The latest change of record company was announced a year ago, when Deutsche Grammophon Gesellschaft (DGG) announced they had signed a long-term contract with the Boston Symphony (which had previously recorded for RCA in what must be the longest continuous association any American orchestra has ever had with a record company). The new affiliation was scheduled to begin this fall, but when RCA finished the sessions early this year for the records to which they were committed under the old contract, DGG was invited to come into Symphony Hall, Boston, for their first sessions.

Logically, the man to lead the Boston Symphony in its first effort for DGG was William Steinberg, the BSO Music Director. But Mr. Steinberg became ill shortly before the first planned sessions, and it was Claudio Abbado and BSO Associate-Conductor (then



Claudio Abbado

Assistant Conductor) Michael Tilson Thomas who have made the first DGG records with the Orchestra which are being released this month. Mr. Abbado directs performances of the three Debussy Nocturnes and Ravel's *Daphnis and Chloe Suite* No. 2 and *Pavane for a Dead Princess.* Mr. Thomas conducts two American works: Carl Ruggles' *Sun Treader* and Charles Ives' *Three Places in New England.* A third LP offers compositions played by members of the Boston Symphony Chamber Players, that remarkable group, drawn from the BSO, which runs a gamut of instrumental combination and repertoire for public performance and recording. Their album is all Debussy: the Sonatas for 'Cello and Piano, Violin and Piano, and Flute, Viola, and Harp as well as *Syrinx* (for unaccompanied flute). Michael Tilson Thomas appears as pianist in the solo sonatas.

Magnum/Manos

Michael Tilson Thomas

The new Boston contract also calls for exclusive recording rights to the Boston "Pops" Orchestra, and their first release is an album of Broadway show music: medleys from *Hair, Company, Man of La Mancha,* and *Fiddler on the Roof.* A Christmas album from the Boston "Pops" is also scheduled for release very shortly. We had rather hoped, with perverse whimsy, to see the "Pops" albums appear with banner headlines on DGG record jackets as *Das Boston Popische Orchester,* or some such, but we understand their releases will be on the Polydor label and the jackets will be printed, alas, *auf Englisch.*

WFMT will broadcast the three new BSO releases (but not the "Pops" album) in a series presentation beginning the 15th and running through the 19th. The listings are headlined *The Boston Symphony on DGG.*

Maestro Steinberg, by the way, will have made his first record for DGG with the Boston Symphony by the time this note appears; Mr. Thomas has already recorded the Tchaikovsky First Symphony; there will be more American music taped this fall and winter, as well as "standard" repertoire; DGG will be utilizing other conductors from its roster (Herbert von Karajan and Karl Böhm, to name but two) for future BSO recordings; and, of course, Arthur Fiedler will be recording a good deal of new and old "Pops" fare for future DGG release.

Deutsche Grammophon Bows First Boston Symphony Disks

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A quartet of award-winning engineers, headed by producer Karl Faust, were flown in from Europe. Though the actual taping was done in the United States, the master tapes were immediately flown to Europe for editing, after which the artists approved the final versions.

The recording engineer for the sessions was Günter Hermanns; Rainer Brock supervised artistic matters. Both were assisted by Joachim Niss.

The first session was conducted by a Deutsche Grammophon exclusive artist, Italy's young Claudio Abbado. Though a stranger neither to the Boston Symphony nor to Deutsche Grammophon and its engineers (he went to the Vienna Conservatory with Rainer Brock), this was his initial American recording date. Abbado selected Ravel's "Daphnis and Chloe, Suite No. 2" and "Pavane for a Dead Princess," along with Debussy's Three Nocturnes: "Fêtes," "Nuages" and "Sirénes." The Boston Symphony Orchestra was joined by the New England Conservatory Chorus.

Polydor Prexy Jerry Schoenbaum (left) chats with Goody's Sam Stolon (center) and Polydor National Sales Manager Sid Love at Deutsche Grammophon's screening of sales promo film, "An Edition is Born." Color short was shown at a cocktail party last week at St. Moritz Roof Garden to kick off "Beethoven Edition 1970" sales campaign and to introduce dealers and promotional people to the 75-record, 12-volume bi-centennial set that sells for $299.50, along with the bonus book, "Ludwig van Beethoven."

The second set of sessions was conducted by the 25-year-old, Hollywood-born Associate Conductor of the Boston Symphony Orchestra, Michael Tilson Thomas. For his recording debut as conductor, Thomas chose to direct the works of two major American composers not previously represented on the Deutsche Grammophon label. The young conductor offers Ives and Ruggles via "Three Places in New England" and "Sun-Treader."

For the third release, the Boston Symphony Chamber Players present Debussy in the three sonatas and "Syrinx."

To herald the release of these first Boston Symphony albums, Deutsche Grammophon has set a heavy advertising and promotion campaign.

DEBUTS: Deutsche Grammophon has released its first three recordings with the Boston Symphony Orchestra . . . taped last spring in Boston's Symphony Hall, they mark the company's American recording debut and the first with the orchestra under a new exclusive contract. Claudio Abbado conducts the Debussy Nocturnes and Ravel's Daphnis and Chloe Suite No. 2 and Favane for a Dead Princess . . . Michael Tilson Thomas (his recording debut too) leads Ives' Three Places in New England and Ruggles' Sun-Treader . . . Thomas also plays piano on the third release of four pieces by Debussy for cello, viola, flute, harp and piano.

3 Boston Symphony Sets Mark 1st Deutsche Grammophon U.S. Sessions

NEW YORK — Deutsche Grammophon has marketed its first three recordings with the Boston Symphony, marking the German label's first American sessions.

The sessions, debuting the orchestra under its exclusive contract with the classical arm of Polydor, Inc., were made in Boston Symphony Hall last spring under the direction of four engineers, headed by Karl Faust, who were flown in from Europe. Though taped in the U. S., mastering, processing and pressing were done in Germany, after which the artists approved the final versions.

The sets include Italian conductor Claudio Abbado's versions of Ravel's Daphnis & Chloe, Suite No. 2 and Pavane for a Dead Princess, along with Debussy's Three Nocturnes (Fetes, Nuages and Sirenes); Michael Tilson Thomas, associate conductor of the Boston Symphony offers Ives and Ruggles "Three Places in New England" and Sun-Treader, respectively (a second Thomas set is planned for early next year); and the Boston Symphony Chamber Players offer three Debussy sonatas and Syrinx.

Big Push For Sets

To launch the release of these first Boston Symphony albums, Deutsche Grammophon has set a heavy advertising and promotion campaign. A limited number of advance test pressings were made available for premiere programming to radio stations in major market areas: New York, Chicago, Boston, Los Angeles, Cleveland, Washington, San Francisco, Detroit, Philadelphia and Houston. With the official release of the albums, copies will be sent to an extensive group of additional radio stations in these and other areas for immediate programming.

Special attention wil be given the Ives/Ruggles disk with Michael Tilson Thomas through underground radio and press.

Advertising will be prominent, and ads are already beginning to appear in October issues of High Fidelity, Stereo Review, Schwann and American Record Guide and the November Coast FM and the Arts. Program advertising will be placed in Boston and Providence with follow-up in New York City and on tour, as well as for the Tanglewood summer season. The orchestra will tour Europe this spring, with the cooperation of Deutsche Grammophon.

A promotional mailing is being prepared to alert subscribers and friends of the orchestra to the new affiliation, and posters and easel backs of the album jackets are being printed for point-of-sale and Symphony Hall display.

Promotional material may be ordered through Polydor Incorporated's creative services department, classical division. Orders for merchandise are now being accepted by Deutsche Grammophon's national sales manager, Sid Love.

The three recordings will be available through Polydor Incorporated on disc, MusiCassette and 8-Track cartridge. Open reel versions of the orchestra works only are available from Ampex/Deutsche Grammophon.

DGG Plans Large-Scale Drive On 1st Boston Symphony LP's

NEW YORK — Deutsche Grammophon Records plans an extensive promotion and advertising campaign for its first three albums with the Boston Symphony, which are slated for mid-October release.

Special attention will be given to an album conducted by Michael Tilson Thomas, the 25-year-old associate conductor of the orchestra. The set pairs Ives' "Three Places in New England" and Ruggles' "Sun-Treader," the first appearances by those American conductors on DGG.

Thomas also plays piano in a Debussy chamber music LP, which also features cellist Jules Eskin, flutist Doriot Anthony Dwyer, violist Burton Fine, harpist Ann Hobson and violinist Joseph Silverstein. The third pressing couples Debussy and Ravel with Claudio Abaddo conducting. The New England Conservatory Chorus also performs on this disk.

The performers were taped last spring in Boston's Symphony with a quartet of engineers, headed by producer Karl Faust, flown in from Europe. The taping was done in the U.S., but the tapes were flown to Europe for editing, mastering and processing.

Consumer and trade advertising are planned as well as radio spots. Program advertising in Boston, Providence, New York and Tanglewood also is scheduled. The Boston will tour Europe this spring with DGG's cooperation.

Promotional material may be ordered through Polydor Incorporated's Creative Services Department, Classical Division. Orders for merchandise are now being accepted by Sid Love, DGG's national sales manager.

The three recordings will be available on disk, cassette and 8-track tape cartridge. Open reel versions of the orchestral works only can be obtained from Ampex Deutsche Grammophon.

BILLBOARD
NEW YORK, N. Y.
W. 24,000
OCT 3 1970

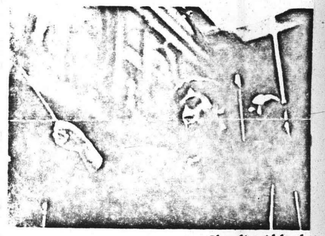
The Chicago Guide
October 1970
75 cents
Including The WFMT Guide and Channel II Program

The Boston Symphony on DGG

Three of the "Big Five" symphony orchestras of the United States have recently changed their recording affiliations; in each case it was a move from a contract which had existed over a long period of time. The Philadelphia Orchestra was first, moving back to RCA after more than two decades of recording for Columbia. Then the Chicago Symphony got, along with a new Music Director and a new Principal Guest Conductor, contracts with *two* companies: London and Angel.

The latest change of record company was announced a year ago, when Deutsche Grammophon Gesellschaft (DGG) announced they had signed a long-term contract with the Boston Symphony (which had previously recorded for RCA in what must be the longest continuous association any American orchestra has ever had with a record company). The new affiliation was scheduled to begin this fall, but when RCA finished the sessions early this year for the records to which they were committed under the old contract, DGG was invited to come into Symphony Hall, Boston, for their first sessions.

Logically, the man to lead the Boston Symphony in its first effort for DGG was William Steinberg, the BSO Music Director. But Mr. Steinberg became ill shortly before the first planned sessions, and it was Claudio Abbado and BSO Associate Conductor (then



Claudio Abbado

Assistant Conductor) Michael Tilson Thomas who have made the first DGG records with the Orchestra which are being released this month. Mr. Abbado directs performances of the three Debussy Nocturnes and Ravel's *Daphnis and Chloe Suite* No. 2 and *Pavane for a Dead Princess.* Mr. Thomas conducts two American works: Carl Ruggles' *Sun Treader* and Charles Ives' *Three Places in New England.* A third LP offers compositions played by members of the Boston Symphony Chamber Players, that remarkable group, drawn from the BSO, which runs a gamut of instrumental combination and repertoire for public performance and recording. Their album is all Debussy: the Sonatas for 'Cello and Piano, Violin and Piano, and Flute, Viola, and Harp as well as *Syrinx* (for unaccompanied flute). Michael Tilson Thomas appears as pianist in the solo sonatas.

Magnum/Manos

Michael Tilson Thomas

The new Boston contract also calls for exclusive recording rights to the Boston "Pops" Orchestra, and their first release is an album of Broadway show music: medleys from *Hair, Company, Man of La Mancha,* and *Fiddler on the Roof.* A Christmas album from the Boston "Pops" is also scheduled for release very shortly. We had rather hoped, with perverse whimsy, to see the "Pops" albums appear with banner headlines on DGG record jackets as *Das Boston Popische Orchester,* or some such, but we understand their releases will be on the Polydor label and the jackets will be printed, alas, *auf Englisch.*

WFMT will broadcast the three new BSO releases (but not the "Pops" album) in a series presentation beginning the 15th and running through the 19th. The listings are headlined *The Boston Symphony on DGG.*

Maestro Steinberg, by the way, will have made his first record for DGG with the Boston Symphony by the time this note appears; Mr. Thomas has already recorded the Tchaikovsky First Symphony; there will be more American music taped this fall and winter, as well as "standard" repertoire; DGG will be utilizing other conductors from its roster (Herbert von Karajan and Karl Böhm, to name but two) for future BSO recordings; and, of course, Arthur Fiedler will be recording a good deal of new and old "Pops" fare for future DGG release

Look What Happened To Ozawa!

RECORDS

ORFF: Carmina Burana (RCA)

Despite endless put-downs by the snobbish, this "Scenic Cantata" based on risque poems by medieval renegade monks has become a de facto masterpiece. Here is its at least 10th recording to date, and no indications that anybody's enthusiasm for the piece is about to wane have reached my notice. Seijii Ozawa directs the Boston Symphony Orchestra and the New England Conservatory Choruses (both adults' and children's with Evelyn Mandac (soprano), Stanley Kolk (tenor) and Sherrill Milnes (baritone).

Ozawa takes "Carmina" seriously—his reading is thoughtfully paced and detailed, as if it were of a major symphonic edifice. He savors the poetry and languor as did Fruehbeck (Angel) and the lusty, red-hot excitement almost as much as Ormandy (Columbia). Moreover, his vocal trio is, with only minor reservations, a close match for the solo group Jochum used in his recent edition (DGG). Thus, Evelyn Mandac manages her final "dulcissime" aria with practically the pure, soaring coloratura of Gundula Janowitz, while Kolk's dying swan number sounds exquisitely pained, without lapsing into the slight caricature of Gerhard Stolze.

The performance being this superlative, I wish I could recommend it above all others and be done with it. Unfortunately, everybody connected with the disc transfer deserves to be boiled in oil. The equalization is dynagroove turned inside-out, with a compressed mid-range and highs that cut you like icicles. I tried it with two different cartridges of mine (both known for smoothness of response) and couldn't begin to duplicate the luxurious sound I heard during the live FM stereocast of last fall's concerts that preceded these sessions (same hall of origin, same home music system). Furthermore, the pressing is afflicted with atrocious pre-echo and the platter itself is made of material so thin that I imagine anyone could vertically warp the record (causing severe tracking problems) merely by looking at it cross-eyed. (I didn't even have to look to have the problem.) Under the circumstances, anyone wanting a "Carmina Burana" immediately should buy the genuinely brilliantly engineered Columbia. Others should pray for an open-reel issue, or perhaps an eventual disc remastering, of Ozawa's.

—Abram Chipman

* * *

Carmina Burana
Ozawa
RCA Red Seal
LSC-3161

Carl Orff's "Carmina Burana" is representative of one of the few "longhair" pieces to become a big hit with the public. Since it reached in the United States in 1954, the work has been widely performed even with all of its difficulties.

Based on manuscripts of wandering student seminarians and disenchanted monks who spent their time singing, drinking and making love, the work possesses a high theatrical quality.

Under the capable direction of Seiji Ozawa, the Boston Symphony Orchestra succeeds in capturing the qualities Orff instilled in his work. A most enjoyable album. —Bob Keaton

A RECORD made up largely of fireworks is entitled, as laconically as you can get: "Ozawa-Boston-Stravinsky - Firebird - Petrouchka."

Seiji Ozawa has a great feel for this sort of stuff and the Boston Symphony responds like a fire brigade, charging out from all over. The music that Stravinsky wrote is among his most stringent listenable stuff; it still has it roots in the past.

Later in his career he sometimes spurned the past, but here he is as romantic as aftershave lotion is likely to get.

I have never read anywhere that the name "Victor" now apparently is out of style in the phonograph business. What formerly were, RCA Victor records area now labeled just RCA, although the dog still listens to the phonograph under the words "Red Seal." There is still a Victrola record put out by RCA. It is a sort of reprint label: inexpensive but not necessarily inferior recordings.

But no more Victor record.

REGISTER
NEW HAVEN, CONN.
OCT 18 1970
COLUMBIA, S. C.
RECORD
D. 32,000
OCT 10 1970
THE PLAIN DEALER
CLEVELAND, OHIO
D. 435,424 SUN. 545,032
OCT 25 1970

Hindemith: *Kleine Kammermusik* (Op. 24, No. 2). Boston Symphony Chamber Players. **Milhaud:** *Pastorale.* **Schubert: Trio in B flat** (Op. 99). RCA stereo, LSC 3166, $5.98.

There is nothing but virtue in the fulfillment of Hindemith's purpose in his five contrasted movements. However, that is not praise so much as verification of the results to be expected from an ensemble whose components include R. Gomberg, oboe; G. Cioffi, clarinet; S. Walt, bassoon; D. A. Dwyer, flute; and John Stagliano, horn—the prime players of their instruments in the Boston Symphony Orchestra. As much may be said for the delightful *Pastorale* of Milhaud whose performers may be—the attributions are vague on this point—Messrs. Gomberg, Cioffi, and Walt. At least they are the ones in the listing who play (well) the instruments for which the work is scored. A rather different thing, however, is the Schubert Trio, for which the string players are Joseph Silverstein, concertmaster of the BSO, and Jules Eskin, its first cellist. There being no pianist, as such, in the orchestra, Claude Frank has been enlisted as "guest artist." An excellent technician and a particularly able chamber music player, Frank's choice is, abstractly, good. But he produces nothing personal to the Boston Symphony Orchestra, nor does the work really belong in a context of such values. It is clean, affectionate, sophisticated Schubert that he produces with Silverstein and Eskin, a little inclined toward the academic in its unvarying concern for every marking and detail in the score. The inclusion of them is applaudable, but one would prefer to have them integrated into an overall conception that sweeps on irresistibly, rather than observed as so many stop signs, red lights, and crossing markings on the way home. Fine sound.

140

ORFF: Carmina Burana. Evelyn Mandac, soprano; Stanley Kolk, tenor; Sherrill Milnes, baritone; New England Conservatory Chorus and Children's Chorus; Boston Symphony Orchestra, Seiji Ozawa, cond. RCA Red Seal LSC 3161, $5.98. Tape: R8S 1161, $6.95.

Three outstanding *Carmina Burana* recordings challenge Ozawa's new entry: the decade-old Ormandy/Columbia best-seller, Angel's sonically admired 1966 version led by Frühbeck de Burgos, and the DGG 1968 remake of the Jochum reading that has been generally acknowledged as the interpretative paradigm ever since it first introduced this music to (mono) discs back in 1953. I suspect that to some extent Ozawa has modeled his reading on Jochum's: it demonstrates much of the same magisterial grip and steadiness, although Ozawa's incisiveness and high-voltage rhythmic electricity are completely individual. These last qualities are spectacularly enhanced by stereoism that not only projects certain details of the scoring more lucidly (the varied collection of percussion instruments in particular) but also best realizes the composer's obvious intention of overwhelming his listeners with sheer force and shattering brilliance. Yet at the same time there is nothing unnaturally contrived in the sonic balances or in the big-auditorium (Boston's Symphony Hall) acoustical ambience.

Inevitably, even so impressive an achievement is not flawless. The choral singing here is less attractive than that of Angel's New Philharmonia Chorus (but the leaner nature and crisper articulation are undoubtedly more effective dramatically). And personal tastes will weigh heavily, as always, in comparative evaluations of the competing soloists. For me, RCA's young Philippine soprano, Evelyn Mandac, comes close to matching DGG's Janowitz in control and Angel's Popp in tonal beauty, while surpassing the former in dramatic personality and both in vocal brilliance (I still remember as incomparable the haunting magic of Sylvia Stahlman's "*In trutina*" in the 1957 Vanguard version, now out of print). The new version's male soloists are less outstanding. Milnes copes admirably with the impossible demands of the baritone role (often divided, as in the Angel version, between two singers), but DGG's Fischer-Dieskau is well-nigh unbeatable here. And while Kolk sings well, if with considerable strain, every relatively "straight" performance of the wryly humorous *Song of the Roasted* tends to sound tame after Gerhard Stolze's highly mannered but interpretatively ideal tour de force for DGG.

Over-all, though, this Ozawa/Boston RCA *Carmina Burana* outdoes all the others in power and sonic incandescence. Ordinarily, this pseudoprimitivistic work makes its maximum effect on first hearing; closer acquaintance exposes more and more of its artificialities and aesthetic weaknesses. Perhaps Ozawa's supreme triumph here is that he manages to overcome that usual sense of disillusionment and, at least momentarily, restores the music's original galvanic excitement. R.D.D.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
OCT 1970

DEBUSSY: *Nocturnes—Nuages; Fêtes; Sirènes;* **RAVEL:** *Daphnis et Chloé—Suite No. 2; Pavane;* New England Conservatory Chorus; Boston Symphony Orchestra conducted by Claudio Abbado. Deutsche Grammophon Stereo 2530 038, $5.98.

Daphnis:
Martinon, Chi. Sym. .....RCA LSC-2806
Toscanini, NBC Sym. .....RCA VIC-1273
Pavane:
Monteux, Lon. Sym. .....Lon. CS-6248
Nocturnes:
Monteux, Boston Sym.,
Berkshire Fest. Ch .....RCA VICS-1027
Stokowski, Lon. Sym.,
BBC Women's Ch .....Sera. S-60104

ⓢABBADO performs the *Daphnis et Chloé* Suite with chorus, which is exceedingly well recorded. This conductor's decisions always reflect solid musical realities. He takes the first section of the Suite as fast as he does in order, I suspect, to keep the rhythms clear. If I feel that there should be both more poetry and a more moderate tempo (that the two do not necessarily go together is shown in the slow section of *Fêtes*), there is nevertheless no shortage of things to admire in the magnificent playing of the Boston Symphony. How good it is to hear those trumpets clearly; what spiky clarinet playing we get in the *Danse générale,* and what strong horn-playing there is throughout! Though the first flute is quite lovely the second misreads his part after cue 179, playing a crescendo instead of a steady diminuendo to *pp.* Concertmaster Silverstein is marvelous in his stylish *très expressif* solo at cue 191. Again in the *Pavane* there is wonderful playing, but the interpretation is soupy. The Debussy *Nocturnes* are excellently played, too, and beautifully sung by the New England Conservatory Chorus in *Sirènes.* Abbado makes no mistakes, but Monteux's earlier recording with the same orchestra has much more atmosphere and nuance. The break to *ppp* in the middle of *Fêtes* is thoroughly lacking in mystery; under Abbado, even the Boston Symphony sounds mechanical. Though there is much gentle playing and many caressing sounds in *Nuages* and *Sirènes,* Monteux's and Stokowski's are much more preferable accounts because they convey the spirit as well as the letter of Debussy. Abbado obviously has a splendid technique, and what with the shortage of really good conductors he is sure to have a place. Whether or not he should be recording with an orchestra of the caliber of the Boston Symphony, however, the present interpretations certainly do not merit preservation for posterity. Abbado as yet has little to say about this music. —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1970

BEETHOVEN: *Piano Concerto No. 1 in C, Op. 15; Piano Sonata No 22 in F, Op. 54;* Sviatoslav Richter (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola Stereo VICS-1478, $2.98.

BEETHOVEN: *Piano Sonata No. 12 in A flat, Op. 26 ("Funeral March"); Piano Sonata No. 23 in F minor, Op. 57 ("Appassionata");* Sviatoslav Richter (piano). RCA Victrola Stereo VICS-1427, $2.98.

ⓢBOTH of these recordings date from 1960, when Richter made his debut in the United States. He is a sensational pianist and these recordings show it, despite their faults. I have always enjoyed Richter's version of the C major Concerto because it is so charming. His very first entrance is somewhat overly expressive—perhaps to make clear that his playing is going to be more personal than Munch's accompaniment, which inclines toward the pompous. To be sure, there is a sufficient amount of pomp in the music itself to justify Munch's approach. This inconsistency is not so severe as it sounds, because Munch and the Boston Symphony are not immune to the lyric impulses. At the end of the *Rondo,* Richter uses a long ritardando as a transition to the two measures in *Adagio* tempo. This is a perfectly lovely and most elegant addition. The beauty and distinctiveness of Richter's articulation is a source of constant delight. Even slight emendations of the printed score (as in his changes at measure 100 of the *Largo*) do not dim the artistry of this performance. The recording is bass-weak in both orchestra and piano. Even after a nearly-maximum bass boost the horns and bassoons are too weak, and the piano tone is not too dry only when the orchestra is boomy. The two-movement F major Sonata which fills out side two (for which the sound can be adequately adjusted) is very well executed. The first movement is taken at a moderately slow *tempo d'un menuetto,* and Richter is not quite flexible enough for this pace. The second movement is much faster than the usual conception of *Allegretto,* but Richter makes it "work" in a serious and brilliant performance. The *Più Allegro* at the end is the more sweeping because Richter so increases his already-fast tempo. The main competition in the bargain-price range is Solomon's account with Menges and the Philharmonia (Seraphim S-60016). (This also has a two-movement sonata coupling: the Op. 90 in E minor). The late English pianist's recording has fewer problems than Richter's. The Philharmonia was at its peak at this time, and the recording is more natural. Solomon himself was a strong but poetic pianist. His recording is the more Beethovenian in style (a distinction based on brightness of extroversion). Solomon's recording of the Sonata is meritorious in the same way as his account of the Concerto; and it is consistently successful, unlike Richter's. Solomon provides his own cadenza in the Concerto, which is preferable to Richter's cut in Beethoven's.

The "Funeral March" in the Twelfth Sonata is played with great force. Richter's performance may be felt as brutal by some, but much of the music is marked *fortissimo*—and we know how Beethoven played *that.* The performance must still be crushing, even if today's piano survives. Hungerford's recording has the same tempo (rather fast), but lacks Richter's halting rhythm and power. The *Scherzo* is also very well done, with plenty of vigor, and the Trio shows marvelous sonorous command. The outer movements have basic problems. The first (variation) movement is played at a quick *Andante,* with good voicing and phrasing; but the tempo is just too fast. There is more substance to the movement than Richter gets, and this marks his interpretation as superficial. The finale is also too fast. It is full of Beethovenian personality, but Richter finds it only a velocity exercise. The *Appassionata* is extremely well played, creating exceptional tension, but flawed by two interpretative characteristics. First, Richter's tempo fluctuation in the opening movement is excessive, though he is not sloppy emotionally. And the *Presto* coda to the finale is played with large ritardandi on the half-note chords, so that the rhythmic relation between the long and short notes is lost. In a recording which is otherwise admirable for its clarity this is an odd feature. It is obvious from more than these mannerisms that Richter cares deeply about the Op. 57, but this is not his best performance of it. Walter Gieseking's 1939 recording, now available on Odyssey (32-16-0314, with the *Waldstein*) is a better buy. Both of the Richter albums on Victrola have merit, but mainly for those who do not mind having duplicates in their collection. —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1970

SCHOLASTIC VOICE
NEW YORK, N.Y.
W. - CIRC. N. AVAIL.
OCT 12 1970

THE BEST NEW LPs, CASSETTES & CARTRIDGES

DISCUSSIONS

BY ROY HEMMING
with Dave Finkle, Bud Scoppa

• **Fabulous Broadway (Music from: Hair, Company, Man of La Mancha, Fiddler on the Roof) — Boston Pops Orchestra, Arthur Fiedler** [*Polydor 24-5003*].

• **Dvorak: New World Symphony & Carnival Overture — Boston Symphony Orchestra, Arthur Fiedler** [*RCA Red Seal LSC 3134*].

There is a regrettable tendency among musical snobs (and America's are among the world's worst) to dismiss Arthur Fiedler as a popular but strictly lightweight conductor. Yet the success of the Boston Pops over the past 40 years clearly rests as much on Fiedler's immense talents as on the popular appeal or "hipness" of his programs (as the experience of New York's and Philadelphia's Pops under other conductors has certainly proved). Moreover, Fiedler is respected in other parts of the world (particularly in South America) as a solid, able conductor of all kinds of symphonic music.

Fiedler: unmatched

Last season, on the occasion of Fiedler's 75th birthday, the Boston Symphony (from whose members the Boston Pops is drawn) finally invited Fiedler to guest-conduct a regular concert. RCA's recording of the Dvorak "New World" commemorates that event (although there's not a single reference to it in the liner notes!). Fiedler leads a marvelously spirited, warm, vibrant performance, with a particularly haunting Largo (from which the familiar "Goin' Home" is taken). He rounds off the disc with a rousing *Carnival* Overture.

Fiedler's first Boston Pops disc under a new Polydor/Deutsche Grammophon contract finds him serving up some uniquely New World musical pastry: Broadway show music. Fiedler is in his best "pops" form — injecting a vitality and crispness into these tunes that few others ever match. One expects the medleys from *Fiddler* and *La Mancha* to glow under Fiedler's baton (and they do). But the knockout *Hair* medley is the album's real prize — making mincemeat of the generation gap, as Fiedler so often does. He then rounds off the disc by showing how on-top-of-things he is, playing the best new Broadway score of the year: Stephen Sondheim's *Company.* (R.H.)

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800
NOV 2 1970

READING, PA.
EAGLE
D. 48,500 S. 8
NOV 12 1970

IN A CLASSICAL GROOVE

GARY TROLLINGER

MAHLER: Symphony No. 5 in C-sharp minor; four songs from "Des Knaben Wunderhorn." Minton, Chicago Symphony, Solti. (London-2 discs)

Georg Solti, new musical director of the Chicago Symphony, is pressing on with a Mahler symphonic cycle that he began primarily with the London Symphony. With the 1st, 2nd and 3rd symphonies already recorded with the LSO and the 4th with Amsterdam's Concertgebouw, Maestro Solti in his first recordings with the Chicago has committed the 5th and 6th to wax. (We'll talk about the 6th next week.)

The Chicago Symphony, by the way, is the latest major American orchestra to go over to a European recording company — in fact, two of them. Carl Maria Giulini, Solti's Chicago co-conducting colleague, leads them on England's Angel label, with Solti doing the honors on London (whose parent company is Decca Records, Ltd., of England). The Chicago Symphony for many years recorded for RCA under Fritz Reiner and later Jean Martinon.

A new Mahler 5th is not short on competition, however. About five years ago, Erich Leinsdorf recorded it with the Boston Symphony and the combination turned out a prize-winning disc. Even today, the Leinsdorf-Boston version remains practically untouchable in its clarity and articulation, both in execution and concept.

The major difference between Leinsdorf and Solti, however, is not one of comparative abilities, but in the way they treat the music. Leinsdorf, as we have noted earlier, tends to view his Mahler in a somewhat more tragic light — and aspect, we might add that fits in quite well with the strength and intensity which Leinsdorf wields with his baton.

Solti takes a somewhat softer view; he takes his slow tempi a bit slower and softer, allowing them to loll leisurely in their lyricism, and he tends to bear down harder and more quickly on the more animated thundering passages. Thus while Solti does not have the estimable French horn playing of a James Stagliano in the third movement (as Leinsdorf did), he massages the music in lighter, spirited vein. The slow fourth movement, very lovely indeed in is an almost breathlessly beautiful, luxuriating in Solti's sunny romanticism.

The recording from a technical standpoint is more airly resonant than the Leinsdorf on RCA, but after that it's almost a tossup on the audio score.

Yvonne Minton is the soloist on the "Wunderhorn" excerpts. Hers is an even, well-modulated vocal style, though we are inclined to think that her rendition is too straightforward to capture the mood of the songs, which in other performances have comethrough as genuinely moving experiences. The anticlimacticism is all the more noticeable following up the Solti symphonic performance.

Miss Minton, of course, may not believe in all that and within her own particular framework the songs are nicely, if all too neatly, done.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
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NOV 2 1970

DISCUSSIONS

THE BEST NEW LPs, CASSETTES & CARTRIDGES

• **Charles Ives: Calcium Light Night — Gunther Schuller & Orchestra** [*Columbia Stereo LP MS7318*].

Schuller: prophetic

Artists seem to suffer two fates: (1) over-adulation in their lifetime, followed by a fast loss of interest and even scorn; *or* (2) lack of recognition or neglect in their lifetime, then belated realization of their genius. Charles Ives (1874-1954) is a classic case of the latter.

Connecticut-born Ives wrote some of the most ruggedly individualistic music of the early 20th century — sometimes ahead of Schoenberg, Stravinsky, Bartok, and others in musical ideas. Yet only recently have Ives' works begun to be played (and recorded) with any regularity. Some works, left by Ives in unedited manuscript form, have been edited, reconstructed, or unscrambled by Henry Cowell, Leonard Bernstein, Stokowski, and others. Now composer-conductor Gunther Schuller has turned his hand to editing the major portion of Ives' works for chamber orchestra — and come up with one of the finest albums of the year. The album includes a 4-page set of notes in which Schuller explains exactly which works are as Ives wrote them, which ones he has "reconstructed" (and in what way), and which options he chose when Ives' scores existed in several different forms.

There is not enough space to discuss the merits or delights of each of the 20 short pieces on the LP. There is less of the raucous humor and wild jesting found in some of Ives' bigger orchestral works, but the same fascinating mixture of hymn tunes, patriotic songs, college songs, ragtime, multiple rhythms, polytonality, and everything else (virtually up to the proverbial kitchen sink!). Two pieces, "The Pond" and "Incantation," are among the most lovely lyric pieces Ives ever wrote. "Calcium Light Night" and "A Lecture" are intriguing reminiscences of student days (Yale, 1890's). And "The New River" is an astonishingly prophetic (for 1911) lament for what industrial pollution was doing to Connecticut's Housatonic River.

The chamber orchestra Schuller has assembled for the recording (including the Boston Symphony's percussion section) is excellent. (R.H.)

40

ORFF: Carmina Burana. Evelyn Mandac, soprano; Stanley Kolk, tenor; Sherrill Milnes, baritone; New England Conservatory Chorus and Children's Chorus; Boston Symphony Orchestra, Seiji Ozawa, cond. RCA Red Seal LSC 3161, $5.98. Tape: ⊞ R8S 1161, $6.95.

Three outstanding *Carmina Burana* recordings challenge Ozawa's new entry: the decade-old Ormandy/Columbia best-seller, Angel's sonically admired 1966 version led by Frühbeck de Burgos, and the DGG 1968 remake of the Jochum reading that has been generally acknowledged as the interpretative paradigm ever since it first introduced this music to (mono) discs back in 1953. I suspect that to some extent Ozawa has modeled his reading on Jochum's: it demonstrates much of the same magisterial grip and steadiness, although Ozawa's incisiveness and high-voltage rhythmic electricity are completely individual. These last qualities are spectacularly enhanced by stereoism that not only projects certain details of the scoring more lucidly (the varied collection of percussion instruments in particular) but also best realizes the composer's obvious intention of overwhelming his listeners with sheer force and shattering brilliance. Yet at the same time there is nothing unnaturally contrived in the sonic balances or in the big-auditorium (Boston's Symphony Hall) acoustical ambience.

Inevitably, even so impressive an achievement is not flawless. The choral singing here is less attractive than that of Angel's New Philharmonia Chorus (but the leaner nature and crisper articulation are undoubtedly more effective dramatically). And personal tastes will weigh heavily, as always, in comparative evaluations of the competing soloists. For me, RCA's young Philippine soprano, Evelyn Mandac, comes close to matching DGG's Janowitz in control and Angel's Popp in tonal beauty, while surpassing the former in dramatic personality and both in vocal brilliance (I still remember as incomparable the haunting magic of Sylvia Stahlman's "*In trutina*" in the 1957 Vanguard version, now out of print). The new version's male soloists are less outstanding. Milnes copes admirably with the impossible demands of the baritone role (often divided, as in the Angel version, between two singers), but DGG's Fischer-Dieskau is well-nigh unbeatable here. And while Kolk sings well, if with considerable strain, every relatively "straight" performance of the wryly humorous *Song of the Roasted* tends to sound tame after Gerhard Stolze's highly mannered but interpretatively ideal tour de force for DGG.

Over-all, though, this Ozawa/Boston RCA *Carmina Burana* outdoes all the others in power and sonic incandescence. Ordinarily, this pseudoprimitivistic work makes its maximum effect on first hearing; closer acquaintance exposes more and more of its artificialities and aesthetic weaknesses. Perhaps Ozawa's supreme triumph here is that he manages to overcome that usual sense of disillusionment and, at least momentarily, restores the music's original galvanic excitement. R.D.D.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY
OCT 1970

DEBUSSY: *Nocturnes—Nuages; Fêtes; Sirènes;* **RAVEL:** *Daphnis et Chloé—Suite No. 2; Pavane;* New England Conservatory Chorus; Boston Symphony Orchestra conducted by Claudio Abbado. Deutsche Grammophon Stereo 2530 038, $5.98.

Daphnis:
Martinon, Chi. Sym. .....RCA LSC-2806
Toscanini, NBC Sym. .....RCA VIC-1273
Pavane:
Monteux, Lon. Sym. .....Lon. CS-6248
Nocturnes:
Monteux, Boston Sym.,
Berkshire Fest. Ch .....RCA VICS-1027
Stokowski, Lon. Sym.,
BBC Women's Ch .....Sera. S-60104

Ⓢ ABBADO performs the *Daphnis et Chloé* Suite with chorus, which is exceedingly well recorded. This conductor's decisions always reflect solid musical realities. He takes the first section of the Suite as fast as he does in order, I suspect, to keep the rhythms clear. If I feel that there should be both more poetry and a more moderate tempo (that the two do not necessarily go together is shown in the slow section of *Fêtes*), there is nevertheless no shortage of things to admire in the magnificent playing of the Boston Symphony. How good it is to hear those trumpets clearly; what spiky clarinet playing we get in the *Danse générale,* and what strong horn-playing there is throughout! Though the first flute is quite lovely the second misreads his part after cue 179, playing a crescendo instead of a steady diminuendo to *pp.* Concertmaster Silverstein is marvelous in his stylish *très expressif* solo at cue 191. Again in the *Pavane* there is wonderful playing, but the interpretation is soupy. The Debussy *Nocturnes* are excellently played, too, and beautifully sung by the New England Conservatory Chorus in *Sirènes.* Abbado makes no mistakes, but Monteux's earlier recording with the same orchestra has much more atmosphere and nuance. The break to *ppp* in the middle of *Fêtes* is thoroughly lacking in mystery; under Abbado, even the Boston Symphony sounds mechanical. Though there is much gentle playing and many caressing sounds in *Nuages* and *Sirènes,* Monteux's and Stokowski's are much more preferable accounts because they convey the spirit as well as the letter of Debussy. Abbado obviously has a splendid technique, and what with the shortage of really good conductors he is sure to have a place. Whether or not he should be recording with an orchestra of the caliber of the Boston Symphony, however, the present interpretations certainly do not merit preservation for posterity. Abbado as yet has little to say about this music. —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1970

BEETHOVEN: *Piano Concerto No. 1 in C, Op. 15; Piano Sonata No 22 in F, Op. 54;* Sviatoslav Richter (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victrola Stereo VICS-1478, $2.98.

BEETHOVEN: *Piano Sonata No. 12 in A flat, Op. 26 ("Funeral March"); Piano Sonata No. 23 in F minor, Op. 57 ("Appassionata");* Sviatoslav Richter (piano). RCA Victrola Stereo VICS-1427, $2.98.

Ⓢ BOTH of these recordings date from 1960, when Richter made his debut in the United States. He is a sensational pianist and these recordings show it, despite their faults. I have always enjoyed Richter's version of the C major Concerto because it is so charming. His very first entrance is somewhat overly expressive—perhaps to make clear that his playing is going to be more personal than Munch's accompaniment, which inclines toward the pompous. To be sure, there is a sufficient amount of pomp in the music itself to justify Munch's approach. This inconsistency is not so severe as it sounds, because Munch and the Boston Symphony are not immune to the lyric impulses. At the end of the *Rondo,* Richter uses a long ritardando as a transition to the two measures in *Adagio* tempo. This is a perfectly lovely and most elegant addition. The beauty and distinctiveness of Richter's articulation is a source of constant delight. Even slight emendations of the printed score (as in his changes at measure 100 of the *Largo*) do not dim the artistry of this performance. The recording is bass-weak in both orchestra and piano. Even after a nearly-maximum bass boost the horns and bassoons are too weak, and the piano tone is not too dry only when the orchestra is boomy. The two-movement F major Sonata which fills out side two (for which the sound can be adequately adjusted) is very well executed. The first movement is taken at a moderately slow *tempo d'un menuetto,* and Richter is not quite flexible enough for this pace. The second movement is much faster than the usual conception of *Allegretto,* but Richter makes it "work" in a serious and brilliant performance. The *Più Allegro* at the end is the more sweeping because Richter so increases his already-fast tempo. The main competition in the bargain-price range is Solomon's account with Menges and the Philharmonia (Seraphim S-60016). (This also has a two-movement sonata coupling: the Op. 90 in E minor). The late English pianist's recording has fewer problems than Richter's. The Philharmonia was at its peak at this time, and the recording is more natural. Solomon himself was a strong but poetic pianist. His recording is the more Beethovenian in style (a distinction based on brightness of extroversion). Solomon's recording of the Sonata is meritorious in the same way as his account of the Concerto; and it is consistently successful, unlike Richter's. Solomon provides his own cadenza in the Concerto, which is preferable to Richter's cut in Beethoven's.

The "Funeral March" in the Twelfth Sonata is played with great force. Richter's performance may be felt as brutal by some, but much of the music is marked *fortissimo*—and we know how Beethoven played *that.* The performance must still be crushing, even if today's piano survives. Hungerford's recording has the same tempo (rather fast), but lacks Richter's halting rhythm and power. The *Scherzo* is also very well done, with plenty of vigor, and the Trio shows marvelous sonorous command. The outer movements have basic problems. The first (variation) movement is played at a quick *Andante,* with good voicing and phrasing; but the tempo is just too fast. There is more substance to the movement than Richter gets, and this marks his interpretation as superficial. The finale is also too fast. It is full of Beethovenian personality, but Richter finds it only a velocity exercise. The *Appassionata* is extremely well played, creating exceptional tension, but flawed by two interpretative characteristics. First, Richter's tempo fluctuation in the opening movement is excessive, though he is not sloppy emotionally. And the *Presto* coda to the finale is played with large ritardandi on the half-note chords, so that the rhythmic relation between the long and short notes is lost. In a recording which is otherwise admirable for its clarity this is an odd feature. It is obvious from more than these mannerisms that Richter cares deeply about the Op. 57, but this is not his best performance of it. Walter Gieseking's 1939 recording, now available on Odyssey (32-16-0314, with the *Waldstein*) is a better buy. Both of the Richter albums on Victrola have merit, but mainly for those who do not mind having duplicates in their collection. —M.N.K.

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IN A CLASSICAL GROOVE

GARY TROLLINGER

MAHLER: Symphony No. 5 in C-sharp minor; four songs from "Des Knaben Wunderhorn." Minton, Chicago Symphony, Solti. (London-2 discs)

Georg Solti, new musical director of the Chicago Symphony, is pressing on with a Mahler symphonic cycle that he began primarily with the London Symphony. With the 1st, 2nd and 3rd symphonies already recorded with the LSO and the 4th with Amsterdam's Concertgebouw, Maestro Solti in his first recordings with the Chicago has committed the 5th and 6th to wax. (We'll talk about the 6th next week.)

The Chicago Symphony, by the way, is the latest major American orchestra to go over to a European recording company — in fact, two of them. Carl Maria Giulini, Solti's Chicago co-conducting colleague, leads them on England's Angel label, with Solti doing the honors on London (whose parent company is Decca Records, Ltd., of England). The Chicago Symphony for many years recorded for RCA under Fritz Reiner and later Jean Martinon.

A new Mahler 5th is not short on competition, however. About five years ago, Erich Leinsdorf recorded it with the Boston Symphony and the combination turned out a prize-winning disc. Even today, the Leinsdorf-Boston version remains practically untouchable in its clarity and articulation, both in execution and concept.

The major difference between Leinsdorf and Solti, however, is not one of comparative abilities, but in the way they treat the music. Leinsdorf, as we have noted earlier, tends to view his Mahler in a somewhat more tragic light — and aspect, we might add that fits in quite well with the strength and intensity which Leinsdorf wields with his baton.

Solti takes a somewhat softer view; he takes his slow tempi a bit slower and softer, allowing them to loll leisurely in their lyricism, and he tends to bear down harder and more quickly on the more animated thundering passages. Thus while Solti does not have the estimable French horn playing of a James Stagliano in the third movement (as Leinsdorf did), he massages the music in lighter, spirited vein. The slow fourth movement, very lovely indeed in is an almost breathlessly beautiful, luxuriating in Solti's sunny romanticism.

The recording from a technical standpoint is more airly resonant than the Leinsdorf on RCA, but after that it's almost a tossup on the audio score.

Yvonne Minton is the soloist on the "Wunderhorn" excerpts. Hers is an even, well-modulated vocal style, though we are inclined to think that her rendition is too straightforward to capture the mood of the songs, which in other performances have comethrough as genuinely moving experiences. The anticlimacticism is all the more noticeable following up the Solti symphonic performance.

Miss Minton, of course, may not believe in all that and within her own particular framework the songs are nicely, if all too neatly, done.

SCHOLASTIC MAGAZINES
NEW YORK, N.Y.
OCT 1

DISCUSSIONS

THE BEST NEW LPs, CASSETTES & CARTRIDGES

BY ROY HEMMING
with Dave Finkle, Bud Scoppa

• **Fabulous Broadway (Music from: Hair, Company, Man of La Mancha, Fiddler on the Roof) — Boston Pops Orchestra, Arthur Fiedler** [*Polydor 24-5003*].

• **Dvorak: New World Symphony & Carnival Overture — Boston Symphony Orchestra, Arthur Fiedler** [*RCA Red Seal LSC 3134*].

There is a regrettable tendency among musical snobs (and America's are among the world's worst) to dismiss Arthur Fiedler as a popular but strictly lightweight conductor. Yet the success of the Boston Pops over the past 40 years clearly rests as much on Fiedler's immense talents as on the popular appeal or "hipness" of his programs (as the experience of New York's and Philadelphia's Pops under other conductors has certainly proved). Moreover, Fiedler is respected in other parts of the world (particularly in South America) as a solid, able conductor of all kinds of symphonic music.

Fiedler: unmatched

Last season, on the occasion of Fiedler's 75th birthday, the Boston Symphony (from whose members the Boston Pops is drawn) finally invited Fiedler to guest-conduct a regular concert. RCA's recording of the Dvorak "New World" commemorates that event (although there's not a single reference to it in the liner notes!). Fiedler leads a marvelously spirited, warm, vibrant performance, with a particularly haunting Largo (from which the familiar "Goin' Home" is taken). He rounds off the disc with a rousing *Carnival* Overture.

Fiedler's first Boston Pops disc under a new Polydor/Deutsche Grammophon contract finds him serving up some uniquely New World musical pastry: Broadway show music. Fiedler is in his best "pops" form — injecting a vitality and crispness into these tunes that few others ever match. One expects the medleys from *Fiddler* and *La Mancha* to glow under Fiedler's baton (and they do). But the knockout *Hair* medley is the album's real prize — making mincemeat of the generation gap, as Fiedler so often does. He then rounds off the disc by showing how on-top-of-things he is, playing the best new Broadway score of the year: Stephen Sondheim's *Company.* (R.H.)

SCHOLASTIC MAGAZINES
SCHOLASTIC
NEW YORK, N.Y.
NOV 2 1970

DISCUSSIONS

THE BEST NEW LPs, CASSETTES & CARTRIDGES

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Artists seem to suffer two fates: (1) over-adulation in their lifetime, followed by a fast loss of interest and even scorn; *or* (2) lack of recognition or neglect in their lifetime, then belated realization of their genius. Charles Ives (1874-1954) is a classic case of the latter.

Connecticut-born Ives wrote some of the most ruggedly individualistic music of the early 20th century — sometimes ahead of Schoenberg, Stravinsky, Bartok, and others in musical ideas. Yet only recently have Ives' works begun to be played (and recorded) with any regularity. Some works, left by Ives in unedited manuscript form, have been edited, reconstructed, or unscrambled by Henry Cowell, Leonard Bernstein, Stokowski, and others. Now composer-conductor Gunther Schuller has turned his hand to editing the major portion of Ives' works for chamber orchestra — and come up with one of the finest albums of the year. The album includes a 4-page set of notes in which Schuller explains exactly which works are as Ives wrote them, which ones he has "reconstructed" (and in what way), and which options he chose when Ives' scores existed in several different forms.

There is not enough space to discuss the merits or delights of each of the 20 short pieces on the LP. There is less of the raucous humor and wild jesting found in some of Ives' bigger orchestral works, but the same fascinating mixture of hymn tunes, patriotic songs, college songs, ragtime, multiple rhythms, polytonality, and everything else (virtually up to the proverbial kitchen sink!). Two pieces, "The Pond" and "Incantation," are among the most lovely lyric pieces Ives ever wrote. "Calcium Light Night" and "A Lecture" are intriguing reminiscences of student days (Yale, 1890's). And "The New River" is an astonishingly prophetic (for 1911) lament for what industrial pollution was doing to Connecticut's Housatonic River.

The chamber orchestra Schuller has assembled for the recording (including the Boston Symphony's percussion section) is excellent. (R.H.)

Records in Review

New Sounds in Boston and Chicago

By WILLIAM A. STORRER

What kind of sound perspective is right for a symphony orchestra? This question has bothered auditors and recording engineers for many years. Now, courtesy of Deutsche Grammophon and British Decca (London in the U.S.) we can hear a whole new approach that perfectly fits the conditions of the individual recording.

When Erich Leinsdorf became music director of the Boston Symphony, he devoted much time to "changing the sound of the ensemble." He spoke of how music was rooted in the fundamental of the harmonic superstructure. Soon the bright French sound of Munch was replaced with a darker, so-called mid-European, sound of Leinsdorf.

As a critic I had much to dislike in this change, not for what it was, but for the attitude it represented. The sound, itself, was good. But the sound at any given moment in a symphony cannot alone produce a satisfying performance. It is the succession of sounds that makes the work and the performance, and this is rhythm. Conductors with a great sense of rhythmic structure in the long run seem to come out ahead of those who concentrate on texture. Ernest Ansermet was the conductor whose exception proves the rule of Toscanini, Szell, van Beinum, Koussevitzky, Bernstein, Munch, Karajan, Solti and so many others.

Few Leinsdorf recordings have transcended his fetish over texture and displayed the natural, instinctively correct sense of rhythmic pulse that makes for a great performance. His Barber of Seville, Mahler First Symphony, Beethoven Seventh and Verdi's Macbeth bear repeated hearings. I keep few other Leinsdorf recordings on my shelf.

Now we have a new sound from Boston and Chicago. It is not, however, so much a new sound of the conductor overconcerned with that aspect, but a sound determined by the recording companies, DGG and Decca. Each has brought to its new base an attitude towards recording that is quite different from that of their common predecessor, RCA Victor.

Victor always worked for what might be called an idealized conception of the sound of the orchestra. This sound is not what one hears in the concert hall, but it is what the recording company thinks might be heard by an auditor in the best seat in a house filled so as to achieve an ideal reverberation time. Since the living room is not a concert hall, the recording company must transform it into an ideal listening room.

Deutsche Grammophon and Decca believe, as I, that one comes closest to a natural acoustic sound by recording the orchestra as it sounds in performance. If the living room is not ideal it, not the recording, should be changed. The only question that then remains is, where does one get the most natural sound.

RCA's sound was decidedly first row center. It "overstated" the music, placing the listener almost on the conductor's podium. London has moved back in the auditorium several rows, yet has gained in true impact. I have never before heard the Chicago Symphony sound so magnificent. DGG has chosen at least two perspectives for their initial Boston releases, one for the BSO, another for Pops.

The Pops sound is simply perfection. When I was recording in Boston in the late fifties and early sixties, I tried to achieve exactly what I hear in the album "Fabulous Broadway" (Polydor 24-5003). It is very close to the sound that emanated from the Symphony Hall stage just after new AKG microphones were installed for the stereo broadcasts about eight years ago. The Pops sounds fantastically brilliant in an acoustic of utmost clarity with broad stereo spread that is stunning; like a Pops night sans coughs, applause and popping champagne corks. Fiedler presents medleys from Hair, Fiddler on the Roof, Man of La Mancha and Company. DGG lists all the members of the Pops and, in a gesture that ought to be repeated elsewhere, even gives the numbers of the original Broadway cast recordings of these shows by competing record companies!

Many readers find, the BSO sound hard to adjust to on a first auditing. The perspective is that of a seat far back in Symphony Hall, yet perfectly natural from that viewpoint. This serves the music; Debussy's Nocturnes and Ravel's Second Daphnis and Chloe Suite with the Pavane pour une Infante defunte (2530 038) on a disc with Claudio Abbado as conductor, and Charles Ives' Three Places in New England coupled to Carl Ruggles' Sun-treader conducted by Michael Tilson Thomas.

One should have, perhaps, expected this change. A comparison of Munch's two recordings of the Berlioz Requiem is enlightening in this respect. The RCA set in front row center BSO, the DGG is tenth row BRO (Bavarian Radio Orchestra). I prefer the latter. We will have to wait on later releases to see if this is to be a permanent DGG perspective or if other "brighter" works will command a different approach.

One will also have to wait to see who else DGG records with the BSO. Their gesture of including Michael Tilson Thomas in their first Boston release will be commended by some. Others will wonder if DGG has not already exhausted the youthful conductor's repertory. I will hold my breath, for Thomas is not a Bernstein taking over from a Bruno Walter, nor ever a Bernard Haitink from a van Beinum. I wish him well, but have my doubts.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 12 1970

Classical Recordings—

Poetic Joys Of Drink And Love

By DELOS SMITH

NEW YORK (UPI) —In their sweet parting after decades-long togetherness, conservative old RCA and staid old Boston Symphony share a bit of pornography. It illustrates one of RCA's last recordings of the Boston Symphony, which is of Carl Orff's "Carmina Burana," with Seiji Ozawa conducting (3161).

This is the long-hair piece which the long-hair, rock generation finds sensual, as indeed it is, since it is a setting of ancient poetic texts given to the joys of drink and love. One Orff incident is illustrated on the cover. It couldn't be called hardcore pornography but both RCA and the Boston would have been revulsed by its explicitnesss not many years ago. How times have changed!

HOUR
NORWALK, CONN.
(E) 22,150

NOV 13 1970

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 125,376 SUN. 273,394

NOV 29 1970

Musicals

There is a maximum of enthusiasm and skill in the exposition Arthur Fiedler and the Boston Pops give to tunes from four musicals, "Hair," "Fiddler on the Roof," "Man of La Mancha" and "Company" for Polydor (24-5003).

Symphony treatment of "Acquarius," of "Matchmaker," of "Dulcinea" and of "Another Hundred People" is interesting at worst and on this one it is fetching.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 442,000

OCT 31 1970

CUE
NEW YORK, N. Y.
W. 244,000

NOV 7 1970

When the Boston Symphony, one of the half-dozen greatest orchestras in the world, concluded its long association with RCA and signed with Deutsche Grammophon, another of the most distinguished audio labels in the world, music headines were made. Naturally, early fruits of this international partnership make record news, and the news is good. The most arresting of these features the highly gifted young associate conductor of the Bostonians, Michael Tilson Thomas. He leads an opalescent yet translucent performance of Charles Ives's "Three Places in New England," paired, to the latter's disadvantage, with Carl Ruggles' rough-and-ready, rough-textured "Sun-treader" *(Deutsche Grammophon S-2530 048)*. Mr. Thomas is about as "in" as a *wunderkind* can get. . . . Claudio Abbado shepherds the properly brilliant Bostonians in some silken readings of French repertory works already more than adequately recorded—Debussy's "Nocturnes," Ravel's second Daphnis and Chloe Suite and the "Pavane pour une Infante défunte" *(Deutsche Grammophon S-2530 038)*. Incidentally, in preparing what I intended to be a spirited defense of the presumably collapsing classical-record market a few weeks ago, I misinterpreted a certain verbal statement made to me in good faith, and implied that DGG was flying the Boston Symphony to Europe for recording sessions. Not so. DGG rather has flown technicians and tons of equipment to Symphony Hall in Boston, where a studio has been built as an evidence of its faith in the BSO. I'm sorry for my inaccuracy and take joy in the faith.

Hindemith: *Kleine Kammermusik* (Op. 24, No. 2). Boston Symphony Chamber Players. **Milhaud:** *Pastorale.* **Schubert:** Trio in B flat (Op. 99). RCA stereo, LSC 3166, $5.98.

There is nothing but virtue in the fulfillment of Hindemith's purpose in his five contrasted movements. However, that is not praise so much as verification of the results to be expected from an ensemble whose components include R. Gomberg, oboe; G. Cioffi, clarinet; S. Walt, bassoon; D. A. Dwyer, flute; and John Stagliano, horn—the prime players of their instruments in the Boston Symphony Orchestra. As much may be said for the delightful *Pastorale* of Milhaud whose performers may be—the attributions are vague on this point—Messrs. Gomberg, Cioffi, and Walt. At least they are the ones in the listing who play (well) the instruments for which the work is scored. A rather different thing, however, is the Schubert Trio, for which the string players are Joseph Silverstein, concertmaster of the BSO, and Jules Eskin, its first cellist. There being no pianist, as such, in the orchestra, Claude Frank has been enlisted as "guest artist." An excellent technician and a particularly able chamber music player, Frank's choice is, abstractly, good. But he produces nothing personal to the Boston Symphony Orchestra, nor does the work really belong in a context of such values. It is clean, affectionate, sophisticated Schubert that he produces with Silverstein and Eskin, a little inclined toward the academic in its unvarying concern for every marking and detail in the score. The inclusion of them is applaudable, but one would prefer to have them integrated into an overall conception that sweeps on irresistibly, rather than observed as so many stop signs, red lights, and crossing markings on the way home. Fine sound.

DISCUSSIONS

THE BEST NEW LPs, CASSETTES & CARTRIDGES

BY ROY HEMMING, DAVE FINKLE, BUD SCOPPA

3

Ives: 3 Places in New England; Ruggles: Sun-Treader—Michael Tilson Thomas, Boston Symphony Orchestra [*Deutsche Grammophon 2530048*]

Not since Leonard Bernstein in the 1940's has a young American conductor bowled over the musical Establishment as completely as 25-year-old Michael Tilson Thomas. After a dramatic, last-minute substitution last fall for the ailing regular conductor of the Boston Symphony, the young Californian went on to conduct 30 other BSO concerts to tremendous acclaim — and to make the orchestra's first recording under its new contract with Deutsche Grammophon. The result of the latter is a triumph for Thomas, for the Boston Symphony, and for Deutsche Grammophon.

Charles Ives' *3 Places in New England* is one of the most profoundly piercing inquiries into Americana by any composer. Completed in 1914, it was ahead of its time then, and is still too rarely performed. It is a complex work, both musically and psychologically — by turns shatteringly dramatic and wildly irreverent. It combines bits of old popular songs, hymns, and patriotic marches, and sometimes goes off in several directions at once. Thomas's performance is stunning. He gives parts of the "Putnam's Camp at Redding, Conn." section a more naturally "swinging" jazziness than Ormandy's earlier recording. And the final "Housatonic at Stockbridge" is powerfully performed and beautifully recorded.

Paul J. Hoeffler photo
Thomas: a triumph

Ruggles' symphonic poem *Sun-Treader* (1932) was inspired by Robert Browning's tribute to Shelley in the poem *Pauline* ("Light and Life be thine forever . . ."). One critic has aptly described *Sun-Treader* as having "the remarkable effect of being composed in densities and intensities of sound. The piece is blocked out in rising and falling lines . . . that well up like the rocky contours of a giant landscape." Thomas and the BSO give it a superbly strong, intense performance. (R.H.)

SCHOLASTIC VOICE
NEW YORK, N.Y.
W. - CIRC. N. A/AIL.

NOV 2 1970

Robert Marsh/Music

BSO on DGG! Great expectations!

Ever since it first arrayed itself before the recording horn 54 years ago with the aristocratic Karl Muck conducting, the Boston Symphony Orchestra has been closely associated with the Victor Talking Machine Co. and its corporate successors.

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Even so, the Ives-Ruggles record wins my special regard. For a German company to begin its American affiliation by choosing a young American conductor to lead American music reflects a degree of sophistication and cultural commitment I must respect. Moreover it's a sensational record, two powerful scores, with the Ruggles a work as solid and gaunt as the granite in the New England hills. This is music not only made in America, but made here in a way it could be made nowhere else.

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125

NOV 15 1970

Records in Review

New Sounds in Boston and Chicago

By WILLIAM A. STORRER

What kind of sound perspective is right for a symphony orchestra? This question has bothered auditors and recording engineers for many years. Now, courtesy of Deutsche Grammophon and British Decca (London in the U.S.) we can hear a whole new approach that perfectly fits the conditions of the individual recording.

When Erich Leinsdorf became music director of the Boston Symphony, he devoted much time to "changing the sound of the ensemble." He spoke of how music was rooted in the fundamental of the harmonic superstructure. Soon the bright French sound of Munch was replaced with a darker, so-called mid-European, sound of Leinsdorf.

As a critic I had much to dislike in this change, not for what it was, but for the attitude it represented. The sound, itself, was good. But the sound at any given moment in a symphony cannot alone produce a satisfying performance. It is the succession of sounds that makes the work and the performance, and this is rhythm. Conductors with a great sense of rhythmic structure in the long run seem to come out ahead of those who concentrate on texture. Ernest Ansermet was the conductor whose exception proves the rule of Toscanini, Szell, van Beinum, Koussevitzky, Bernstein, Munch, Karajan, Solti and so many others.

Few Leinsdorf recordings have transcended his fetish over texture and displayed the natural, instinctively correct sense of rhythmic pulse that makes for a great performance. His Barber of Seville, Mahler First Symphony, Beethoven Seventh and Verdi's Macbeth bear repeated hearings. I keep few other Leinsdorf recordings on my shelf.

Now we have a new sound from Boston and Chicago. It is not, however, so much a new sound of the conductor overconcerned with that aspect, but a sound determined by the recording companies, DGG and Decca. Each has brought to its new base an attitude towards recording that is quite different from that of their common predecessor, RCA Victor.

Victor always worked for what might be called an idealized conception of the sound of the orchestra. This sound is not what one hears in the concert hall, but it is what the recording company thinks might be heard by an auditor in the best seat in a house filled so as to achieve an ideal reverberation time. Since the living room is not a concert hall, the recording company must transform it into an ideal listening room.

Deutsche Grammophon and Decca believe, as I, that one comes closest to a natural acoustic sound by recording the orchestra as it sounds in performance. If the living room is not ideal it, not the recording, should be changed. The only question that then remains is, where does one get the most natural sound.

RCA's sound was decidedly first row center. It "overstated" the music, placing the listener almost on the conductor's podium. London has moved back in the auditorium several rows, yet has gained in true impact. I have never before heard the Chicago Symphony sound so magnificent. DGG has chosen at least two perspectives for their initial Boston releases, one for the BSO, another for Pops.

The Pops sound is simply perfection. When I was recording in Boston in the late fifties and early sixties, I tried to achieve exactly what I hear in the album "Fabulous Broadway" (Polydor 24-5003). It is very close to the sound that emanated from the Symphony Hall stage just after new AKG microphones were installed for the stereo broadcasts about eight years ago. The Pops sounds fantastically brilliant in an acoustic of utmost clarity with broad stereo spread that is stunning; like a Pops night sans coughs, applause and popping champagne corks. Fiedler presents medleys from Hair, Fiddler on the Roof, Man of La Mancha and Company. DGG lists all the members of the Pops and, in a gesture that ought to be repeated elsewhere, even gives the numbers of the original Broadway cast recordings of these shows by competing record companies!

Many readers find, the BSO sound hard to adjust to on a first auditing. The perspective is that of a seat far back in Symphony Hall, yet perfectly natural from that viewpoint. This serves the music; Debussy's Nocturnes and Ravel's Second Daphnis and Chloe Suite with the Pavane pour une Infante defunte (2530 038) on a disc with Claudio Abbado as conductor, and Charles Ives' Three Places in New England coupled to Carl Ruggles' Sun-treader conducted by Michael Tilson Thomas.

One should have, perhaps, expected this change. A comparison of Munch's two recordings of the Berlioz Requiem is enlightening in this respect. The RCA set in front row center BSO, the DGG is tenth row BRO (Bavarian Radio Orchestra). I prefer the latter. We will have to wait on later releases to see if this is to be a permanent DGG perspective or if other "brighter" works will command a different approach.

One will also have to wait to see who else DGG records with the BSO. Their gesture of including Michael Tilson Thomas in their first Boston release will be commended by some. Others will wonder if DGG has not already exhausted the youthful conductor's repertory. I will hold my breath, for Thomas is not a Bernstein taking over from a Bruno Walter, nor ever a Bernard Haitink from a van Beinum. I wish him well, but have my doubts.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 12 1970

Classical Recordings—

Poetic Joys Of Drink And Love

By DELOS SMITH

NEW YORK (UPI) —In their sweet parting after decades-long togetherness, conservative old RCA and staid old Boston Symphony share a bit of pornography. It illustrates one of RCA's last recordings of the Boston Symphony, which is of Carl Orff's "Carmina Burana," with Seiji Ozawa conducting (3161).

This is the long-hair piece which the long-hair, rock generation finds sensual, as indeed it is, since it is a setting of ancient poetic texts given to the joys of drink and love. One Orff incident is illustrated on the cover. It couldn't be called hardcore pornography but both RCA and the Boston would have been revulsed by its explicitnesss not many years ago. How times have changed!

HOUR
NORWALK, CONN.
(E) 22,150

NOV 13 1970

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 125,376 SUN. 272,391

NOV 29 1970

Musicals

There is a maximum of enthusiasm and skill in the exposition Arthur Fiedler and the Boston Pops give to tunes from four musicals, "Hair," "Fiddler on the Roof," "Man of La Mancha" and "Company" for Polydor (24-5003).

Symphony treatment of "Acquarius," of "Matchmaker," of "Dulcinea" and of "Another Hundred People" is interesting at worst and on this one it is fetching.

When the Boston Symphony, one of the half-dozen greatest orchestras in the world, concluded its long association with RCA and signed with Deutsche Grammophon, another of the most distinguished audio labels in the world, music headines were made. Naturally, early fruits of this international partnership make record news, and the news is good. The most arresting of these features the highly gifted young associate conductor of the Bostonians, Michael Tilson Thomas. He leads an opalescent yet translucent performance of Charles Ives's "Three Places in New England," paired, to the latter's disadvantage, with Carl Ruggles' rough-and-ready, rough-textured "Sun-treader" *(Deutsche Grammophon S-2530 048)*. Mr. Thomas is about as "in" as a *wunderkind* can get. . . . Claudio Abbado shepherds the properly brilliant Bostonians in some silken readings of French repertory works already more than adequately recorded—Debussy's "Nocturnes," Ravel's second Daphnis and Chloe Suite and the "Pavane pour une Infante défunte" *(Deutsche Grammophon S-2530 038)*. Incidentally, in preparing what I intended to be a spirited defense of the presumably collapsing classical-record market a few weeks ago, I misinterpreted a certain verbal statement made to me in good faith, and implied that DGG was flying the Boston Symphony to Europe for recording sessions. Not so. DGG rather has flown technicians and tons of equipment to Symphony Hall in Boston, where a studio has been built as an evidence of its faith in the BSO. I'm sorry for my inaccuracy and take joy in the faith.

CUE
NEW YORK
W. 216

NOV 2 1970

OCT 1 1970

Hindemith: *Kleine Kammermusik* (Op. 24, No. 2). Boston Symphony Chamber Players. **Milhaud:** *Pastorale.* **Schubert:** Trio in B flat (Op. 99). RCA stereo, LSC 3166, $5.98.

There is nothing but virtue in the fulfillment of Hindemith's purpose in his five contrasted movements. However, that is not praise so much as verification of the results to be expected from an ensemble whose components include R. Gomberg, oboe; G. Cioffi, clarinet; S. Walt, bassoon; D. A. Dwyer, flute; and John Stagliano, horn—the prime players of their instruments in the Boston Symphony Orchestra. As much may be said for the delightful *Pastorale* of Milhaud whose performers may be—the attributions are vague on this point—Messrs. Gomberg, Cioffi, and Walt. At least they are the ones in the listing who play (well) the instruments for which the work is scored. A rather different thing, however, is the Schubert Trio, for which the string players are Joseph Silverstein, concertmaster of the BSO, and Jules Eskin, its first cellist. There being no pianist, as such, in the orchestra, Claude Frank has been enlisted as "guest artist." An excellent technician and a particularly able chamber music player, Frank's choice is, abstractly, good. But he produces nothing personal to the Boston Symphony Orchestra, nor does the work really belong in a context of such values. It is clean, affectionate, sophisticated Schubert that he produces with Silverstein and Eskin, a little inclined toward the academic in its unvarying concern for every marking and detail in the score. The inclusion of them is applaudable, but one would prefer to have them integrated into an overall conception that sweeps on irresistibly, rather than observed as so many stop signs, red lights, and crossing markings on the way home. Fine sound.

DISCUSSIONS

THE BEST NEW LPs, CASSETTES & CARTRIDGES

BY ROY HEMMING, DAVE FINKLE, BUD SCOPPA

Ives: 3 Places in New England; Ruggles: Sun-Treader—Michael Tilson Thomas, Boston Symphony Orchestra [*Deutsche Grammophon 2530048*]

Not since Leonard Bernstein in the 1940's has a young American conductor bowled over the musical Establishment as completely as 25-year-old Michael Tilson Thomas. After a dramatic, last-minute substitution last fall for the ailing regular conductor of the Boston Symphony, the young Californian went on to conduct 30 other BSO concerts to tremendous acclaim — and to make the orchestra's first recording under its new contract with Deutsche Grammophon. The result of the latter is a triumph for Thomas, for the Boston Symphony, and for Deutsche Grammophon.

Charles Ives' *3 Places in New England* is one of the most profoundly piercing inquiries into Americana by any composer. Completed in 1914, it was ahead of its time then, and is still too rarely performed. It is a complex work, both musically and psychologically — by turns shatteringly dramatic and wildly irreverent. It combines bits of old popular songs, hymns, and patriotic marches, and sometimes goes off in several directions at once. Thomas's performance is stunning. He gives parts of the "Putnam's Camp at Redding, Conn." section a more naturally "swinging" jazziness than Ormandy's earlier recording. And the final "Housatonic at Stockbridge" is powerfully performed and beautifully recorded.

Paul J. Hoeffler photo
Thomas: a triumph

Ruggles' symphonic poem *Sun-Treader* (1932) was inspired by Robert Browning's tribute to Shelley in the poem *Pauline* ("Light and Life be thine forever . . ."). One critic has aptly described *Sun-Treader* as having "the remarkable effect of being composed in densities and intensities of sound. The piece is blocked out in rising and falling lines . . . that well up like the rocky contours of a giant landscape." Thomas and the BSO give it a superbly strong, intense performance. (R.H.)

SCHOLASTIC DANCE
NEW YORK
W.-C.

NOV 2 1970

Robert Marsh/Music

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CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125

NOV 15 1970

DISC-COURSE

Rubinstein performs at Post Jan. 29

by BOB BERNSTEIN

BEETHOVEN: Piano Concerto No. 1 in C, Op. 15. Artur Rubinstein, piano. Boston Symphony Orchestra Erich Leinsdorf, cond. RCA Victor LSC-3013.

With this release, Rubinstein is only one concerto shy of completing a second Beethoven concerto cycle in the stereo era (the first cycle had Josef Krips and the Symphony of the Air as Rubinstein's collaborators). The Op. 15 is beautifully played, exhibiting all of the well-seasoned latter-day Rubinstein characteristics: more reserve than romanticism, more elegance than brio, more pearly suavity than passion. All the miraculous tone and singing rhythm that is the Rubinstein hallmark is here, even though Beethoven himself may be largely missing. (Long Islanders still have an opportunity to hear Rubinstein in recital at C.W. Post Center Auditorium on Friday night, January 29 at 8:40. (Remaining tickets are $9, obtainable by writing to Island Concert Hall, Inc., Box 372, Roslyn Heights, N.Y. 11577 or phoning MA 1-4444.)

L I COMMERCIAL REVIEW
SYOSSET, N.Y
D. CIRC. N.AVAIL

DEC 29 1970

Disc Course

Something Different By Boston Symphony

By Bert Willard
News-Press Staff Writer

Parting is such sweet sorrow — or is it?

Not too long ago, RCA Victor severed its hallowed ties with an old friend, the Boston Symphony. That doesn't mean you won't be seeing any more RCA recordings of the Boston orchestra. Far from it — there is a backlog of material in the vaults, enough to fill the record store shelves for months to come.

Before they parted, the Boston Symphony under "mod" Seiji Ozawa came up with Carl Orff's "Carmina Burana" on the RCA label (RCA Victor 3161). And to push sales of this classic, RCA even stooped to sensationalism, emphasizing the rather pornagraphic (?) nature of the lyrics which Orff used as a setting for this cantata based on the joys of carousing and erotic and sensual love.

It's not hardcore porno, to be sure, but it's a far cry from the kind of stuff RCA formerly recorded — and Orff's music, as well as the texts, appeal to the rock generation which has discovered eroticism and the joys of living — and loving — are not exactly new.

Ozawa does a firstrate job on the musical end of this production — and the sound is better than average.

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 38,000 S. 41,000

DEC 5 1970

Seiji Ozawa's Stravinsky

Ozawa's Stravinsky

Stravinsky: "Firebird Suite," "Petrouchka;" Seiji Ozawa, the Boston Symphony Orchestra.

When Ballet Russe director Diaghilev commissioned "Firebird," the work was intended as a gift to his now legendary student, Vaslav Nijunsky.

But "Firebird," along with "Rite of Spring" and "Petrouchka" have, in less than a century, been entrenched in standard ballet repertory around the globe.

Once shocking. (many insisted Stravinsky was a "witchdoctor of sound"), the trio now seem almost melodic when compared to recent 20th century works.

And two of the three are offered on this RCA release under the brilliant baton of Swiji Ozawa.

From "Firebird," the offering includes the Introduction, Firebird's Dance and Variation, Khorovod of the Princesses, Infernal Dance of Kastchei, Lullaby and Finale.

All that's missing as Ozawa pounds to his pulsating climax is Tamara Karsavina.

Little wonder the diva clung to the role as another woman might jealously guard her child.

The power of the "Firebird" is neutralized by the bittersweet delivery of "Petrouchka."

Admittedly, firebirds and magical feathers may not have universal appeal, but hopeless love and futility do. And the composer echoed the inevitability of this theme's appeal when he said he had discovered "Petrouchka, the immortal, wretched hero of every fair the world over."

Stravinsky's music and protagonist are fused in the outrageous, yet poignant score.

Brought to life for a few blazing moments, the puppet dances, loves and dies from an overdose of his own emotion.

Stravinsky's "Petrouchka" is all of us.

The recording is of the composer's 1947 revision of the score.

CHARLESTON W. VA.
GAZETTE-MAIL
SUN. 107,000

DEC 27 1970

Triple-Header Presented by Chamber Group

By MARC S. TASLITT

Boston Symphony Chamber Players: Schubert Trio, op. 99 (Claude Frank, piano); Milhaud Pastorale for Oboe, Clarinet, and Bassoon; Hindemith Kleine Kammermusik, op. 24, no. 2 for wind quintet. RCA LSC-3166.

Making a recording such as this is a worthwhile contribution to the ever-growing number of chamber music "variety packages," both for the selections offered and for the quality of the playing and interpretation.

The Schubert has been re-examined, with emphasis on total, continuous lyricism throughout. If the first movement tempo seems overly slow to some listeners, I suggest listening as though you have never heard it before, and as though countless trio players have not run rough-shod over its endless beauty. An extremely tasteful performance.

The Milhaud piece, in A-B-A (quasi Sonata) form, is a delightful and interesting blend of instruments, as well as a blend of 20th Century and neo-Renaissance sounds. The grace and charm of the writing are purely represented in the playing.

The same may be said of the playing in the Hindemith, although there is far more contrapuntal intricacy and rhythmic variety in this work. The logical chain of events is clearly understandable in this performance, with all the artists playing immaculately as individuals, and yet completely integrated as a whole.

This work is one of the finest in the wind quintet medium, and is a much-appreciated addition to a completely fine disc.

* * *

The Wichita Sunday
Eagle and Beacon
WICHITA, KANS.
SUN. 171,019

DEC 20 1970

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 121

JAN 10 1971

STRAVINSKY: Suite from *The Firebird; Petrouchka* (complete). Boston Symphony Orchestra, Seiji Ozawa conducting. RCA *LSC-3167 (S).*

As might be expected, Ozawa conducts lively and exciting readings of these two war horses. Yet the results are curiously unmoving compared to such maestros as Ansermet and Monteux. Ozawa seems primarily concerned about bowling the listener over with sumptuous sound. With the aid of the brilliant Boston Symphony Orchestra, this is not too hard to do. Has this ensemble ever sounded bad on records? Not in my experience. The recorded sound is absolutely stunning and the surfaces are much better than the usual RCA product. If only Ozawa had gotten beneath the surface of these works, this would be quite a noteworthy record.

—Michael Mark

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1971

Christmas Album Has Holiday Joy

One of the Christmas albums with a lot of holiday spirit and joy is the two-LP set, "The American Family Album of Favorite Christmas Music," a reissue, on RCA. This has the Boston Pops on two sides and the Robert Shaw Chorale on two. The Boston Pops has a side for six bright songs, like "Parade of the Wooden Soldiers" and "Sleigh-Ride;" and a side for "Nutcracker" experts, "Sleigh Ride" as written by Mozart, and the dream from "Hansel and Gretel."

The Robert Shaw Chorale has a side for carols and liner notes explain their origins, with more of them from America than we had realized, and a side for exerpts from Handel's "Messiah." The sound and the execution is excellent on this album.

Polydor, the label the Boston Pops is with now, has issued "A Christmas Festival" conducted by Arthur Fielder.

It starts with a 10-minute medley of carols, arranged by Leroy Anderson. There's nothing flashy in this, in fact the arrangements are quite subtle. It would be quality background music for an open house. Also on the album are Bach's lovely "Shepherd's Pastorale" and an instrumental "Hallelujah Chorus."

STAUNTON, VA.
NEWS-LEADER
S. 15,000

DEC 6 1970

DVOŘÁK: *Symphony No. 9, in E Minor, Op. 95 ("From the New World"); Carnival Overture, Op. 92.* Boston Symphony Orchestra, Arthur Fiedler cond. RCA LSC 3134 $5.98.

Performance: Spirited
Recording: Bright

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Fiedler's way with the "New World" is unfussy and spirited in the dramatic episodes, affectionate in the lyrical ones. The *Carnival* Overture reading that concludes the disc is a rouser. My only reservation about the performance of the symphony is Fiedler's curious failure to realize to its fullest dramatic potential the mighty outburst in the slow movement just before the reprise of the familiar main theme. This is a splendidly bright and full-bodied recording, but a mite brassy at times. *D.H.*

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

DEC 1970

The Mating Of BSO And DGG

By ABRAM CHIPMAN

RECORDS

Retrospectively, the most unique happening in recorded classical music during the past year or two has been the big American orchestras' big label switch. Philadelphia came full circle from Columbia back to RCA. Angel-EMI took out a loan on Cleveland and Chicago. More recently, the latter assemblage was introduced to London FFRR under their new music director, Georg Solti, and that combination's pair of Mahler albums will be discussed ere long in this column.

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New England Theme

The Yankee program couples Charles Ives' "Three Places in New England" with Carl Ruggles' "Sun Treader." The "Three Places" certainly deserved a recording by the Bostonians, since the subject of the first movement ("St. Gaudens at Boston Common") is located a mere five subway stops from Symphony Hall (the other places are Redding, Conn. and Stockbridge, Mass.). The performance under young Michael Tillson Thomas (now the orchestra's Associate Music Director) has all the brash enthusiasm one would hope for, along with a degree of poetical flavor I didn't find in Ormandy's thrice-issued reading for Columbia. In Vermonter Ruggles' epochal tone poem, the intensity, power and executive brilliance of the present realization likewise supersedes a Columbia rival—by a pickup group under Zoltan Rozsnyai. Each work is an ideal place to begin learning about two of American music's most rugged and uncompromising geniuses, which is to say this record is one of the basic repertory items!

For the French collection, the orchestra, joined by the New England Conservatory Chorus, is under guest conductor Claudio Abbado. Ravel's Second Suite from "Daphis et Chloe" and the "Pavane" is combined with Debussy's "Three Nocturnes." By Munch and Monteux (to say nothing of Ansermet and Boulez) standards, Signor Abbado is far from the ultimate stylist for this repertoire —wind and percussion details are incredibly good, the sounds are pretty, but a prevalent fuzziness and under-articulation prevails that suggest the usual tourist's view of the impressionistic world, rather than the seasoned appreciation of the long-time resident. The BSO responds well to Abbado, nonetheless (they're getting together before the mikes again next month), but hardly with the polish and tone of their prime (cf. the Koussevitsky "Daphnis" suite, a great recording of a quarter-century ago that RCA would do well to issue on Victrola if it felt like pulling rank).

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* * *

THE TROY RECORD
TROY, N. Y.
D. 8,245

JAN 23 1971

DISC-COURSE

Rubinstein performs at Post Jan. 29

by BOB BERNSTEIN

L I COMMERCIAL REVIEW
SYOSSET, N.Y
D. CIRC. N. AVAIL

DEC 29 1970

BEETHOVEN: Piano Concerto No. 1 in C, Op. 15. Artur Rubinstein, piano. Boston Symphony Orchestra Erich Leinsdorf, cond. RCA Victor LSC-3013.

With this release, Rubinstein is only one concerto shy of completing a second Beethoven concerto cycle in the stereo era (the first cycle had Josef Krips and the Symphony of the Air as Rubinstein's collaborators). The Op. 15 is beautifully played, exhibiting all of the well-seasoned latter-day Rubinstein characteristics: more reserve than romanticism, more elegance than brio, more pearly suavity than passion. All the miraculous tone and singing rhythm that is the Rubinstein hallmark is here, even though Beethoven himself may be largely missing. (Long Islanders still have an opportunity to hear Rubinstein in recital at C.W. Post Center Auditorium on Friday night, January 29 at 8:40. (Remaining tickets are $9, obtainable by writing to Island Concert Hall, Inc., Box 372, Roslyn Heights, N.Y. 11577 or phoning MA 1-4444.)

Seiji Ozawa's Stravinsky

Ozawa's Stravinsky

Stravinsky: "Firebird Suite," "Petrouchka;" Seiji Ozawa, the Boston Symphony Orchestra.

When Ballet Russe director Diaghilev commissioned "Firebird." the work was intended as a gift to his now legendary student, Vaslav Nijunsky.

But "Firebird," along with "Rite of Spring" and "Petrouchka" have, in less than a century, been entrenched in standard ballet repertory around the globe.

Once shocking. (many insisted Stravinsky was a "witchdoctor of sound"), the trio now seem almost melodic when compared to recent 20th century works.

And two of the three are offered on this RCA release under the brilliant baton of Swiji Ozawa.

From "Firebird," the offering includes the Introduction, Firebird's Dance and Variation, Khorovod of the Princesses, Infernal Dance of Kastchei, Lullaby and Finale.

All that's missing as Ozawa pounds to his pulsating climax is Tamara Karsavina.

Little wonder the diva clung to the role as another woman might jealously guard her child.

The power of the "Firebird" is neutralized by the bittersweet delivery of "Petrouchka."

Admittedly, firebirds and magical feathers may not have universal appeal, but hopeless love and futility do. And the composer echoed the inevitability of this theme's appeal when he said he had discovered "Petrouchka, the immortal, wretched hero of every fair the world over."

Stravinsky's music and protagonist are fused in the outrageous, yet poignant score.

Brought to life for a few blazing moments, the puppet dances, loves and dies from an overdose of his own emotion.

Stravinsky's "Petrouchka" is all of us.

The recording is of the composer's 1947 revision of the score.

CHARLESTON W. VA.
GAZETTE-MAIL
SUN. 107,000

DEC 27 1970

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BOLLSTER
NEW HAVEN, CONN.
(F) 122,575 (S) 121

JAN 10 1971

Disc Course

Something Different By Boston Symphony

By Bert Willard
News-Press Staff Writer

Parting is such sweet sorrow — or is it?

Not too long ago, RCA Victor severed its hallowed ties with an old friend, the Boston Symphony. That doesn't mean you won't be seeing any more RCA recordings of the Boston orchestra. Far from it — there is a backlog of material in the vaults, enough to fill the record store shelves for months to come.

Before they parted, the Boston Symphony under "mod" Seiji Ozawa came up with Carl Orff's "Carmina Burana" on the RCA label (RCA Victor 3161). And to push sales of this classic, RCA even stooped to sensationalism, emphasizing the rather pornagraphic (?) nature of the lyrics which Orff used as a setting for this cantata based on the joys of carousing and erotic and sensual love.

It's not hardcore porno, to be sure, but it's a far cry from the kind of stuff RCA formerly recorded — and Orff's music, as well as the texts, appeal to the rock generation which has discovered eroticism and the joys of living — and loving — are not exactly new.

Ozawa does a firstrate job on the musical end of this production — and the sound is better than average.

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 36,000 S. 41,000

DEC 5 1970

Triple-Header Presented by Chamber Group

By MARC S. TASLITT

Boston Symphony Chamber Players: Schubert Trio, op. 99 (Claude Frank, piano); Milhaud Pastorale for Oboe, Clarinet, and Bassoon; Hindemith Kleine Kammermusik, op. 24, no. 2 for wind quintet. RCA LSC-3166.

Making a recording such as this is a worthwhile contribution to the ever-growing number of chamber music "variety packages," both for the selections offered and for the quality of the playing and interpretation.

The Schubert has been re-examined, with emphasis on total, continuous lyricism throughout. If the first movement tempo seems overly slow to some listeners, I suggest listening as though you have never heard it before, and as though countless trio players have not run rough-shod over its endless beauty. An extremely tasteful performance.

The Milhaud piece, in A-B-A (quasi Sonata) form, is a delightful and interesting blend of instruments, as well as a blend of 20th Century and neo-Renaissance sounds. The grace and charm of the writing are purely represented in the playing.

The same may be said of the playing in the Hindemith, although there is far more contrapuntal intricacy and rhythmic variety in this work. The logical chain of events is clearly understandable in this performance, with all the artists playing immaculately as individuals, and yet completely integrated as a whole.

This work is one of the finest in the wind quintet medium, and is a much-appreciated addition to a completely fine disc.

* * *

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1971

STRAVINSKY: Suite from *The Firebird; Petrouchka* (complete). Boston Symphony Orchestra, Seiji Ozawa conducting. RCA *LSC-3167 (S).*

As might be expected, Ozawa conducts lively and exciting readings of these two war horses. Yet the results are curiously unmoving compared to such maestros as Ansermet and Monteux. Ozawa seems primarily concerned about bowling the listener over with sumptuous sound. With the aid of the brilliant Boston Symphony Orchestra, this is not too hard to do. Has this ensemble ever sounded bad on records? Not in my experience. The recorded sound is absolutely stunning and the surfaces are much better than the usual RCA product. If only Ozawa had gotten beneath the surface of these works, this would be quite a noteworthy record.

—Michael Mark

The Wichita Sunday
Eagle and Beacon
WICHITA, KANS.
SUN. 171,015

DEC 20 1970

Christmas Album Has Holiday Joy

One of the Christmas albums with a lot of holiday spirit and joy is the two-LP set, "The American Family Album of Favorite Christmas Music," a reissue, on RCA. This has the Boston Pops on two sides and the Robert Shaw Chorale on two. The Boston Pops has a side for six bright songs, like "Parade of the Wooden Soldiers" and "Sleigh-Ride;" and a side for "Nutcracker" experts, "Sleigh Ride" as written by Mozart, and the dream from "Hansel and Gretel."

The Robert Shaw Chorale has a side for carols and liner notes explain their origins, with more of them from America than we had realized, and a side for exerpts from Handel's "Messiah." The sound and the execution is excellent on this album.

Polydor, the label the Boston Pops is with now, has issued "A Christmas Festival" conducted by Arthur Fielder.

It starts with a 10-minute medley of carols, arranged by Leroy Anderson. There's nothing flashy in this, in fact the arrangements are quite subtle. It would be quality background music for an open house. Also on the album are Bach's lovely "Shepherd's Pastorale" and an instrumental "Hallelujah Chorus."

STAUNTON, VA.
NEWS-LEADER
S. 15,000

DEC 6 1970

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STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1970

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* * *

THE TROY RECORD
TROY, N. Y.
D. 8,215

JAN 23 1971

Records in View

Pianos: Their Players and Relatives

By WILLIAM A. STORRER

Some fine playing from the Boston Symphony Chamber Players graces Deutsche Grammophon's first disc with the ensemble (2530 049). Much to this critic's delight is the subtlety of Michael Tilson Thomas. As a pianist he clearly possesses a sensitivity akin to that of the peers whom he accompanies in Debussy's three sonatas, cellist Jules Eskin in the First, flutist Doriot Anthony Dwyer, violinist Burton Fine and harpist Ann Hobson in the Second, and violinist Joseph Silverstein in the Third. Miss Dwyer plays the Syrinx for Flute solo. Everywhere it is Thomas, with seeming perfect sense of rhythm, who creates the tension that makes these performances truly captivating.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 11 1971

REVIEW

An Ideal Tape For Car Stereo

TCHAIKOVSKY: The Nutcracker (Excerpts). Boston Pops, Arthur Fiedler, conductor. RCA Victor Red Seal 8-track cartridge R8S-1169.

"The Nutcracker" is the ideal sort of piece for that 45-minute car trip you have to undertake if you happen to have an 8-track cartridge deck under your dashboard.

There are lots of little pieces, all pleasant to listen to, some familiar, some unfamiliar, and all beautifully caught on this cartridge which makes the Boston Pops sound as magnificent as did the Chicago Symphony in its prime.

—I L.

The Evening Star
WASHINGTON, D. C.
D. 318,026 SUN. 362,408

FEB 11 1971

STRAVINSKY: *The Firebird—Suite (1919 version); Petruchka (1947 version).* Boston Symphony Orchestra, Seiji Ozawa cond. RCA LSC 3167 $5.98, ⓢ R8S 1164 $6.95, ⓒ RK 1164 $6.95.

Performance: **Brilliant but wayward**
Recording: **Very good**

These performances seem to me to exemplify a stage in the distressing progress of Seiji Ozawa from a fresh, vibrant, spontaneously musical talent of exceptional promise to an increasing self-indulgence and disinclination to penetrate the real nature of a score. There is a great deal of brilliant playing on the record, and the direction is obviously strong and enthusiastic. But hardly a single tempo realizes Stravinsky's meticulous markings with any accuracy. Most of Ozawa's speeds are too fast, and the Shrove-Tide Fair in *Petruchka* suffers disastrously from the general sense of haste. Occasionally he errs in the other direction, and in more than one place he distorts the relation between tempos—the clearest example is the Round Dance of the Princesses in *Firebird*, where practically no distinction is made between the passages marked quarter-note 72 and those marked 92.

Textures, too, are often subjected to distortion. At figure 181 in *Petruchka*, near the end of the Wet-Nurses' Dance, the trumpet, marked *mezzo-forte*, is actually louder than the rest of the orchestra, which is meant to be playing *forte*—and in consequence Ozawa's alteration of the trumpet part becomes glaringly evident. Michael Tilson Thomas' piano solo in *Petruchka* is beautifully played, but it too is balanced far more prominently than it ought to be in a number of passages.

For more faithful representations of *Firebird* and *Petruchka*, I suggest Ansermet, Monteux, Stravinsky himself, Bernstein (in *Firebird*), or Rosbaud (in *Petruchka*). The present disc can be regarded only as one gifted but shallow young man's gloss on the music.

B.J.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1971

Classical music still comes first at DDG

By EDWIN SAFFORD

DEUTSCHE GRAMMOPHON Gesellschaft (DGG), the Hanover-based German recording company, made its intentions clear last week that it will not follow the lead of some large domestic companies. It will not, in other words, go after a huge sales market by playing down its classical division in favor of the pop scene.

In the late summer of 1969 it was announced DGG had lured the Boston Symphony Orchestra away from RCA Victor. Under that label the orchestra had performed since 1917 when its first record was cut in Camden, N.J., with Karl Muck directing.

Since then, of course, both the Boston Symphony and the Boston Pops were staples of the RCA catalogue. When announcement came that DGG and its Polydor subsidiary were taking over, the news was greeted with considerable approval. So were the initial recordings released this past fall.

Last week DGG unveiled a symbol of its permanence and determination at Boston's Symphony Hall. This was its recording control room below the building's auditorium. It was designed in cooperation with the acoustical consulting firm, Bolt, Beranek and Newman, Cambridge, Mass.

The installation is in contrast to previous recording methods. In recent years DGG's predecessor rolled out equipment stored in Symphony Hall and set it up in the Ancient Instruments Room, a location which inspired some humor. Tapes were made there, from performances on the auditorium floor, and then equipment was returned to storage.

There are other differences as well. While RCA draped the auditorium with velour curtains, hung from its top balcony, DGG is making more use of Symphony Hall's celebrated acoustical properties.

All DGG employs are several plywood panels situated around the orchestra itself, to direct and reflect sound. The great rectangular room, designed after the old Leipzig (Germany) Gewandhaus by McKim, Meade and White, does the rest to simulate the presence of Symphony Hall in your living room.

While the orchestra plays, down in the control room a DGG engineer and his assistant manipulate the equipment, which is a combination of German and American-made. Beside the engineer, a musical consultant follows the score being performed, beating time carefully, and telephoning up to the conductor after a section of music has been taped.

A further change from previous procedure is that tapes now are edited in Boston. Only when everyone concerned is satisfied with the edited result are tapes sent to Germany for transferral to discs and pre-recorded tapes. Normally, the time from recording session to release for sale takes six months, although it may be shorter.

Thus, you are likely to have a Boston Symphony Orchestra recording, conducted by Claudio Abbado, which includes Scriabine's "Poem of Ecstacy" and the Tchaikovsky "Romeo and Juliet Fantasy Overture", sometime in the summer. These were the works being taped in four channels last Monday. With Scriabine coming back full steam into popularity, and a performance of the "Romeo and Juliet" which should eclipse easily the watery likes of "Love Story," this ought to be general favorite.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 2

FEB 14 1971

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

FEB 6 1971

Classical Scene

By DELOS SMITH

NEW YORK (UPI)

RCA's tardiness in exploiting the Beethoven bicentennial with a deluge of Beethoven recordings probably can be attributed to switching over to its new "dynaflex" disc which is thinner and lighter than the record in general use and almost as flexible as any pancake.

It is pretty to look at, a pleasure to handle. It works well and is silent on a changer in a stack and promises to fulfill the maker's claim that surface noises will be slower to develop with repeated use.

The RCA contribution to the Beethoven 200th birthday observance is magnificent. First, there are recordings of all 32 of the piano sonatas by Artur Schnabel's best known pupil, Claude Frank, on 12 boxed records but marketed under RCA's budget-price label (Victrola 9000).

Then there are recordings of all 16 string quartets plus the "grosse fuge" by the Guarneri Quartet on 11 boxed records which carry RCA's "Red Seal" label (11-100).

Next are all nine of the symphonies performed by the Boston Symphony under Erich Leinsdorf on seven boxed records (Red Seal 6903). Still to come are all five of the piano concertos played by Artur Rubinstein with Leinsdorf and the Bostonian on four boxed records (Red Seal 6417).

Records in View

Pianos: Their Players and Relatives

By WILLIAM A. STORRER

Some fine playing from the Boston Symphony Chamber Players graces Deutsche Grammophon's first disc with the ensemble (2530 049). Much to this critic's delight is the subtlety of Michael Tilson Thomas. As a pianist he clearly possesses a sensitivity akin to that of the peers whom he accompanies in Debussy's three sonatas, cellist Jules Eskin in the First, flutist Doriot Anthony Dwyer, violinist Burton Fine and harpist Ann Hobson in the Second, and violinist Joseph Silverstein in the Third. Miss Dwyer plays the Syrinx for Flute solo. Everywhere it is Thomas, with seeming perfect sense of rhythm, who creates the tension that makes these performances truly captivating.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 11 1971

REVIEW

An Ideal Tape For Car Stereo

TCHAIKOVSKY: The Nutcracker (Excerpts). Boston Pops, Arthur Fiedler, conductor. RCA Victor Red Seal 8-track cartridge R8S-1169.

"The Nutcracker" is the ideal sort of piece for that 45-minute car trip you have to undertake if you happen to have an 8-track cartridge deck under your dashboard.

There are lots of little pieces, all pleasant to listen to, some familiar, some unfamiliar, and all beautifully caught on this cartridge which makes the Boston Pops sound as magnificent as did the Chicago Symphony in its prime.

—I L.

The Evening Star
WASHINGTON, D. C.
D. 318,026 SUN. 362,408

FEB 11 1971

STRAVINSKY: *The Firebird—Suite (1919 version); Petruchka (1947 version).* Boston Symphony Orchestra, Seiji Ozawa cond. RCA LSC 3167 $5.98, ® R8S 1164 $6.95, © RK 1164 $6.95.

Performance: Brilliant but wayward
Recording: Very good

These performances seem to me to exemplify a stage in the distressing progress of Seiji Ozawa from a fresh, vibrant, spontaneously musical talent of exceptional promise to an increasing self-indulgence and disinclination to penetrate the real nature of a score. There is a great deal of brilliant playing on the record, and the direction is obviously strong and enthusiastic. But hardly a single tempo realizes Stravinsky's meticulous markings with any accuracy. Most of Ozawa's speeds are too fast, and the Shrove-Tide Fair in *Petruchka* suffers disastrously from the general sense of haste. Occasionally he errs in the other direction, and in more than one place he distorts the relation between tempos—the clearest example is the Round Dance of the Princesses in *Firebird*, where practically no distinction is made between the passages marked quarter-note 72 and those marked 92.

Textures, too, are often subjected to distortion. At figure 181 in *Petruchka*, near the end of the Wet-Nurses' Dance, the trumpet, marked *mezzo-forte*, is actually louder than the rest of the orchestra, which is meant to be playing *forte*—and in consequence Ozawa's alteration of the trumpet part becomes glaringly evident. Michael Tilson Thomas' piano solo in *Petruchka* is beautifully played, but it too is balanced far more prominently than it ought to be in a number of passages.

For more faithful representations of *Firebird* and *Petruchka*, I suggest Ansermet, Monteux, Stravinsky himself, Bernstein (in *Firebird*), or Rosbaud (in *Petruchka*). The present disc can be regarded only as one gifted but shallow young man's gloss on the music.

B.J.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1971

Classical music still comes first at DDG

By EDWIN SAFFORD

DEUTSCHE GRAMMOPHON Gesellschaft (DGG), the Hanover-based German recording company, made its intentions clear last week that it will not follow the lead of some large domestic companies. It will not, in other words, go after a huge sales market by playing down its classical division in favor of the pop scene.

In the late summer of 1969 it was announced DGG had lured the Boston Symphony Orchestra away from RCA Victor. Under that label the orchestra had performed since 1917 when its first record was cut in Camden, N.J., with Karl Muck directing.

Since then, of course, both the Boston Symphony and the Boston Pops were staples of the RCA catalogue. When announcement came that DGG and its Polydor subsidiary were taking over, the news was greeted with considerable approval. So were the initial recordings released this past fall.

Last week DGG unveiled a symbol of its permanence and determination at Boston's Symphony Hall. This was its recording control room below the building's auditorium. It was designed in cooperation with the acoustical consulting firm, Bolt, Beranek and Newman, Cambridge, Mass.

The installation is in contrast to previous recording methods. In recent years DGG's predecessor rolled out equipment stored in Symphony Hall and set it up in the Ancient Instruments Room, a location which inspired some humor. Tapes were made there, from performances on the auditorium floor, and then equipment was returned to storage.

There are other differences as well. While RCA draped the auditorium with velour curtains, hung from its top balcony, DGG is making more use of Symphony Hall's celebrated acoustical properties.

All DGG employs are several plywood panels situated around the orchestra itself, to direct and reflect sound. The great rectangular room, designed after the old Leipzig (Germany) Gewandhaus by McKim, Meade and White, does the rest to simulate the presence of Symphony Hall in your living room.

While the orchestra plays, down in the control room a DGG engineer and his assistant manipulate the equipment, which is a combination of German and American-made. Beside the engineer, a musical consultant follows the score being performed, beating time carefully, and telephoning up to the conductor after a section of music has been taped.

A further change from previous procedure is that tapes now are edited in Boston. Only when everyone concerned is satisfied with the edited result are tapes sent to Germany for transferral to discs and pre-recorded tapes. Normally, the time from recording session to release for sale takes six months, although it may be shorter.

Thus, you are likely to have a Boston Symphony Orchestra recording, conducted by Claudio Abbado, which includes Scriabine's "Poem of Ecstacy" and the Tchaikovsky "Romeo and Juliet Fantasy Overture", sometime in the summer. These were the works being taped in four channels last Monday. With Scriabine coming back full steam into popularity, and a performance of the "Romeo and Juliet" which should eclipse easily the watery likes of "Love Story," this ought to be general favorite.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 2

FEB 14 1971

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

FEB 6 1971

Classical Scene

By DELOS SMITH

NEW YORK (UPI)

RCA's tardiness in exploiting the Beethoven bicentennial with a deluge of Beethoven recordings probably can be attributed to switching over to its new "dynaflex" disc which is thinner and lighter than the record in general use and almost as flexible as any pancake.

It is pretty to look at, a pleasure to handle. It works well and is silent on a changer in a stack and promises to fulfill the maker's claim that surface noises will be slower to develop with repeated use.

The RCA contribution to the Beethoven 200th birthday observance is magnificent. First, there are recordings of all 32 of the piano sonatas by Artur Schnabel's best known pupil, Claude Frank, on 12 boxed records but marketed under RCA's budget-price label (Victrola 9000).

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ORCHESTRA AND PERSONNEL PUBLICITY

$50,000 Birthday Gift For Boston Symphony

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

OCT 7 1970

GRANTS AND AWARDS — The Charles E. Merrill Trust has announced a grant of $50,000 to the Boston Symphony Orchestra in conjunction with the Orchestras 90th anniversary fund drive, which has an overall goal of $6 million to be raised by the end of the 1970-71 season. The grant is to be used at the discretion of the Orchestras trustees.

The Ford Foundation has announced grants totalling $ million for support of the arts and humanistic scholarship. Among organizations receiving recognition is the Kodaly Institute of Wellesley which was awarded $298,265. Organized in 1969 with the assistance of an earlier Ford grant, the Institute is developing a program to foster musical literacy and proficiency among school children.

OPPORTUNITIES for singers and instrumentalists — Various local orchestras and choral groups have announced openings for singers and instrumentalists for the coming season. The degree of musical proficiency required varies with each group, and interested persons may obtain further information at the indicated phone numbers.

Civic Symphony of Boston, 731-0662; Chorus Pro Musica (adult and new children's chorus), 267-7442; Philharmonic Society of Arlington, 862-5154; Cambridge Civic Symphony, 566-0284 and 484-4864; Belmont Chorus, 244-2117; Braintree; Braintree Choral Society, 843-1880. The Melrose Symphony also needs players; interested persons should write Raymond P. Gouin, P.O. Box 28, Melrose Highlands, 02177, including a brief resume with age, address, instrument played and training.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,00

SEP 6 1970

TIMES
BARRE, VERMONT
(E) 12,0[illegible]

OCT [illegible] 1970

REGISTER
NEW HAVEN, CONN.
(E) 107,[illegible] (S) [illegible]

NOV 1 1970

CURTIN IS FIRST 'GRANRUD ARTIST'

LENOX, Mass. (AP) — A bequest of $75,000 has been received by the Boston Symphony from the estate of Mrs. Marian D. Granrud of Springfield, Mass., which she left for use at Tanglewood, the orchestra's summer home.

The money is going to be used to bring artists in residence or instructors to Tanglewood for seminars, workshops and master classes.

The first artist in residence is soprano Phyllis Curtin, who will give master classes 10 hours a week during the eight-week season this summer.

Grant $50,000 to Boston Symphony

BANNER
BENNINGTON, VERMONT
(E) 6,200

OCT 6 1970

GLOBE
BOSTON, MASS.
(M) 23,[illegible]
(S) 566,[illegible]

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

OCT 8 1970

MADISON CO.
HYDE PARK, VT.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

OCT [illegible] 1970

NEWS
SPRINGFIELD, MASS.
(E) 85,055

OCT 30 1970

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY 3,650

OCT 7 1970

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

OCT 6 1970

BURLINGTON TIMES
UNION
BURLINGTON, MASS
WEEKLY 6,590

OCT 8 1970

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

OCT 8 1970

TELEGRAM
WORCESTER, MASS.
(M) [illegible] (S) [illegible]

OCT 8 1970

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975

OCT [illegible] 1970

SENTINEL
FRANKLIN, MASS
WEEKLY 3,940

OCT 8 1970

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 120,[illegible]

OCT 8 1970

JAN 1971

BOSTON, Mass. — Talcott M. Banks, President of the Board of Trustees of the Boston Symphony Orchestra and Charles E. Merrill Jr., Chairman of the Charles E. Merrill Trust have announced a grant of $50,000 to the Boston Symphony Orchestra in conjunction with the orchestra's 90th anniversary fund. The grant is to be used at the discretion of the orchestra's trustees and will be used to support the activities of the orchestra.

The 90th anniversary fund has an overall goal of $6 million to be raised by the end of the 1970-71 orchestra season. The fund's co-chairmen are trustee Philip K. Allen and overseer George H. Kidder.

The 90th anniversary ball, held in April of this year, was the official kick-off of the 90th anniversary season, which opened Friday, Sept. 25, with a Boston Symphony concert conducted by the orchestra's music director, William Steinberg.

Banks, acknowledging the grant on behalf of the trustees, said that he is "deeply gratified and warmly appreciative of this fine gift." It will help greatly to support our orchestra in a difficult time and encourage us to achieve our 90th anniversary fund goal."

Brown Left $1-Million In N.Y. Will

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 2[illegible]

FEB 4 1971

Mrs. Martha Baird Rockefeller, who died Jan. 24, left in her will one million dollars to Brown University, it was disclosed yesterday.

The total estate of Mrs. Rockefeller, the widow of John D. Rockefeller Jr., was estimated at 36.7 million dollars.

Of that amount, 36.5 million dollars will go to philanthropic organizations established by descendents of her husband and to other charitable organizations, according to the will, which was filed yesterday in Surrogate's Court in New York City.

Other large contributions include one million dollars to the New England Conservatory of Music in Boston and $500,000 to the Boston Symphony Orchestra.

Mrs. Rockefeller, who was formerly married to Arthur M. Allen, a Providence lawyer who died in 1950, married Mr. Rockefeller in Providence in 1951. She had made many large gifts to Rhode Island institutions, including Brown, during her life.

Springfield Orchestra Receives $13,800 Grant for Youth Program

NEWS
SPRINGFIELD, MASS.
(E) 85,055

DEC 3 1970

The Springfield Orchestra Association has been awarded a grant of $13,800 for the development of its youth program from the National Endowment for the Arts.

The Springfield Symphony Orchestra was among 40 orchestras in 26 states, which received grants totalling $1,820,060, Nancy Hanks, chairman of the NEA, announced today. Of this, $333,000 came from private donations and $1,487,060 from federal funds.

The Springfield Association award reads: "To develop a youth program involving children's concerts with the full orchestra and in - school demonstration concerts with orchestra ensembles in cities of Western Massachusetts and Northern Connecticut."

Three other New England orchestras received NEA grants.

Symphony Society of Greater Hartford received $15,000 for the purpose of "performing" a series of concerts for high schools and to present a young people's concert program for Grades 4-6, which involves mixed - media programs."

Boston Philharmonic Society was granted $7,300 for the "establishment of a continuing Philharmonic Guild in each community where concerts are given through six repeat performances of already prepared programs."

Boston Symphony Orchestra was awarded $75,000 so it could "increase its Public Service Activities Program designed to attract a 'second audience' involving free summer concerts, concerts by touring ensembles, and concerts for young people."

Miss Hanks noted that this is the second round of grants aiding orchestras to expand programs to young people; serve a more representative cross - section of their communities; improve artistic standards; and increase their capacity to generate local financial support.

The first round of grants, totalling $1,680,000 to 34 orchestras was announced last August. With the new grants, 73 orchestras in 38 states will receive a total of $3,500,060 in federal and private funds this year.

"Prior to this year," Miss Hanks said, "the Endowment's assistance to orchestras was minimal and token; we just didn't have the funds for a significant program."

"Now, thanks to the support of President Nixon and the Congress, and the generosity of private donors, fine symphony music will be available to more people in more places throughout the country than ever before. We hope to continue our support for these efforts in future years."

Each orchestra project was recommended by the National Council on the Arts, a Presidentially - appointed advisory board of distinguished artists and private citizens, following through review by panels of experts in the field.

The National Endowment for the Arts is a federal government agency created by Congress in 1965 to encourage and assist the arts in America.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

NOV 28 1970

BSO Given $75,000 Grant By the U.S.

Grants totaling $1,820,060 to 40 symphony orchestras in 26 states have been announced by Nancy Hanks, chairman of the National Endowment for the Arts. Private sources donated $333,000 of this amount, with the remainder coming from the federal government.

The purpose of the grants is to expand young people's concerts, serve a broader cross-section of the community, improve artistic standards and help generate local financial support. The individual awards range from $5,000 to $200,000, with three orchestras, San Francisco, Minnesota and St. Louis, each receiving the latter amount.

Massachusetts recipients include the Springfield Orchestra, $13,800; the Boston Philharmonia, $7,300, and the Boston Symphony. $75,000. All of those grants were made on a "matching" basis.

Talcott Banks, president of the trustees of the Boston Symphony issued a statement which said in part: "It is deeply gratifying to see the federal government moving to expand its support of these efforts, and we feel relief in addition to gratitude, for the importance of these activities is great and the need for major assistance desperate."

TIMES (C)
NEW YORK, N. Y.
CIRC. [illegible]

NOV 23 1970

$1.82-Million in Grants Awarded To 40 Orchestras in 26 States

Forty symphony orchestras in 26 states have been awarded grants totaling $1,820,060, it was announced by Nancy Banks, chairman of the National Endowment for the Arts. Private sources provided $333,000 of the endowment, with the remainder coming from Federal funds. Last August, grants totaling $1,680,000 were awarded to 34 orchestras.

Miss Hanks said that the present round of grants will be used to expand programs to young people, serve a more representative cross-section of their communities, improve artistic standards and increase their capacity to generate local financial support. She noted also that the endowment's assistance to orchestras prior to this year was minimal because of a lack of funds. This year, however, because of the support of President Nixon, the Congress and private dinors, the financial assistance to orchestras was made available.

The present grants, recommended by the National Council on the Arts, range from $5,000 to the Birmingham Symphony Association to $200,000 each to the San Franscisco Symphony Association, the Minnesota Orchestra of Minneapolis and the St. Louis Symphony Society.

Three local aggregations received grants for programs for young people. They were: The Philharmonic Symphony-Society of New York, $75,000; The American Symphony Orchestra with a $50,000 award and the Brooklyn Philharmonia, Inc., which received a $15,000 grant.

Among the other awards were $100,000 to the Detroit Symphony Orchestra, Inc.; $100,000 to the Baltimore Symphony Orchestra; $99,500 to the Symphony Society of San Antonio, and $75,000 to the Boston Symphony Orchestra, Inc.

ENTERTAINMENT

POST
WASH., D. C.
(M) 470,780 (S)

NOV 26 1970

ENDOWMENT FOR THE ARTS GRANTS

The National Endowment for the Arts yesterday awarded grants totalling $1,820,060 to 40 of the country's symphony orchestras. Private donations accounted for $333,000 and federal funds for the balance of $1,487,060.

Nancy Hanks, chairman of the Endowment, in announcing the grants, pointed out that they have been given to assist orchestras to serve young people, to serve a greater cross-section of their communities, to improve artistic standards, and to increase local orchestras' capacity to raise local support.

An earlier round of grants to 34 orchestras was made last August. It totalled $1,680,000 of which $250,000 went to the National Symphony. With the present grants, 73 orchestras will receive a total of $3,500,060 from federal and private funds this year.

The grants were as follows:

For Young People

American Symphony (New York), $5,000; Birmingham Symphony, $5,000; Brooklyn Philharmonia, $15,000; Cincinnati Symphony, $75,250; Denver Symphony, $43,510; Florida Symphony (Orlando) $15,000; Houston Sypmhony, $50,000; Memphis Orchestral Society, $19,900; Milwaukee Symphony, $36,500.

North Carolina Symphony, $25,000; Oklahoma City Symphony, $26,000; Philadelphia Orchestra, $15,500; San Diego Symphony, $19,700; San Francisco Symphony, $200,000; Spokane Symphony, $25,000.

Springfield Orchestra (Mass.,) $13,800; Hartford Symphony, $15,000; Tulsa Philharmonic, $25,800.

Expanded Public Programs

Anchorage Symphony, $10,000; Baltimore Symphony, $100,000; Boston Philharmonic, $7,300; Boston Symphony, $75,000; Detroit Symphony, $100,000; El Paso Symphony, $10,000; Indianapolis Symphony, $39,000; Minnesota Orchestra (Minneapolis), $200,000; Nashville Symphony, $17,400; New Orleans Philharmonic, $50,000; New York Philharmonic, $75,000; Oregon Symphony, $16,500; Richmond Symphony, $20,000; St. Louis Symphony, $200,000; St. Paul Civic Philharmonic, $25,000; Shreveport Symphony, $6,400; West Virginia Arts Council, $50,000; Wichita Symphony, $10,000; Youngstown Symphony, (Ohio) $20,000.

Professional Services

Greater Akron Musical Association, $16,000; Symphony Society of San Antonio, $99,500.

Martha Baird Rockefeller

Rockefeller widow dies of heart attack

Martha Baird Rockefeller, widow of John D. Rockefeller Jr., died of a heart attack at her Park Avenue home yesterday. She was 75.

The native of Madera, Calif., married the philanthropist in 1951. She was the stepmother of his five sons, Gov. Nelson Rockefeller; former Arkansas Gov. Winthrop Rockefeller; John D. III; David and Laurance, and their sister(Mrs. Jean Mauze.

A noted concert pianist, Mrs. Rockefeller played with the London Symphony Orchestra and the Boston Symphony Orchestra. After retiring as a performer in 1931, she gave time and money to the New England Conservatory of Music, which she had attended, and other music organizations.

Among many charitable endeavors, Mrs. Rockefeller maintained an interest in Occidental College in Los Angeles, which she had also attended; Brown University, the Metropolitan Museum of Art, Colonial Williamsburg and Harvard Divinity School.

In 1962, the Martha Baird Rockefeller Fund for Music was established to help young musicians.

Mrs. Rockefeller's first marriage ended in divorce. Her second husband, Arthur Moulton Allen, a friend of John D. Rockefeller Jr., died in 1950.

Nine years after Mrs. Rockefeller's third marriage in Providence, R.I., Rockefeller died in Tucson, Ariz. He left half of his $150 million fortune to his widow, half to the Rockefeller Brothers Fund, of which Mrs. Rockefeller became a trustee in 1960.

Rockefeller's first wife, the former Abby Greene Aldrich, died in 1948. Martha Baird Rockefeller had no children.

A private service for family and close friends was scheduled for today. A memorial service will be held later.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,019 SUN. 59,089
JAN 25 1971

STANDARD-TIMES
NEW BEDFORD, MAS
(E) 70,000 (S) 60
FEB 28 1971

Mrs. John D. Rockefeller Jr. Dies at 75

Associated Press.
Martha Baird Rockefeller

Mrs. Martha Baird Rockefeller, widow of John D. Rockefeller Jr. and stepmother of Governor Rockefeller, died of a coronary occlusion at her home, 740 Park Avenue. She was 75 years old.

Mrs. Rockefeller, a former concert pianist and more recently a benefactor of music, was married to Mr. Rockefeller at her home in Providence, R. I., on Aug. 15, 1951.

Mr. Rockefeller, noted for his philanthropy in giving away the ever-growing millions that accrued from the vast fortune he had inherited, died on May 11, 1960, at the age of 86 in Tucson, Ariz., where he and Mrs. Rockefeller were vacationing. His first wife, the former Abby Greene Aldrich, daughter of the late Senator Nelson W. Aldrich of Rhode Island, died in 1948.

Widow of a Lawyer

Mrs. Martha Baird Rockefeller had been married twice before. Her second husband, Arthur Moulton Allen, a Providence lawyer and a classmate and friend of Mr. Rockefeller, died in 1950. Her first marriage, to Adrian van Laar of New York, ended in divorce in 1924. She had no children.

She was the stepmother also of John D. Rockefeller 3d, Laurance S. Rockefeller, Winthrop Rockefeller and David Rockefeller, and their sister, Mrs. Jean Mauzé.

"She had remained close to the Rockefeller Brothers and their sister, working with them in a number of common undertakings," a spokesman for the family said.

She was born March 15, 1895, in Madera, Calif., the daughter of the late William Finley Baird and Almina Abby Smith Baird of Streator, Ill.

Family from Ireland

Her ancestors were Scottish-Irish Presbyterian clergymen and educators who came to this country in the late seventeen-hundreds and settled in Pennsylvania. The Baird family traces back to the first baronet of the Scottish clan of the name, created in 1695.

After graduating from Blairsville (Pa.) School for Girls, Mrs. Rockefeller attended Occidental College in Los Angeles and then studied music, first at the New England Conservatory of Music in Boston and later under Artur Schnabel in Berlin.

In 1918, she appeared as an assisting artist with Mme. Nellie Melba, the Australian soprano. During the nineteen-twenties she toured widely in Europe, the British Isles and the United States, appearing as a concert pianist in recitals and with leading symphony orchestras.

In 1926 she made her London debut at Royal Albert Hall with Sir Thomas Beecham and the London Symphony Orchestra under the late Serge Koussevitzky in Boston and Providence.

in 1962 the Martha Baird Rockefeller Fund for Music to encourage and aid young professional musicians of unusual promise. Besides making grants to individuals, the fund gives to a variety of organizations in all parts of the country that employ or otherwise help young musicians.

Mrs. Rockefeller made substantial contributions over the years to the Boston Symphony Orchestra, the City Center of Music and Drama, Lincoln Center for the Performing Arts, the Manhattan School of Music, the Metropolitan Opera Association, and the New England Conservatory of Music.

In the 1969-70 season she made gifts for the City Center's new production of "Rigoletto" and for the Metropolitan's new mountings of "Norma" and "Der Freischütz."

Benefactor of College

Mrs. Rockefeller had been governor of the American Red Cross, and maintained her interest in Occidental College. She supported organizations of special interest to her late husband. Among these are Colonial Williamsburg, Harvard Divinity School, the Riverside Church, Brown University, the Metropolitan Museum of Art, the National Council of Churches and the Sealantic Fund.

In 1960 she became a trustee of the Rockefeller Brothers Fund, whose program is supported in part by trustee contributions. Besides a major gift he made in 1951, the late John D. Rockefeller Jr. bequeathed half of his $150-million estate to the fund. He left his widow the other half.

A private service will be held today to be attended by family and close friends. A memorial service will be held later.

NEW YORK TIMES 1-25-71

New York Post
D. 708,180 SAT. 369,902
FEB 4 1971

Mrs. Rockefeller Leaves Brown $1-Million

Mrs. Martha Baird Rockefeller, who died Jan. 24, left in her will one million dollars to Brown University, it was disclosed yesterday.

The total estate of Mrs. Rockefeller, the widow of John D. Rockefeller Jr., was estimated at 36.7 million dollars.

Of that amount, 36.5 million dollars will go to philanthropic organizations established by descendants of her husband and to other charitable organizations, according to the will, which was filed yesterday in Surrogate's Court in New York City.

Other large contributions include one million dollars to the New England Conservatory of Music in Boston and $500,000 to the Boston Symphony Orchestra.

Mrs. Rockefeller, who was formerly married to Arthur M. Allen, a Providence lawyer who died in 1950, married Mr. Rockefeller in Providence in 1951. She had made many large gifts to Rhode Island institutions, including Brown, during her life.

BULLETIN
PROVIDENCE, R. I.
(E) 150,082
FEB 4 1971

BULLETIN
PROVIDENCE, R. I.
(E) 150,082
FEB 9 1971

Million-Dollar Bequest May Be Too Late

The New England Conservatory of Music in Boston has been promised one million dollars in the will of the late Mrs. Martha Baird Rockefeller, but there may be no conservatory when the money becomes available.

The 104-year-old conservatory may close in June unless 5½ million dollars can be raised before then, said Gerald F. Lennick, director of development and public relations.

Meanwhile, he said, "it could take anywhere from six to eight or 10 months before (Mrs. Rockefeller's) will is probated."

Mrs. Rockefeller, an alumna of the conservatory and former Providence resident, died Jan. 24. She also left a million dollars to Brown University and $500,000 to the Boston Symphony Orchestra, as well as other bequests.

Mrs. John D. Rockefeller Jr. Dies; Was Concert Pianist

© N.Y. Times News Service

Mrs. Martha Baird Rockefeller, 75, widow of John D. Rockefeller Jr., stepmother of Gov. Nelson A. Rockefeller of New York and a noted concert pianist in her younger days in Providence, died yesterday in New York.

Mrs. Rockefeller, who had appeared with leading symphony orchestras during the 1920s, was married to Mr. Rockefeller at her home, at 184 Upton Ave. on Aug. 15, 1951.

She was president of the Providence Community Concert Association from 1937 to 1950 and was a trustee of the New England Conservatory of Music since 1952.

She was a major benefactor of several hospitals in Providence. In the mid 1950s, Mrs. Rockefeller made gifts of about $50,000 each to Roger Williams General Hospital, the Providence Lying-In Hospital and the Rhode Island Hospital.

In 1965, she donated a million dollars to the New England Conservatory contingent upon the conservatory raising three million dollars in a fund drive. She was a conservatory graduate in the class of 1917.

Mr. Rockefeller and his wife's

Continued on Page 19, Col. 7

Mrs. John D. Rockefeller Jr. Dies; Was Concert Pianist

Continued From Page One

second husband, Arthur M. Allen, a Providence lawyer, who died in May 1950, were classmates at Brown University and the Rockefeller and Allen families had been friends for years. Her first marriage to Adrian Van Laar of New York ended in divorce in 1924.

Mr. Rockefeller was first married to Abby Greene Aldrich of Warwick, daughter of U.S. Sen. Nelson W. Aldrich, in 1901. She died in 1948. Senator Aldrich was commonly known as the "general manager of the United States" because of the immense power he wielded in the Senate.

In the wedding ceremony, Mr. Rockefeller was attended by his son, John D. Rockefeller 3rd.

Two other sons, Nelson Rockefeller, eventually governor of New York, and David Rockefeller, were also at the ceremony. She was the stepmother of Laurance S. Rockefeller and Winthrop Rockefeller, former governor of Arkansas.

Mrs. Rockefeller made her London debut as a concert pianist as Martha Baird at Royal Albert Hall with Sir Thomas Beecham and the London Symphony Orchestra and her American debut with the Boston Symphony Orchestra under Serge Koussevitzky in Boston and Providence in 1918.

She lived in London most of the time between 1923 and 1930 and in 1931 she retired from the concert stage but continued her active interest in music.

In 1962 she established the Martha Baird Rockefeller Fund for Music to encourage and aid young professional musicians of exceptional promise.

She made substantial contributions over the years to the Boston Symphony Orchestra, the New York City Center of Music and Drama, Lincoln Center for the Performing Arts, the Manhattan School of Music, the Metropolitan Opera Association as well as the New England Conservatory.

Mrs. Rockefeller made an unrestricted gift of $511,360 to Brown University in 1964. Her husband had graduated from the university in 1897. Mrs. Rockefeller's gift was made in the closing months of a major fund drive by the university in an attempt to help Brown meet its campaign goal.

Mrs. Rockefeller held a wide variety of positions in Providence civic organizations, all of which she resigned when she moved from this city to New York after her marriage.

She had been a member of the national board of governors of the American Red Cross and held several offices

Mrs. John D. Rockefeller Jr.
—1951 Photo

in the Providence Chapter of the Red Cross.

Mrs. Rockefeller was a member of the commission which planned and supervised the building of the Veterans Memorial Auditorium.

She was born in Madera, Calif., in 1895, the daughter of the late William Finley Baird and Almina Abby Smith of Streator, Ill. She made her first public appearance as a pianist at the age of eight in California before an audience of 5,000.

Her ancestors were Scottish-Irish Presbyterian clergymen and educators who came to the United States in the late 18th century and settled in Pennsylvania. The Baird family traces back to the first baronet of the Scottish clan of the name, created in 1695.

Mrs. Rockefeller attended Blairsville School for Girls in Blairsville, Pa., and Occidental College in Los Angeles. After graduating from the New England Conservatory she studied under Arthur Schnabel in Berlin. In 1918, early in her career, she appeared as an assisting artist with Madame Melba.

In 1941, with Henry M. Wriston, then president of Brown University, she organized the youth division for the British War Relief Society for Rhode Island.

JOURNAL
PROVIDENCE, R. I.
(M) 60,738
JAN 25 1971

E. J. DIAS

A Look At the Arts

Those unusually large bequests of Mrs. Martha Baird Rockefeller, widow of John D. Rockefeller Jr., to a number of cultural institutions certainly spread a good deal of joy and hope among those who wish well to the arts. Mrs. Rockefeller left $10,000,000 to the Lincoln Center for performing Arts in New York, $5,000,000 to the Metropolitan Opera Company, $1,000,000 to the New York Philharmonic, and, of considerable area interest, $1,000,000 to the struggling New England Conservatory of Music and $500,000 to the Boston Symphony Orchestra.

However, mingled with the delight and hope for the future is a recurrent worry; this worry is that friends and patrons of those institutions benefited by the bequests will now assume that all financial probelms are solved and that no further giving will be needed. That such a sanguine belief is far from the truth is evidenced by the words of Gunther Schuller, president of the New England Conservatory. He has expressed his fear that other donors might minimize the substantial aid still needed by the Conservatory to meet next year's deficit of $1,000,000 and to raise the $16,000,000 endowment required for long-range security.

In fact, although bequests such as Mrs. Rockefeller's are, of course, genuinely helpful and welcome, the arts in this nation continue to be in a woeful financial state. Consequently, a nationwide campaign to preserve the arts and to protect them from acute financial crisis through a substantial increase in federal support has just been launched.

The organization, which is called Partnership for the Arts, is headed by Amyas Ames, who is also chairman of Lincoln Center and of the New York Philharmonic.

"Our purpose as a partnership," notes Ames, "is to call public attention to the nationwide plight of the arts. Our role is to serve as a coordinating agency to bring together those who work for and love the arts in a common cause — the revitalization of the arts — and to rally support from business, labor, education, young people, and other supporters in our communities."

The immediate aim of the partnership is to secure from the 92d Congress the full $30,000,000 authorization for the arts-supporting Federal agency, the National Endowment for the Arts. In its long-range plans, the partnership will seek a broad commitment of government support of the arts at a $200,000,000 Federal funding level — a sum representing only $1 per person in the United States.

Incidentally, the Partnership represents the total family of the arts, including museums, orchestras, opera companies, dance companies, theaters, and the visual arts. And, as I have written before, the scant Federal support of the arts in this nation has been a national disgrace when compared to the lavish subsidies which most Western European governments grant to their artistic institutions.

Rockefeller Estate: $36.7M

The late Martha Baird Rockefeller, widow of John D. Rockefeller Jr., left more than $36.7 million in bequests.

Mrs. Rockefeller, who died Jan. 24, left the bulk of her estate to charitable organizations and to philanthropic organizations established by descendants of her husband.

Mrs. Rockefeller was the stepmother of Gov. Rockefeller, Mrs. Jean Manze, John D. Rockefeller 3d, Laurance S. Rockefeller, Winthrop Rockefeller.

Included in the will is a personal bequest of $200,000 to Mrs. Mary M. Packard, a long-time friend and companion.

The other specific clauses bequeath $36.5 million to various charities and the residue of the estate, after taxes and expenses, to philanthropic organizations set up by her husband.

A spokesman for attorneys representing the executors of the estate said the value of the remainder of the estate would not be known for some time.

The will, dated May 21, 1968, made the following charitable bequests: Lincoln Center for the Performing Arts, $10 million; Colonial Williamsburg, $5 million: Metropolitan Opera Assn., $5 million; Martha Baird Rockefeller Fund for Music, $5 million, and the Metropolitan Museum of Art, $5 million.

Also listed were Brown University, $1 million: Riverside Church, $1 million; New York Philharmonic-Symphony Society, $1 million; Occidental College, Los Angeles, $1 million; New England Conservatory of Music Boston, $1 million, and Boston, Symphony Orchestra, $500,000.

Also named were American National Red Cross, $250,000; Community Blood Council of Greater New York, $250,000, and Osteopathic Hospital and Clinic of New York and Foundation for Research of New York Academy of Osteopathy, $500,000 to be divided by the executors.

The remainder of the estate will go to the Rockefeller Brothers Fund, the Rockefeller Family Fund or other foundations established by her husband or his descendants.

Specific allocations to family organizations will be determined by the executors.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)
NOV 25 1970

BSO, Boston Philharmonia Benefit from Cash Grants

Grants totalling $1,820,060 to 40 symphony orchestras in 26 states were announced this week by Nancy Hanks, chairman of the National Endowment for the Arts. Private sources donated $333,000 of this amount, with the remainder coming from the federal government.

The purpose of the grants is to expand young people's concerts, serve a broader cross-section of the community, improve artistic standards, and help generate local financial support. In size the awards range from $5,000 to $200,000, with three orchestras (San Francisco, Minnesota and St. Louis) receiving the latter amount.

Local recipients include the Springfield Orchestra ($13,800), the Boston Philharmonia ($7,300) and the Boston Symphony ($75,000), all of whose awards were made on a "matching" basis.

Robert Brink, concertmaster and president of the Boston Philharmonia, expressed pleasure with the Foundation's "vote of confidence in our efforts to promote children's concerts and to bring music to people throughout the state."

Talcott Banks, president of the trustees of the Boston Symphony, issued a statement which in part said: "It is deeply gratifying to see the federal government moving to expand its support of these efforts, and we feel relief in addition to gratitude, for the importance of these activities is great and the need for major assistance desperate."

Athens of America

by Henry Morgenthau

The Arts in Boston
by Bernard Taper
170 pp. Harvard $6.00

Bernard Taper, a veteran staff reporter for the New Yorker magazine turned researcher for the Harvard-MIT Joint Center for Urban Studies, has recorded an "outsider's view of the cultural state" of "The Arts in Boston." It appears that the "outsider" was taken in by the "insiders." Being on unfamiliar terrain he was never able to free himself to observe comprehensively and objectively.

Henry Morgenthau is executive producer at WGBH-TV and a free-lance writer.

From time to time the author makes a point that reveals his natural good judgment and penetrating eye. But a large portion of this slim volume is given over to analysis and deploring of the financial woes of the cultural estate as seen by businessmen, fund raisers, and directors of cultural institutions rather than artists and creative people.

Mr. Taper has written a kind of auditor's report in talk-of-the-town style, breezy and spiced with humor. Although he is never entirely overwhelmed by fiscal concerns one could wish that he had placed them in a different perspective.

One of the basic problems noted by the author is that Boston is still suffering from a tradition which insulated the arts from life making them the private preserve of gentle folk. This tradition is by no means exclusive to Boston, but it got rooted here early, thrived, and has persisted longer and more vigorously than elsewhere. He appropriately documents the origins of this attitude with a letter from John Adams:

"I must study politics and war that my sons may have liberty to study mathematics and philosophy, geography and natural history and naval architecture, navigation, commerce and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

Mr. Taper sees this as "the quintessentially Bostonian attitude . . . ultimately it seems to me almost as perverse as if he had said, 'I must be a celibate so that my grandchildren may have the right to enjoy fornication.' "

The puritanical patriotic men of commerce who shaped and controlled this hub of the universe, as Mr. Taper sees them, "turned to the arts as their sanctuary, their private garden, their clubs.

The arts have been more honored in Boston and by 'the best people' but they have possibly been enjoyed rather less than they have been honored. Never have they played a meaningful part in the life of the whole Boston community. Those who patronize the arts in Boston have kept aloof from politics, business, and practical affairs."

Out of this tradition has come the

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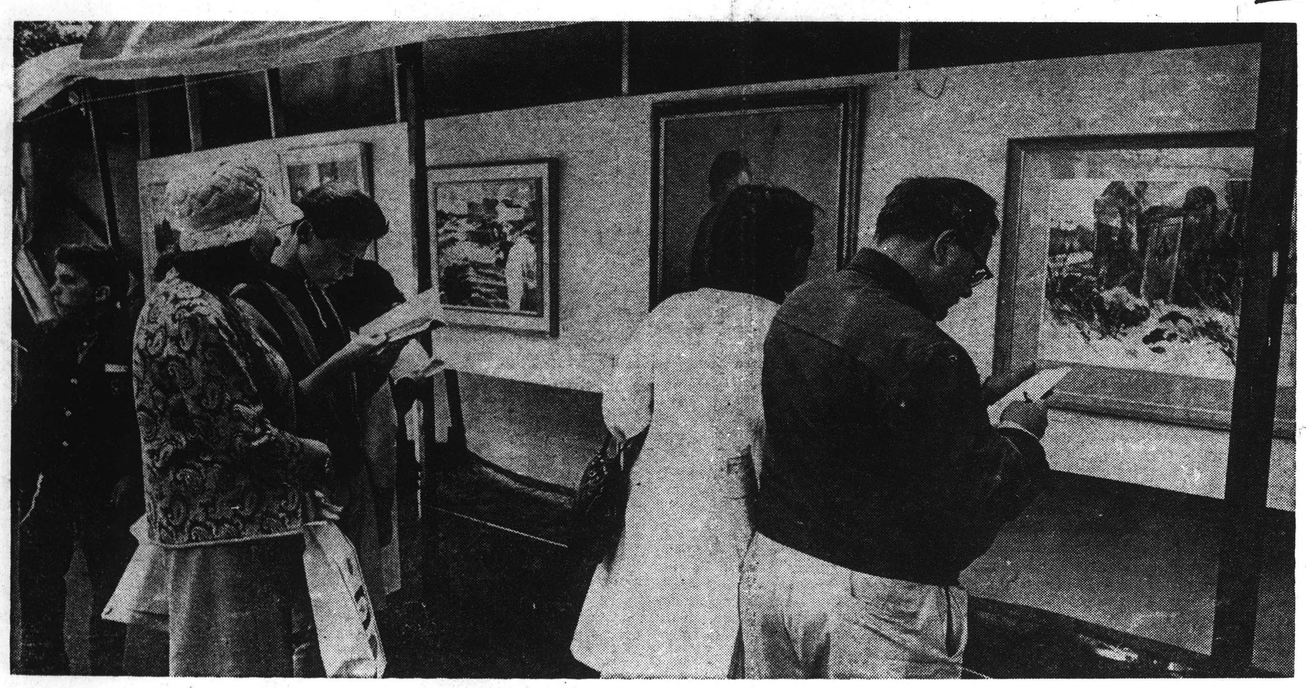

Boston Arts Festival, 1964.

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Another of Mr. Taper's preoccupation is the problem of housing the arts, but here again he seems to be worrying most about the old line companies.

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Although the bill was signed into law last Friday by President Nixon, his action was a foregone conclusion. "It was his bill," an endowment spokesman said. "He asked for it, and there was no question but he would sign it."

The bill, which proposed an appropriation more than doubling last fiscal year's total figure of $8.25-million, passed its major test on June 30 in the House of Representatives when large-scale shifts of sentiment in favor of the bill resulted in a 262-78 vote. It cleared a House-Senate conference with surprising ease on July 22.

One factor in the switches, it was believed, was the fact that the bill provides that each of the 55 national arts councils receive $75,000 — except for Guam and Samoa, which get only $65,000. Congress liked this democratic approach to the arts. The $4,105,000 thus earmarked represents the largest item in the endowment's budget for the year ending June, 1971. The total amount available to be spent on the arts, called program funds, is $8,465,000.

Private Aid Stimulated

The program-funds amount does not reflect the full force of the endowment's grants, Forence Lowe, a press spokesman in the endowment's public affairs section, said yesterday.

"The grants generate $3 or $4 in private funds for each Federal dollar we offer," she said. "That's the history of it, we've found."

The endowment's $17.59-million appropriation includes, besides program funds, a treasury fund of $2.5 million, which may be given out when matched in advance. The orchestra grantees, on the other hand, will have a year to come up with the matching amount.

The orchestra grants are the second fund offer to symphony orchestras by the endowment since Nancy Hanks was appointed chairman last September. On March 10 of this year, the Government granted $706,000 to 12 orchestras and opera companies. The first awards under the new appropriations bill, announced last Friday, went to 20 young painters and sculptors, each of whom received a $7,500 fellowship.

The new grant to the 34 orchestras is only "the first round" in that area, Miss Hanks said yesterday. Others will be announced during the year.

"The basic reason the bill went through Congress with such big votes and so much enthusiasm," Miss Hanks said, "was the change that has taken place in the arts during the last two years in this country. There is a much broader interest throughout the country now, and more vitality. I would never have believed five years ago (when the Endowment came into existence) that interest in the arts could grow as so fast."

TIMES (M)
NEW YORK, N. Y.
CIRC. 858,600

AUG 6 1970

'The Arts in Boston'

Continued from preceding page

concept of Boston as the Athens of America. Apparently what this meant to our eighteenth and nineteenth century city fathers was a kind of warehouse where imported art prized for its rarity and remoteness of origin in time and place would be held in bond. In a very direct way some of the merchant sea captains engaged in the China tea trade declared an extra dividend in art treasures which established the magnificent oriental collection in the Museum of Fine Arts. In fairness, it must be said that the Museum also has a superb collection of native arts including painting, silver and furniture.

In time, as music was added to the visual arts for special patronage, the emphasis was again on foreign imports. The Boston Symphony has been largely middle European in its conductors, musicians and repertoire, entertaining a middle class and middle age audience.

Altogether, the Athens of America seemed to have little resemblance to its namesake where in the 5th century B.C. the arts were the creative contemporary expression of resident genius. Here in Boston, like the exotic hot-house plants in the courtyard of the Gardner Museum, the benefactors of culture seem to have selected those arts most alien to our soil—and our times—for their most doting patronage.

On the contrary, literature which has been the outstandingly successful indigenous art, has been left to flower on its own without patrons. World renown has come to New England in large measure because of the writers who lived in or near Boston. Their names sound a great refrain: Longfellow, Emerson, Thoreau, James—Henry and William, Hawthorne, Lowell—Amy and Robert, and Frost.

It is this pattern of patronage which explains why in our time two great dinosaurs draw off most of the meagre funds available for cultural enterprise. Mr. Taper points out.

"From the figures, one may note how dominant are just two organizations—The Boston Symphony Orchestra and The Museum of Fine Arts—in the cultural life of Boston. The expenditure of these two organizations amounted to over $7 million, accounting for some 70 per cent of the total art expenditures of the major art organizations. Their deficits—$374,000 for the Museum and $293,000 for the Symphony—add up to an even higher percent of the total."

Mr. Taper's observations of the way in which these two organizations dominate the cultural establishment are significantly revealing. At the same time he seems to underestimate the general cultural vitality of the community. He is captivated by the establishment view of looking to the old institutions as centers of regeneration. The way he sees it:

Harold Tovish

"Boston is, of course, very well endowed in some aspects of the arts, but in others less so. Some of its art institutions are world renowned. The standards of these major institutions are high, but they tend to be oriented toward the past. The dominant attitude might be termed custodial or curatorial rather than creative. One is not aware of any great creative ferment in the arts in Boston.

What can be done to foster new work of high caliber is hard to say. It has been suggested that Boston's two most hallowed institutions—The Boston Symphony Orchestra and the Museum of Fine Arts—could exact more leadership than they presently do in encouraging contemporary work. This point seems to me to be valid."

Perhaps one of Mr. Taper's pitfalls lies in the imbalance of people he talked to. The chapter headed "Some Boston Voices in the Arts— An Assemblage of Interviews," reveals a roster for the most part of the chief administrators of cultural institutions. Elsewhere the conversations are supplemented with comments by fund raisers, foundation executives, business men and public officials.

It's too bad he didn't talk to more practicing artists. His brief encounters with them are all revealing.

"Tom Lehrer: What are you going to be doing in your Boston study? Are you going to be writing about how to keep the symphony alive? And how to keep museums alive? And theater? Why bother? Those things are essentially dead, and nobody really cares about them any more, except in terms of social rather than artistic events. The symphony's only real role now is making recordings, and the theater, except as a workshop or training ground, has practically been replaced by the movies. These things concern only a small minority, and I am no more disturbed by their decline than I would be by the demise of polo."

In reference to the inadequacy of Boston's facilities for opera, Taper says: "I remember asking John Updike during an intermission of "Tosca" how he was liking the performance." He replied, "It's very restful. I can't hear a thing."

Harold Tovish, the sculptor, explains why he chose to live here instead of New York.

"In general, the quality of life around Boston is better—fewer irritations, fewer demands on your energies. We moved here about a dozen years ago and bought a big house in Brookline, big enough so that my wife, Marianna Pinedia, a sculptor too—we both have studios. It would

John Updike

cost a fortune to duplicate our setup in New York—it would be out-of-the question.

"Another thing—artists in this area don't see much of each other. You don't find cliques here as you do in New York—an artist doesn't become obsolete overnight the way he can in New York.

The art market up here is minute compared to New York. It is a fact of life that an artist does not earn a national reputation by exhibiting in the Boston area. Eventually, he must show in New York and establish himself there. If he can do this without having to go live in New York, he will be a lucky man, I think because he can work more peacefully, more thoughtfully in this part of the country."

Robert Lowell, who was not interviewed in this book and chooses to live most of the time in New York, sums it up in the line: "here in Cambridge, where anyone can be no one."

But having talked more with the managers than the creators of art, Mr. Taper is not fully appreciative of the major thrust in cultural affairs here which has so little to do with the old cultural institutions and attitudes. Much of this activity is gaining momentum in the younger generation that likes to "do their own thing," and that does it with devotion to technical competence, freedom from established traditions, and a renewed sense of community.

This condition has produced at least two new ranks of activity which appear to be more viable in today's environment than the old dinosaurs. Borrowing from the terminology of the Edinborough Festival one might call them "the Fringe" and "Beyond the Fringe." In New York it would be termed "off Broadway" and "Off-Off Broadway" or "underground."

It is always hard to know where to draw the line. But in the first category one might include such new but well established organizations as the Boston Ballet, the Charles Theatre, Theatre Company of Boston, The Cambridge and Back Bay cinema art houses, the de-

Continued on Page Nine

Nelson Aldrich

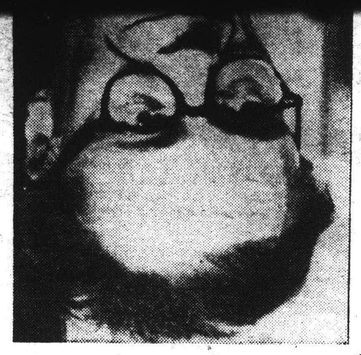
'The Arts in Boston'

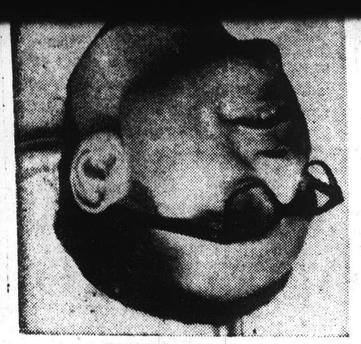
Continued from Page Two

Cordova Museum, the Institute of Contemporary Arts.

In the second category are the coffee houses devoted to satire such as "The Proposition" and the many featuring folk and rock music, Cambridge Commons summer concerts, the rash of publications—mostly weeklies—concerned with both arts and ideology, and the many independent filmmakers.

Somewhere in between one might place the University based theatre and filmmaking activities at Harvard, Boston University, Brandeis and elsewhere, and





$30 million worth of facilities, let us say, if created in the conventional way—for an outlay of a few hundred thousand dollars."

The major financial burden would be born by private developers of the total commercial complex under requirements set by the Boston Redevelopment Authority (BRA). Preliminary sketches envisage a 2000 seat opera house and two theatres with seating capacities of 1,000 and 300. Desirable as these small houses may be aesthetically and acoustically, they are not acceptable or viable in terms of performing arts economics.

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'The Arts in Boston'

Continued from Page Two

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Somewhere in between one might place the University based theatre and filmmaking activities at Harvard, Boston University, Brandeis and elsewhere, and the Centre for Advanced Visual Studies at MIT.

In another category are the many professional artists and architects who find the area a good place to work and often to prosper. Boston, which has a distinguished architectural tradition from Bullfinch to Richardson to present day international firms which have sported names like Gropius and Sert in association with Harvard and MIT trained talent.

Some architects have gone beyond the narrow limits of their profession. An outstanding example is the leadership of Nelson Aldrich whose related sense of beauty and community made him a prime mover behind the Boston Arts Festival, the new City Hall design competition, and almost every cultural milestone in the New Boston.

All in all one might say that greater Boston has tremendous artistic vitality equalled in this country only in San Francisco. New York, yes, but there the arts are so much more the creatures of business and mass media enterprise. And what is more all of this has very little to do with the financial problems.

Another of Mr. Taper's preoccupation is the problem of housing the arts, but here again he seems to be worrying most about the old line companies.

Robert Lowell

"The Back Bay Theatre has been torn down and the War Memorial Auditorium (recently renamed the John Hynes Memorial Auditorium) has been built. The Auditorium where the Metropolitan Opera performs for a week on its annual tour is not at all suitable for opera or dance . . . The price of not having a home could be extinction for these groups."

Mr. Taper is very enthusiastic about a plan put forth by the Boston Study Group Foundation which would incorporate an arts center in the redevelopment of area on the edge of the Common referred to as the "Hinge Block."

"Under this plan, Boston would get an arts center that included an opera hall and a number of other facilities—some $30 million worth of facilities, let us say, if created in the conventional way—for an outlay of a few hundred thousand dollars."

The major financial burden would be born by private developers of the total commercial complex under requirements set by the Boston Redevelopment Authority (BRA). Preliminary sketches envisage a 2000 seat opera house and two theatres with seating capacities of 1,000 and 300. Desirable as these small houses may be aesthetically and acoustically, they are not acceptable or viable in terms of performing arts economics.

Whatever the shortcomings of the "Hinge Block," the general notion of integrating commercial and cultural development, I agree with Mr. Taper when he says:

"What I would really like to see happen is that each company do as much as it can to create beauty within the area in which it exercises absolute power. A company should make its products as beautiful as possible. The quality of the environment in which its employees work as beautiful as possible. If business would make that its goal, we would have a society in which there would be no need for fund drives. The arts would simply flourish. And I think business would too."

The author also has a good deal to say about the lack of public funds for the arts in this city. Here again his analysis falls back on his underlying thesis:

"In other old cities patterns of private patronage of the arts were gradually modified to some extent by passage of time and adaptation to new social conditions. Boston's pattern became fixed, a kind of anthropological curiosity, as a result of the capture of City Hall by the Irish around the turn of the century and the retreat from practical affairs of city government by the Yankees. It came to be taken for granted by those running City Hall that the arts were the private preserve of the Yankees, not the concern of the Municipality. If there had been in this century any disposition to alter that

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All five so-called major orchestras—New York Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia Orchestra and Cleveland Orchestra—are included in the grants, most of which are given on a dollar-for-dollar matching basis. Only a third of the orchestras that applied were approved for grants, the spokesman said.

Bill Sought by Nixon

Although the bill was signed into law last Friday by President Nixon, his action was a foregone conclusion. "It was his bill," an endowment spokesman said. "He asked for it, and there was no question but he would sign it."

The bill, which proposed an appropriation more than doubling last fiscal year's total figure of $8.25-million, passed its major test on June 30 in the House of Representatives when large-scale shifts of sentiment in favor of the bill resulted in a 262-78 vote. It cleared a House-Senate conference with surprising ease on July 22.

One factor in the switches, it was believed, was the fact that the bill provides that each of the 55 national arts councils receive $75,000 — except for Guam and Samoa, which get only $65,000. Congress liked this democratic approach to the arts. The $4,105,000 thus earmarked represents the largest item in the endowment's budget for the year ending June, 1971. The total amount available to be spent on the arts, called program funds, is $8,465,000.

Private Aid Stimulated

The program-funds amount does not reflect the full force of the endowment's grants, Forence Lowe, a press spokesman in the endowment's public affairs section, said yesterday.

"The grants generate $3 or $4 in private funds for each Federal dollar we offer," she said. "That's the history of it, we've found."

The endowment's $17.59-million appropriation includes, besides program funds, a treasury fund of $2.5 million, which may be given out when matched in advance. The orchestra grantees, on the other hand, will have a year to come up with the matching amount.

The orchestra grants are the second fund offer to symphony orchestras by the endowment since Nancy Hanks was appointed chairman last September. On March 10 of this year, the Government granted $706,000 to 12 orchestras and opera companies. The first awards under the new appropriations bill, announced last Friday, went to 20 young painters and sculptors, each of whom received a $7,500 fellowship.

The new grant to the 34 orchestras is only "the first round" in that area, Miss Hanks said yesterday. Others will be announced during the year.

"The basic reason the bill went through Congress with such big votes and so much enthusiasm," Miss Hanks said, "was the change that has taken place in the arts during the last two years in this country. There is a much broader interest throughout the country now, and more vitality. I would never have believed five years ago (when the Endowment came into existence) that interest in the arts could grow as so fast."

TIMES (M)
NEW YORK, N. Y.
CIRC. 859,500

AUG 6 1970

'The Arts in Boston'

Continued from preceding page

concept of Boston as the Athens of America. Apparently what this meant to our eighteenth and nineteenth century city fathers was a kind of warehouse where imported art prized for its rarity and remoteness of origin in time and place would be held in bond. In a very direct way some of the merchant sea captains engaged in the China tea trade declared an extra dividend in art treasures which established the magnificent oriental collection in the Museum of Fine Arts. In fairness, it must be said that the Museum also has a superb collection of native arts including painting, silver and furniture.

In time, as music was added to the visual arts for special patronage, the emphasis was again on foreign imports. The Boston Symphony has been largely middle European in its conductors, musicians and repertoire, entertaining a middle class and middle age audience.

Altogether, the Athens of America seemed to have little resemblance to its namesake where in the 5th century B.C. the arts were the creative contemporary expression of resident genius. Here in training ground, has practically been replaced by the movies. These things concern only a small minority, and I am no more disturbed by their decline than I would be by the demise of polo."

Harold Tovish

In reference to the inadequacy of Boston's facilities for opera, Taper says: "I remember asking John Updike during an intermission of "Tosca" how he was liking the performance." He replied, "It's very restful. I can't hear a thing."

Harold Tovish, the sculptor, explains why he chose to live here instead of New York.

"In general, the quality of life around Boston is better—fewer irritations, fewer demands on your energies. We moved here about a dozen years ago and bought a big house in Brookline, big enough so that my wife, Marianna Pineda, a sculptor too—we both have studios. It would think because he can work more peacefully, more thoughtfully in this part of the country."

Robert Lowell, who was not interviewed in this book and chooses to live most of the time in New York, sums it up in the line: "here in Cambridge, where anyone can be no one."

But having talked more with the managers than the creators of art, Mr. Taper is not fully appreciative of the major thrust in cultural affairs here which has so little to do with the old cultural institutions and attitudes. Much of this activity is gaining momentum in the younger generation that likes to "do their own thing," and that does it with devotion to technical competence, freedom from established traditions, and a renewed sense of community.

This condition has produced at least two new ranks of activity which appear to be more viable in today's environment than the old dinosaurs. Borrowing from the terminology of the Edinborough Festival one might call them "the Fringe" and "Beyond the Fringe." In New York it would be termed "off Broadway" and "Off-Off Broadway" or "underground."

46

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 13 1970

Music

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by Harry Neville

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SUN
LEWISTON, MAINE
(M) 22,600

SEP 16 1970

AMERICAN
WATERBURY, CONN.
(E) 42,315

SEP 19 1970

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

SEP 19 1970

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"They were chosen entirely because of their musical ability not because of race," said conductor Ormandy.

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

SEP 19 1970

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TIMES
GLOUCESTER, MASS.
(E) 10,850

SEP 19 1970

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 4 1970

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Boston Symphony's Frank Epstein Selects Zildjian Cymbals

FRANK EPSTEIN, cymbalist for the Boston Symphony Orchestra and central figure in the above photo, testing cymbals in the world-famous Avedis Zildjian vaults in North Quincy, Mass. At left is Zildjian sales manager, Len Di Muzio and Armand Zildjian. At right is Tom Gauger, also with the Boston Symphony, and Avedis Zildjian.

PTM MAGAZINE
CHICAGO, ILL.
W. 5,000

OCT 1970

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

AUG 1970

SOCIETY

by Miriam Tod

With Labor Day, 1970, already becoming just a memory and the fall nip in the air foretelling of what is to come, news of events coming up for the months ahead seem timely now instead of "rushing the season" as they did before last weekend.

One of the most active groups on the Boston scene is the Friends of the Boston Symphony Orchestra. Under their energetic chairmen, first Mrs. Louis Cabot and Mrs. Norman Cahners, and now Mrs. Albert Goodhue and Mrs. John Grandin, the group has organized a continual stream of interesting events to encourage music lovers to support the orchestra.

Their Pre-Symphony Luncheons at Horticultural Hall have become in the two short years of their duration the top place to meet before the Friday afternoon symphony concerts at Symphony Hall. The only complaint by the guests is that only four of them are held during the year. With the amount of hard work involved planning the menus, decorations, and other touches that make the lunches so special, it would take a committee the size of an army to organize more.

The first luncheon this year will take place on the day of the opening concert of the new Boston Symphony Orchestra season, Sept. 25. The other three will be Dec. 18, Feb. 12 and April 1. The cochairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned each luncheon to be unusual and different. An a la carte bar will be available at noon followed by the buffet luncheon.

Last year the Council of Friends of the BSO began a series of Stage Door Lectures at Symphony Hall at which members of the orchestra spoke. Extremely popular, they were a complete sell-out and it became a popular pastime to attend the lectures, enjoy a cocktail with friends at the la carte bar, partake of the box luncheon provided, and then proceed upstairs to the Friday afternoon concert.

Once more the cochairmen of the Stage Door Lectures, Mrs. George E. Bates and Mrs. David Bird, have arranged a second series of lectures by members of the orchestra. The opening one will be Oct. 9 when Armando Ghitalla, trumpet, will speak. Cellist Carol Proctor will lecture on Nov. 13, Leslie Martin, bass, on Jan. 22 and Luis Leguia, also cello, will give the final tak on Feb. 26.

Mrs. George E. Bates

All Friends of the BSO are invited to all the events, and also invited to bring a guest. If you are not yet a Friend, plan to join by calling Mrs. Kay Whitty at the Council of Friends office at Symphony Hall. The loyal support by the Friends of the Boston Symphony Orchestra has never been more needed than now for the orchestra to maintain its standards of excellence and its prominent position worldwide.

SYMPHONY FRIENDS

Invitations will be received soon by members of the Council of Friends of the Boston Symphony Orchestras for "Two Series of Friday Morning Events."

These are only the beginning of activities planned for the 1970-71 season by the Council, again under the capable leadership of Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Boston.

As a Friend — or join now as a new Friend — plan to attend with a guest the Pre-Symphony Luncheons at Horticultural Hall, Sept. 25, Dec. 18, Feb. 12 and April 1. The co-chairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned four unusual luncheon menus and special floral decorations.

The original and informal Stage Door Lectures at Symphony Hall will be followed by an a la carte bar and box luncheon. Mrs. George E. Bates and Mrs. David Bird, co-chairmen, have planned for members of the orchestra to lecture Oct. 9, Nov. 13, Jan. 22 and Feb. 26. Orchestra members lecturing will include Armando Chitalla, trumpet; Carol Procter, cello; Leslie Martin, bass; and Luis Leguia, cello.

As a Friend of the Boston Symphony Orchestra, subscribe now and avoid disappointment, as requests will be filled in the order received and the first event is the Pre-Symphony Luncheon, Friday, Sept. 25.

TIMES
BEVERLY, MASS.
(E) 9,[illegible]

SEP 16 1970

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

SEP 9 1970

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

SEP 20 1970

Musica viva to launch new series

By RAYMOND MORIN
Telegram Music Critic

The comparatively few but ardent disciples of contemporary music will begin reaping their second season's harvest at 8:30 p.m. Wednesday when the Boston Musica Viva opens its new series at the Busch-Reisinger Museum at Harvard University.

Richard Pittman, associate conductor at the New England Conservatory, will conduct the world premiere of Joseph Schwantner's Consortium for flute, violin, viola and cello. The program will be given in the museum's Renaissance Gallery.

Tentative schedule for the remaining concerts is Nov. 11, Feb. 3 and March 3.

Boston Musica Viva comprises musicians recruited from Boston and elsewhere on the East Coast. Pittman organized the group last year under the cosponsorship of the museum and the Institute of Contemporary Art.

Other Works

Other works to be performed during the season are Webern's "Sechs Lieder," Opus 14, and "Drei Lieder," Opus 18; Roman Haubenstock-Ramati's "Interpolation" for flute and tape; Joyce Mekeel's Solo Flute Piece, and Schoneberg's "Serenade," Opus 24.

Tickets are available without charge at the Busch-Reisinger Museum. It is suggested they be reserved as soon as possible because of the limited seating capacity.

IN SPITE OF substantial competition from Saratoga Performing Arts Center, Jacob's Pillow Dance Festival reports that it "held its own this summer remarkably well as compared to 1969."

Unlike most festivals, there were no cancellations or changes in the schedule announced by artistic director Ted Shawn and executive director John Christian, except for two added attractions.

Les Grands Ballets Canadiens had programmed only their soloists but provided a company of 24. Barton Mumaw, former leading dancer with Shawn and his Men Dancers, made an unexpected guest appearance.

Hospitalized last season and the subject of grim reports, Shawn welcomed every matinee audience with one of his famous curtain talks and taught two mime classes for six weeks.

As for future plans, the word from the Pillow is that "it's a changing world and what will evolve in the coming months is anybody's guess."

NATIONAL SYMPHONY in Washington, D.C. apparently is one of the nation's few orchestras that aren't pressing the panic button for reasons of finance or anything else.

Its 40th season will open Oct. 13 with a Beethoven program under Antal Dorati, who has succeeded Howard Mitchell as conductor.

MUSIC

Raymond Morin

Among the season's soloists is Tchaikovsky Competition winner Vladimir Krainev, performing Tchaikovsky's First Piano Concerto in his American debut.

Another new but famous name on the American scene is Maxim Shostakovich. The son of the great Soviet composer is among the National Symphony's guest conductors.

BOSTON SYMPHONY associate conductor Michael Tilson Thomas will conduct more concerts during the orchestra's 90th anniversary season than William Steinberg, the music director.

Of the 88 concerts announced for Boston, Cambridge, Providence and New York City, Thomas will conduct 28 and Steinberg 22.

The 38 remaining concerts will be conducted by the following: Seiji Ozawa (9); Donald Johanos (3); Erich Leinsdorf (10); Reafael Frunbeck de Burgos (4); Claudio Abbado (3); Bernard Haitink (5), and Rafael Kubelik (4).

Steinberg will open the season Friday at 2 p.m. with Holst's "The Planet's," Partos' "Paths," symphonic elegy, and Beethoven's Seventh Symphony.

Thursday, April 1, at 2 p.m. is the final announced date. Steinberg will close the season with Hindemith's "Concert Music for Strings and Brass," Opus 50; Schumann's Cello Concerto in A minor (Mstislav Rostropovich, soloist;, and Beethoven's Fifth Symphony.

Four members of the orchestra will appear as soloists, all principal players: Armando Ghitalla, trumpet; Chester Schmitz, tuba; Sherman Walt, bassoon, and Joseph Silverstein, violin.

Other soloists are Maurizio Pollini, Joseph Kalichstein, Christoph Eschenbach and Theodore Lettvin, pianists; Paul Zukowsky, violin; Harvey Pittel, saxophone, and Jacqueline Du Pre, cello.

Choral groups: Harvard Glee Club and Cantato Singers.

Rafael Kubelik

46

Music

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TIMES
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MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,000

AUG 1970

Boston Symphony's Frank Epstein Selects Zildjian Cymbals

FRANK EPSTEIN, cymbalist for the Boston Symphony Orchestra and central figure in the above photo, testing cymbals in the world-famous Avedis Zildjian vaults in North Quincy, Mass. At left is Zildjian sales manager, Len Di Muzio and Armand Zildjian. At right is Tom Gauger, also with the Boston Symphony, and Avedis Zildjian.

SYMPHONY FRIENDS

Invitations will be received soon by members of the Council of Friends of the Boston Symphony Orchestras for "Two Series of Friday Morning Events."

These are only the beginning of activities planned for the 1970-71 season by the Council, again under the capable leadership of Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Boston.

As a Friend — or join now as a new Friend — plan to attend with a guest the Pre-Symphony Luncheons at Horticultural Hall, Sept. 25, Dec. 18, Feb. 12 and April 1. The co-chairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned four unusual luncheon menus and special floral decorations.

The original and informal Stage Door Lectures at Symphony Hall will be followed by an a la carte bar and box luncheon. Mrs. George E. Bates and Mrs. David Bird, co-chairmen, have planned for members of the orchestra to lecture Oct. 9, Nov. 13, Jan. 22 and Feb. 26. Orchestra members lecturing will include Armando Chitalla, trumpet; Carol Procter, cello; Leslie Martin, bass; and Luis Leguia, cello.

As a Friend of the Boston Symphony Orchestra, subscribe now and avoid disappointment, as requests will be filled in the order received and the first event is the Pre-Symphony Luncheon, Friday, Sept. 25.

SOCIETY

by Miriam Tod

With Labor Day, 1970, already becoming just a memory and the fall nip in the air foretelling of what is to come, news of events coming up for the months ahead seem timely now instead of "rushing the season" as they did before last weekend.

One of the most active groups on the Boston scene is the Friends of the Boston Symphony Orchestra. Under their energetic chairmen, first Mrs. Louis Cabot and Mrs. Norman Cahners, and now Mrs. Albert Goodhue and Mrs. John Grandin, the group has organized a continual stream of interesting events to encourage music lovers to support the orchestra.

Their Pre-Symphony Luncheons at Horticultural Hall have become in the two short years of their duration the top place to meet before the Friday afternoon symphony concerts at Symphony Hall. The only complaint by the guests is that only four of them are held during the year. With the amount of hard work involved planning the menus, decorations, and other touches that make the lunches so special, it would take a committee the size of an army to organize more.

The first luncheon this year will take place on the day of the opening concert of the new Boston Symphony Orchestra season, Sept. 25. The other three will be Dec. 18, Feb. 12 and April 1. The cochairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have planned each luncheon to be unusual and different. An a la carte bar will be available at noon followed by the buffet luncheon.

Last year the Council of Friends of the BSO began a series of Stage Door Lectures at Symphony Hall at which members of the orchestra spoke. Extremely popular, they were a complete sell-out and it became a popular pastime to attend the lectures, enjoy a cocktail with friends at the la carte bar, partake of the box luncheon provided, and then proceed upstairs to the Friday afternoon concert.

Once more the cochairmen of the Stage Door Lectures, Mrs. George E. Bates and Mrs. David Bird, have arranged a second series of lectures by members of the orchestra. The opening one will be Oct. 9 when Armando Ghitalla, trumpet, will speak. Cellist Carol Proctor will lecture on Nov. 13, Leslie Martin, bass, on Jan. 22 and Luis Leguia, also cello, will give the final tak on Feb. 26.

Mrs. George E. Bates

All Friends of the BSO are invited to all the events, and also invited to bring a guest. If you are not yet a Friend, plan to join by calling Mrs. Kay Whitty at the Council of Friends office at Symphony Hall. The loyal support by the Friends of the Boston Symphony Orchestra has never been more needed than now for the orchestra to maintain its standards of excellence and its prominent position worldwide.

TIMES
BEVERLY, MASS.
(E) [illegible]

SEP 16 1970

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,337

SEP 9 1970

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

SEP 20 1970

Musica viva to launch new series

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

The comparatively few but ardent disciples of contemporary music will begin reaping their second season's harvest at 8:30 p.m. Wednesday when the Boston Musica Viva opens its new series at the Busch-Reisinger Museum at Harvard University.

Richard Pittman, associate conductor at the New England Conservatory, will conduct the world premiere of Joseph Schwantner's Consortium for flute, violin, viola and cello. The program will be given in the museum's Renaissance Gallery.

Tentative schedule for the remaining concerts is Nov. 11, Feb. 3 and March 3.

Boston Musica Viva comprises musicians recruited from Boston and elsewhere on the East Coast. Pittman organized the group last year under the cosponsorship of the museum and the Institute of Contemporary Art.

Other Works

Other works to be performed during the season are Webern's "Sechs Lieder," Opus 14, and "Drei Lieder," Opus 18; Roman Haubenstock-Ramati's "Interpolation" for flute and tape; Joyce Mekeel's Solo Flute Piece, and Schoneberg's "Serenade," Opus 24.

Tickets are available without charge at the Busch-Reisinger Museum. It is suggested they be reserved as soon as possible because of the limited seating capacity.

IN SPITE OF substantial competition from Saratoga Performing Arts Center, Jacob's Pillow Dance Festival reports that it "held its own this summer remarkably well as compared to 1969."

Unlike most festivals, there were no cancellations or changes in the schedule announced by artistic director Ted Shawn and executive director John Christian, except for two added attractions.

Les Grands Ballets Canadiens had programmed only their soloists but provided a company of 24. Barton Mumaw, former leading dancer with Shawn and his Men Dancers, made an unexpected guest appearance.

Hospitalized last season and the subject of grim reports, Shawn welcomed every matinee audience with one of his famous curtain talks and taught two mime classes for six weeks.

As for future plans, the word from the Pillow is that "it's a changing world and what will evolve in the coming months is anybody's guess."

NATIONAL SYMPHONY in Washington, D.C. apparently is one of the nation's few orchestras that aren't pressing the panic button for reasons of finance or anything else.

Its 40th season will open Oct. 13 with a Beethoven program under Antal Dorati, who has succeeded Howard Mitchell as conductor.

Among the season's soloists is Tchaikovsky Competition winner Vladimir Krainev, performing Tchaikovsky's First Piano Concerto in his American debut.

Another new but famous name on the American scene is Maxim Shostakovich. The son of the great Soviet composer is among the National Symphony's guest conductors.

BOSTON SYMPHONY associate conductor Michael Tilson Thomas will conduct more concerts during the orchestra's 90th anniversary season than William Steinberg, the music director.

Of the 88 concerts announced for Boston, Cambridge, Providence and New York City, Thomas will conduct 28 and Steinberg 22.

The 38 remaining concerts will be conducted by the following: Seiji Ozawa (9); Donald Johanos (3); Erich Leinsdorf (10); Reafael Frunbeck de Burgos (4); Claudio Abbado (3); Bernard Haitink (5), and Rafael Kubelik (4).

Steinberg will open the season Friday at 2 p.m. with Holst's "The Planet's," Partos' "Paths," symphonic elegy, and Beethoven's Seventh Symphony.

Thursday, April 1, at 2 p.m. is the final announced date. Steinberg will close the season with Hindemith's "Concert Music for Strings and Brass," Opus 50; Schumann's Cello Concerto in A minor (Mstislav Rostropovich, soloist;, and Beethoven's Fifth Symphony.

Four members of the orchestra will appear as soloists, all principal players: Armando Ghitalla, trumpet; Chester Schmitz, tuba; Sherman Walt, bassoon, and Joseph Silverstein, violin.

Other soloists are Maurizio Pollini, Joseph Kalichstein, Christoph Eschenbach and Theodore Lettvin, pianists; Paul Zukowsky, violin; Harvey Pittel, saxophone, and Jacqueline Du Pre, cello.

Choral groups: Harvard Glee Club and Cantato Singers.

Rafael Kubelik

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

SEP 20 1970

INGOLF DAHL 1912-1970

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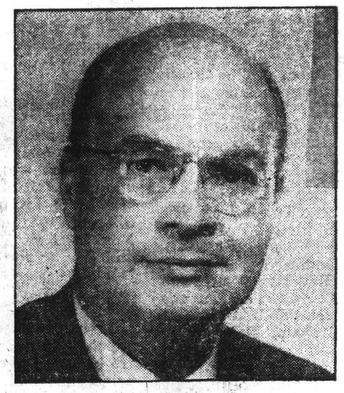
BY MICHAEL TILSON THOMAS



INGOLF DAHL
. . . "humor, conviction and love."

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Having charged all of us up with these spontaneous pyrotechnics, he rushed off to meet with other students and faculty. His greetings and distinctive high-pitched laugh seemed to be coming from every office of the building at once.

Vast Reserves

The six years I spent at USC were in no way to diminish this spectacular first impression, but rather to increase its effect as I began to perceive the vast reserves of knowledge, inspiration and humanity which lay behind it.

The great inspiration for us at the university was that Ingolf was there. Physically there, in his classes, his rehearsals, on his days "off" spent in the library, or research sessions, his lunch hours with the inevitable sack lunch gobbled during yet another conference with a deserving student. Spiritually there in his lessons and rehearsals, constantly alert, watching, criticizing, suggesting, encouraging, bringing us all up to the level where inspiration and interpretation are the beautifully simple result of total understanding.

His effectiveness in teaching was the product of great insight, enormously thorough preparation, and devotion to his subject and students.

Rehearsals and *collegium* sessions were illuminating events in which he transmitted much of his total view and method of working in music as well as his love and understanding of it. All of us remember his habit of singling out things about music which he thought especially great, explaining why he thought so, and then repeating the passage until he could sense we felt it too.

Then there were the mischievous glances, raised eyebrows and "speak no evil" hand gesture which he would exchange with the class to see if everyone had caught some unexpected cadence or formal curve.

Other Parts

Perhaps the greatest strength of his teaching was his appreciation of the great and important in music, whether or not it was his own personal position, and his fidelity in transmitting this information to his students. It is amazing that, considering this formidable schedule and intensity of activity, that teaching constituted only a part of his life. There were many other parts.

Ingolf was above all a real composer. His output of more than 30 compositions includes masterworks, among which especially the "Sonata Seria," "Concerto a Tre," Trio, Concerto for Saxophone, and Music for Brass Instruments stand as some of the finest pieces of the last 30 years. He never took the easy or fashionable way out in his works and would revise them until, like the works of Bach and Ockeghem he much admired, they had a sense of oneness, of tension and balance and hidden craft like a work of architecture.

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As one knew Ingolf, one discovered more and more of his amazing past. One remembers his job learning and playing a different Haydn sonata on the radio each day, his playing with Benny Goodman, his long partnership with Gracie Fields, his enacting the part of the on-stage clown in the premiere of "Lulu" and, of course, the accomplishment of which he was the most proud: climbing the Matterhorn.

As I think of Ingolf now I feel immensely grateful to have known him as my teacher, colleague, and friend. I know too that for the rest of my life, whenever I ponder an artistic decision or think of what would be the most exciting, important and courageous thing to do, his voice will be there giving with humor, conviction and love his always sage advice.

He was a great man who cared enough about us all to alter our directions and transmit to us through his work and life the lasting joy and wonder of our art. We thank him.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

SEP 20 1970

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ADVERTISING AGE
CHICAGO, ILL.

SEP 21 1970

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GLOBE
BOSTON, MASS.
(M) [illegible] (S) 194,[illegible]

SEP [illegible] 1970

Symphony ahead

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Byronic-profiled Michael Tilson Thomas, wielder of the second baton at Symphony (he won't be 26 until Dec. 21) will share the oohs and aahs with dynamo composer-conductor-teacher Gunther Schuller and the BSO's prize president of the trustees, Ted Banks.

These are the most lustrous win-and-dines round town thanks to the BSO's canny Council of Friends. And the jingling and clattering hoofbeats that get the girls across Mass. av. to Symphony Hall could be the Queen's Own Household Cavalry. Four Fridays — so get in if you can.

— Arts Council Corner —

Mary Sullivan, Chairman
BOX 155 — TEL. 236-2451

There are a few days left until the Granite Show at Maine Coast Artists closes Sunday at 6 p.m. Of special interest is the colored slide and sound production by Doug Hall and Gordon Bok. Detailed information is given on how the granite blocks were cut out of the ground and hoisted aboard the coasters in the harbor, and details of how more complex columns and sculptures were cut, in the 20 minute showing which runs continuously while the exhibit is open from 10 to 6; 1 to 6 Sunday.

The final showing of works by Maine artists is now in progress at Stell and Shevis Gallery until October 1.

Paul Shirley of Islesboro, a world authority on the Viola d'Amore, recently had a recording of his song, "Hail To Maine," made for WRKD in Rockland. A German native, Shirley was a member of the Boston Symphony from 1912-1929, a viola d'amore virtuoso and lecturer. The song was performed by the Lincoln County Orchestra under Ernest Lippman in 1958 in Rockland under the Knox County Music Association's Fourth Pops Concert. Profits from the song Shirley directed should benefit the students of the Islesboro school.

The University of Maine is opening its Orono concert series with the New York Pro Musica in "An Entertainment for Elizabeth," a Renaissance costume spectacle that presents the genuine form of a 16th century masque. The Pro Musica will appear October 15, Thursday. On October 30 the University will present Ravi Shankar, accompanied by tabla expert Alla Rakha. Subscription tickets are now on sale at 123 Lord Hall. Seven events are included in all.

The television presentation of Kenneth Clark's "Civilization" has been set for Wednesday nights on Channel 10, starting October 7. The series contains 13 broadcasts and covers Sir Kenneth's exposition of European civilization through its art and architecture and music from the fall of the Roman Empire to the present. The book can be ordered through the Owl and the Turtle.

Nancy Hanks, chairman of the National Endowment for the Arts, recently spoke optimistically before the American Symphony Orchestra League in Denver, stating, "It won't be long before museums, orchestras and theatres will be considered just as essential to a community as its schools and hospitals." According to an editorial following in the Denver Post, Miss Hanks maintained that performing and visual arts must take on the responsibility of presenting their cases as equally well with other priority grabbing causes if they wish comprehensive support. This includes competing with ecology education and urban problems. She maintains, "This doesn't mean cheapening culture or pandering to lowest common denominators or scrambling around for such external justifications as a winter Olympics. It means relating directly to ghetto dwellers and legislators as well as traditional supporters, leaving elitism behind and confronting the broad spectrum of community life." This, she said, "could produce new vitality for the arts along with a healthier budget."

Janet Lamont is exhibiting her "Brass Rubbings" which were made from the brass tombstones at Westminster Abbey and verious other metal objects such as manhole covers in England, at the Sugarloaf Base Lodge as part of the Annual Fall Festival there.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 23 1970

BSO Luncheon to Fete Two

GUESTS OF HONOR at the first Symphony Luncheon of the season, Friday Sept. 25, before the opening of the Symphony concerts at Symphony Hall will be the talented 25-year-old assistant conductor Michael Tilson Thomas, and the New England Conservatory's famous conductor teacher Gunther Schuller. These popular luncheons are held at nearby Horticultural Hall by the Friends of Symphony.

HERALD
CAMDEN, ME.
WEEKLY 2,770

SEP 24 1970

TIMES
GLOUCESTER, MASS.
(E) 10,850

SEP 26 1970

BOSTON SYMPHONY - Subscription tickets are being sold for the 90th anniversary series of the Boston Symphony Orchestra. Series A, on Tuesdays, will present 10 concerts at 8:30 p.m. beginning Sept. 29. The Tuesday B Series opens Oct. 6 with six concerts at 7:30 p.m. The Tuesday Cambridge series opens Oct. 13 at 8:30 p.m. Thursday A series will be six concerts at 8:30 p.m. starting Oct. 1. The Thursday B series will be three concerts at 8:30 p.m. starting Jan. 7. Conductors will be William Steinbert, Michael Tilson Thomas, Erich Leinsdorf, Donald Johanos, Seiji Ozawa, Bernard Haitink, Claudio Abbado and Rafael Fruhbeck DeBurgos. A brochure and complete programs available through the ticket office, Symphony Hall, Boston, Mass. 02115.

MARJORIE SHERMAN

Midis go to BSO

Oh, all you mini-mums—the gong has rung! In of all places, Symphony Hall, where the midi sashayed up those hollowed and hallowed marble steps yesterday for the first down of the 90th year. And this most Brahmin of bailiwicks saw it for sure.

Yes, there were still some shorties around, but as Radcliffe's Susie Coons said: "Wait till the cold weather blows in."

Meanwhile, a lot of those soignee stalwarts who dreamed up the pre-Symphony Hort Hall luncheons dressed the new part.

Mrs. Harold Hodgkinson of the Back Bay, was in a super shinboner, likewise for Mrs. George Bates of eBacon Hill. There was a gorgeous navy original for Mrs. Albert Goodhue of Marblehead and Fiandaca's new black for trustee Mrs. Harris Fahnestock, who's moving in from Concord to the city.

Of course, there are all those dear old Davidows that never were hemmed up so thy'll never have to come back down—Mrs. Gorge Lewis and hordes of Higginsons and such are right in fashion's eye at last—although they've ignored it for 50 years and not about to change now.

GLOBE
BOSTON, MASS.
(M) 237,96[illegible]
(S) 566,[illegible]

SEP 26 1970

Social Chatter
by Alison Arnold

Temperatures in Nineties Mark Season's 1st Symphony Luncheon

FALL IS HERE, but no one would have known it yesterday at the opening of Symphony! The midsummer temperature soared up into the 90s and summer silks and cottons were everywhere. But Symphony Hall was filled for the first concert of the 90th season, conducted by William Steinberg. It began with Holst's opus on The Planets with the women of the New England Conservatory Chorus, directed by Lora Cooke de Varon. This was followed by the first performance in America of Partos, a symphonic elegy, and the program ended with Boston's beloved Beethoven.

Before the concert, the first Symphony Luncheon of the season was held in Horticultural Hall across the street. Co-chairmen of these popular luncheons are Mrs. Nelson W. Aldrich and Mrs. George A. Parson. Yesterday's luncheon was under the auspices of the members of the Marblehead and North Shore areas of the Council of Friends.

They used pots of golden chrysanthemums as decorations and bouquets of the same flowers on the tables. As a "back-to-school" motif, yellow pencils were added to each bouquet. One of them was given to each person at each table as a souvenir or you could buy a cluster of six for a dollar.

There were few of the longer skirts as nearly everyone wore summer clothes. Mrs. Albert Goodhue, co-chairman of The Council of Friends with Mrs. John L. Grandin Jr., wore her skirt discreetly just below the knee—a becoming length. Mrs. George Bates, however, always a devoted follower of fashion, wore a black taffeta dress of midi length.

Guests of honor at the luncheon were young Michael Tilson Thomas, associate conductor of the Symphony, Talcott M. Banks, president of the Board of Trustees, Gunther Schuller of the New England Conservatory of Music, and Mrs. John T. G. Nichols of the Friends of the Conservatory.

Mrs. James H. Perkins and Mrs. Harris Fahnestock, the only two women trustees of the Symphony Orchestra, were there, and Mrs. Robert M. P. Kennard, who was with Mrs. Miles N. Clair, was being welcomed after her many months in the hospital.

With Mrs. Alfred Willmann was her sister, Mrs. Robert J. Fletcher of Montserrat, British West Indies, formerly of Winchester. She found Boston much hotter than Montserrat, which was only 72 when she left.

Among the many others were Mrs. Donald Sinclair, Mrs. Howard Davis, Mrs. John H. Cunningham, Mrs. William Amory, Mrs. Lewis H. Clark, Mrs. A. Turner Wells, Mrs. William J. Mixter Jr., Mrs. Harold Keller, Mrs. Victor Jones and Mrs. C. Russell Eddy.

The Council of Friends' first Stage-Door Lecture of the season will take place Friday morning, Oct. 9, at 11:30, in the basement of Symphony Hall. Armando Ghitalla will discuss the trumpet.

* * *

HERALD TRAVELER
BOSTON, MASS.
(M) [illegible] (S) 298,557

SEP 26 1970

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,032 SUN. 1,219,382

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BOX 155 — TEL. 236-2451

There are a few days left until the Granite Show at Maine Coast Artists closes Sunday at 6 p.m. Of special interest is the colored slide and sound production by Doug Hall and Gordon Bok. Detailed information is given on how the granite blocks were cut out of the ground and hoisted aboard the coasters in the harbor, and details of how more complex columns and sculptures were cut, in the 20 minute showing which runs continuously while the exhibit is open from 10 to 6; 1 to 6 Sunday.

The final showing of works by Maine artists is now in progress at Stell and Shevis Gallery until October 1.

Paul Shirley of Islesboro, a world authority on the Viola d'Amore, recently had a recording of his song, "Hail To Maine," made for WRKD in Rockland. A German native, Shirley was a member of the Boston Symphony from 1912-1929, a viola d'amore virtuoso and lecturer. The song was performed by the Lincoln County Orchestra under Ernest Lippman in 1958 in Rockland under the Knox County Music Association's Fourth Pops Concert. Profits from the song Shirley directed should benefit the students of the Islesboro school.

The University of Maine is opening its Orono concert series with the New York Pro Musica in "An Entertainment for Elizabeth," a Renaissance costume spectacle that presents the genuine form of a 16th century masque. The Pro Musica will appear October 15, Thursday. On October 30 the University will present Ravi Shankar, accompanied by tabla expert Alla Rakha. Subscription tickets are now on sale at 123 Lord Hall. Seven events are included in all.

The television presentation of Kenneth Clark's "Civilization" has been set for Wednesday nights on Channel 10, starting October 7. The series contains 13 broadcasts and covers Sir Kenneth's exposition of European civilization through its art and architecture and music from the fall of the Roman Empire to the present. The book can be ordered through the Owl and the Turtle.

Nancy Hanks, chairman of the National Endowment for the Arts, recently spoke optimistically before the American Symphony Orchestra League in Denver, stating, "It won't be long before museums, orchestras and theatres will be considered just as essential to a community as its schools and hospitals." According to an editorial following in the Denver Post, Miss Hanks maintained that performing and visual arts must take on the responsibility of presenting their cases as equally well with other priority grabbing causes if they wish comprehensive support. This includes competing with ecology education and urban problems. She maintains, "This doesn't mean cheapening culture or pandering to lowest common denominators or scrambling around for such external justifications as a winter Olympics. It means relating directly to ghetto dwellers and legislators as well as traditional supporters, leaving elitism behind and confronting the broad spectrum of community life." This, she said, "could produce new vitality for the arts along with a healthier budget."

Janet Lamont is exhibiting her "Brass Rubbings" which were made from the brass tombstones at Westminster Abbey and verious other metal objects such as manhole covers in England, at the Sugarloaf Base Lodge as part of the Annual Fall Festival there.

BSO Luncheon to Fete Two

GUESTS OF HONOR at the first Symphony Luncheon of the season, Friday Sept. 25, before the opening of the Symphony concerts at Symphony Hall will be the talented 25-year-old assistant conductor Michael Tilson Thomas, and the New England Conservatory's famous conductor teacher Gunther Schuller. These popular luncheons are held at nearby Horticultural Hall by the Friends of Symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 23 1970

HERALD
CAMDEN, ME.
WEEKLY 2,770

SEP 24 1970

TIMES
GLOUCESTER, MASS.
(E) 10,850

SEP 26 1970

BOSTON SYMPHONY - Subscription tickets are being sold for the 90th anniversary series of the Boston Symphony Orchestra. Series A, on Tuesdays, will present 10 concerts at 8:30 p.m. beginning Sept. 29. The Tuesday B Series opens Oct. 6 with six concerts at 7:30 p.m. The Tuesday Cambridge series opens Oct. 13 at 8:30 p.m. Thursday A series will be six concerts at 8:30 p.m. starting Oct. 1. The Thursday B series will be three concerts at 8:30 p.m. starting Jan. 7. Conductors will be William Steinbert, Michael Tilson Thomas, Erich Leinsdorf, Donald Johanos, Seiji Ozawa, Bernard Haitink, Claudio Abbado and Rafael Fruhbeck DeBurgos. A brochure and complete programs available through the ticket office, Symphony Hall, Boston, Mass. 02115.

MARJORIE SHERMAN

Midis go to BSO

Oh, all you mini-mums—the gong has rung! In of all places, Symphony Hall, where the midi sashayed up those hollowed and hallowed marble steps yesterday for the first down of the 90th year. And this most Brahmin of bailiwicks saw it for sure.

Yes, there were still some shorties around, but as Radcliffe's Susie Coons said: "Wait till the cold weather blows in."

Meanwhile, a lot of those soignee stalwarts who dreamed up the pre-Symphony Hort Hall luncheons dressed the new part.

Mrs. Harold Hodgkinson of the Back Bay, was in a super shinboner, likewise for Mrs. George Bates of eBacon Hill. There was a gorgeous navy original for Mrs. Albert Goodhue of Marblehead and Fiandaca's new black for trustee Mrs. Harris Fahnestock, who's moving in from Concord to the city.

Of course, there are all those dear old Davidows that never were hemmed up so thy'll never have to come back down—Mrs. Gorge Lewis and hordes of Higginsons and such are right in fashion's eye at last—although they've ignored it for 50 years and not about to change now.

Social Chatter
by Alison Arnold

Temperatures in Nineties Mark Season's 1st Symphony Luncheon

FALL IS HERE, but no one would have known it yesterday at the opening of Symphony! The midsummer temperature soared up into the 90s and summer silks and cottons were everywhere. But Symphony Hall was filled for the first concert of the 90th season, conducted by William Steinberg. It began with Holst's opus on The Planets with the women of the New England Conservatory Chorus, directed by Lora Cooke de Varon. This was followed by the first performance in America of Partos, a symphonic elegy, and the program ended with Boston's beloved Beethoven.

Before the concert, the first Symphony Luncheon of the season was held in Horticultural Hall across the street. Co-chairmen of these popular luncheons are Mrs. Nelson W. Aldrich and Mrs. George A. Parson. Yesterday's luncheon was under the auspices of the members of the Marblehead and North Shore areas of the Council of Friends.

They used pots of golden chrysanthemums as decorations and bouquets of the same flowers on the tables. As a "back-to-school" motif, yellow pencils were added to each bouquet. One of them was given to each person at each table as a souvenir or you could buy a cluster of six for a dollar.

There were few of the longer skirts as nearly everyone wore summer clothes. Mrs. Albert Goodhue, co-chairman of The Council of Friends with Mrs. John L. Grandin Jr., wore her skirt discreetly just below the knee—a becoming length. Mrs. George Bates, however, always a devoted follower of fashion, wore a black taffeta dress of midi length.

Guests of honor at the luncheon were young Michael Tilson Thomas, associate conductor of the Symphony, Talcott M. Banks, president of the Board of Trustees, Gunther Schuller of the New England Conservatory of Music, and Mrs. John T. G. Nichols of the Friends of the Conservatory.

Mrs. James H. Perkins and Mrs. Harris Fahnestock, the only two women trustees of the Symphony Orchestra, were there, and Mrs. Robert M. P. Kennard, who was with Mrs. Miles N. Clair, was being welcomed after her many months in the hospital.

With Mrs. Alfred Willmann was her sister, Mrs. Robert J. Fletcher of Montserrat, British West Indies, formerly of Winchester. She found Boston much hotter than Montserrat, which was only 72 when she left.

Among the many others were Mrs. Donald Sinclair, Mrs. Howard Davis, Mrs. John H. Cunningham, Mrs. William Amory, Mrs. Lewis H. Clark, Mrs. A. Turner Wells, Mrs. William J. Mixter Jr., Mrs. Harold Keller, Mrs. Victor Jones and Mrs. C. Russell Eddy.

The Council of Friends' first Stage-Door Lecture of the season will take place Friday morning, Oct. 9, at 11:30, in the basement of Symphony Hall. Armando Ghitalla will discuss the trumpet.

* * *

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SATURDAY REVIEW
NEW YORK, N. Y.
W. 449,000

SEP 26 1970

The Symphonic Strike Season

complaints of the players over discomfort and inconvenience; in other instances, the players merely want more time in their home cities to teach and to play free-lance jobs. But the alleviation of genuine complaints has not always been accomplished with mutual good wi
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country have yet shown a concern for artistic quality at the expense either of personal convenience or of financial

of symphonic labor relations must be eliminated if continued public support is to be warranted. In the past decade

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fear that such broadcasts will reduce recording sales; other players are believed to advocate such prohibition in the hope of obtaining extra payment in exchange for granting permission to record broadcast tapes. As usual, the primary loser is the public: The

the forced retention of aging and inferior musicians can seriously hamper their efforts. When such orchestras can muster increased support from their communities for better musicians' pay and longer seasons, they are entitled to seek commensurate improvement in

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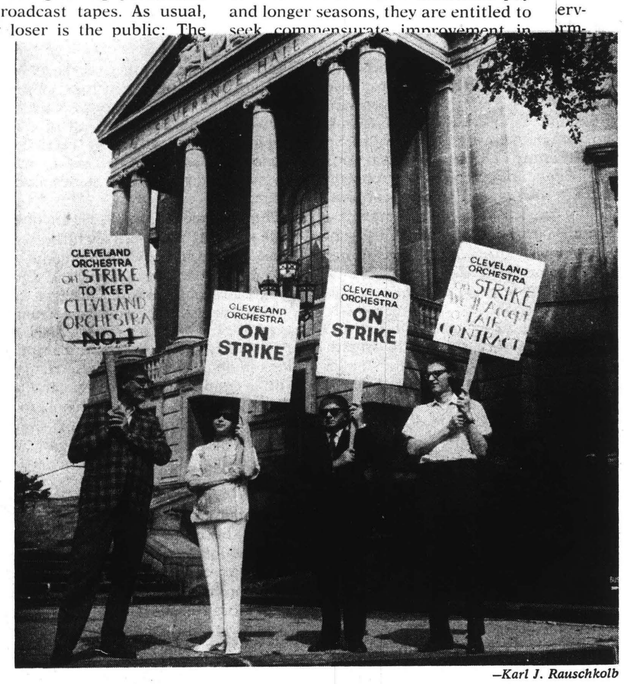

—*Karl J. Rauschkolb*

The new symphonic quartet—Cleveland Orchestra personnel picketing Severance Hall, September 1970.

The Symphonic Strike Season

by PHILIP HART

As in the world of ready-to-wear, it is becoming increasingly apparent, year by year, that the world of music, too, has its fifth season—fall, winter, spring, summer, and the symphonic strike season. It opened in earnest on September 12 when representatives of the Cleveland Orchestra rejected management's offer on a contract renewal, and settled in for a prolonged negotiation. A few days later management of the Minnesota Orchestra, as the Minneapolis Symphony is now known, cancelled the first week of its season in similar circumstances.

It was all foreshadowed months ago when a musician of the New York Philharmonic told a reporter from *The New York Times*: "We see that plumbers are making $19,000 a year. That looks pretty good to us." As between greasy overalls and immaculate tails, there is no question which looks better to an audience. But if the "plumber" parallel holds, perhaps it would be better to revise all concert garb—downward.

Blunt as they are and crude as they are, the quoted words summarize the militance of the musicians in American symphony and opera orchestras. They also intensify the basic economic dilemma facing the organizations that sponsor these enterprises, and those public-spirited citizens who must raise from private and public donors sums ranging well upward from half their operating expenses. Nor is the economic factor, important as it is, all that is harassing them. There are other questions covered by the inclusive term "working conditions" that carry with them serious implications of an artistic nature.

Well before the opening of the symphonic strike season, nine out of twenty-nine major professional symphony orchestras in the United States and Canada were bargaining with their players for the renewal of contracts that usually run for three years: These include the orchestras of New York, Chicago, Cleveland, Minnesota, Milwaukee, Toronto, Montreal, Buffalo, and Utah; the Boston Symphony is negotiating pay scale only under an overall contract expiring next season. Although only nine orchestras are discussing economic issues and working conditions, many items under consideration are often based on agreements previously reached by other important orchestras. This means that concessions granted now will recur in bargaining on other fronts in the future.

Over the past decade, there has been a substantial improvement in the economic status of professional symphony orchestra musicians, both in length of season and in increased salaries. As of the end of the 1969-70 season, no less than five orchestras employed their musicians for fifty-two weeks a year; another seven were rapidly approaching that goal; and one, that of San

PHILIP HART, whose career in music has included managerial responsibility with the Portland (Oregon) Symphony, the Chicago Symphony, and other orchestras, is presently writing a book on the subject, to be published by W. W. Norton.

MARJORIE SHERMAN

Midi winning great debate

On or off the White House steps, the midi is still the bone of contention, from what Webster's likes to call "the femoral region" (thigh-high mini to us) right down to the shin shank.

And moral indignation is running even higher than the skirts, pollution issues or the political candidates.

"We don't want to wear the midis, we just feel they're something we have to see for ourselves," explained Hingham's Mrs. John Barnes.

She and a town-wide committee are celebrating on Oct. 7 the centennial year of this beautiful Colonial town's Public Library — one of the oldest and nicest for miles around.

The elms and maples of a famous Main street look down on some of the choicest 18th century houses in the nation, but precious few midis, though they're in the windows of the town's sleek shops, judiciously spaced with the ubiquitous pantsuit.

But Hingham wants the best, mind you, and on Wednesday, Oct. 7 at three o'clock, the midi will waltz down the runway in all its glory.

Alfred Fiandaca dresses Boston's Cabots, both Mrs. Louis and Mrs. Lewis, and yes, they've a midi wardrobe already in hand, and best-dressed Betsy (Mrs. Albert) Goodhue, who wore Fiandaca's beautifully tailored gold wool midi to Channel 2's founding of the fans this week; and the Gardner family (of the Fenway Court clan). All live up to the late great Mrs. Jack Gardner's avante garde billing — she didn't dream up that palace for dullards.

Says modest but lightning-eyed Fiandaca, who shook all of the dear old Boston Symphony contingent by using its hallowed calligraphy as a motif for longtime client Fran Fahnestock's elegant turnout for the first (and best) Symphony Ball: "A good midi suits most figures much better than the mini — we're in for a really feminine image."

When asked to do the shows for the Sargent campaign, Alfred was told that some of his constituents, politically speaking, thought the mini would be more suitable."

Said Fiandaca, "If this were a benefit at the White House would you expect me to ask Mrs. Nixon to play 'Hello, Dolly'?"

The midi is being worn.

Nothing else showed up this week at the top-level ambassadorial conference in New York for the English-Speaking Union's Jubilee Year. Van Burens and such took time off from their Newport cup-race sailing parties to be there. The next VIP go-round will be in Washington in November, with Boston-via-London Bidi Budd no. 1 delegate at the black-tie circuit from the Smithsonian to Ambassador John Freeman's.

For the Manhattan merry-go-round she wore a Hartnell midi ordered in London earlier this fall when she renewed family ties with the Queen's Hussars (the slogan is "better by far a tenth Hussar").

London is rampant with the midi, at all the smart parties, and New York a close second, with international luminaries like Princess Irene doing her piano-practicing in streamlined mid-leg navy silk rep.

Also Lincoln-Centering it were the Baron and Baroness Gaufites, her midi a Givency, sleek and slim and lustered with a hoop of diamonds that would light up most of the Place Vendome. It really is "Vive la midi," girls.

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SEP 27 1970

Boston Symphony finds young genius at the helm

By ALFRED W. BURKE

Music

LOWELL — With his baton filled with musical magic, Hollywood born Michael Tilson Thomas came riding out of the west to assume the position of assistant conductor of the Boston Symphony Orchestra.

Young Mr. Thomas has been the latest of a long line of "youngsters" who have filled the pages of musical history since before Mozart's time. There have always been child and youthful proteges. Many disappeared early in their brief careers. Others did fairly well. One did it completely — this was Arturo Toscanini.

Toscanini started asserting his genius at the age of 26. Thomas had his opportunity even earlier. He was well trained. He applied himself well, and it is apparant that he did his homework, plus practice very well.

He is a graduate of the University of Southern California. He has received both Bachelor and Master degrees in Music from there. His greatest opportunity came through the award of a Conducting Fellowship to the Berkshire Music Center at Tanglewood. Naturally, there were other times during his career that he has been recognized for his scholarship. However it remained for the Festival scene to allow his swift advancement to what could prove to be but a step from the top.

It is expected that he possess the technical skill as well as the inner feeling for his work, but the fact that he is accepted by his associates is the crowning point. Many of these instrumentalists are many years his senior both on the calendar as well as in experience. Their stamp of approval makes him qualified in our mind

THOMAS HAS done a great deal of work during his few years in the field. He has had a variety of experiences. He has conducted the Youth Concerts presented by the Los Angeles Philharmonic; premieres of works by and with composers — Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss, Ingolf Dahl, William Dahl, William Kraft and Stanley Silverman, to mention only a few. He even appeared in the role of pianist in a Town Hall recital. On that occasion he joined Laurence Lesser, the well known cellist. At Hunter College he performed, again as pianist, in "New Image of Sound", a program that enabled him to gain further recognition. While in Los Angeles he was pianist in the master classes of Gregor Piatorgorsky.

Michael Tilson Thomas came to the Boston Symphony during September of last year. He replaced the Orchestra's musical director, William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center. The day was his, and his moment of success was relived the following Saturday evening. Young Mr. Thomas had arrived.

For the remainder of the Boston Symphony's season he conducted more than 30 concerts. His appointment to the assistant conductorship came at the close of the season. He is the first

MICHAEL THOMAS
. . . assistant conductor Boston Symphony orchestra

conductor to hold this position since Richard Burgin.

In May of this year he made his London debut. He led the London Symphony in a program presented in Festival Hall. During the past summer he was active at Tanglewood, the Ravinia Festival in Chicago, and the Lincoln Center Festival in New York. During the current season he will direct the Boston Symphony in both Boston, New York, and on the European tour. He will perform both as conductor and pianist on some of the Orchestra's first recordings for its new series on Deutsche Grammophon.

Top 20 discs

NEW YORK (UPI) — The top 20 songs in the popfield this week based on Billboard's survey of sales and broadcast play are:

1. "Ain't No Mountain High Enough" Diana Ross.
2. "Lookin' Out My Back Door" Creedence Clearwater Revival
3. "Candida" Dawn
4. "Craclin Rosie" Neil Diamond
5. "Julie, Do You Love Me?" Bobby Sherman
6. "Star I'll Be There" Jack son Five.
7. "I Know I'm Losing You" Rare Earth.
8. "Snow Bird" Anne Murray.
9. "War" Edwin Starr.
10. "All Right Now" Free.
11. "Patches" Clarence Carter.
12. "Groovy Situation" Gene Chandler.
13. "Don't Play That Song" Aretha Franklin.
14. "Express Yourself" Charles Wright & The 101st St. Rythm Band.
15. It's A Shame" Spinners.
16. "Green-Eyed Lady" Sugarloaf.
17. "Twenty-Five or 6 to 4" Chicago.
18. "We've Only Just Begun" Carpenters.
19. "I Who Have Nothing" Tom Jones.
20. "Still Water Love" Four Tops.

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The Symphonic Strike Season

complaints of the players over discomfort and inconvenience; in other instances, the players merely want more time in their home cities to teach and to play free-lance jobs. But the alleviation of genuine complaints has not always been accomplished with mutual good will between management and the players, nor do these resulting restrictions take into account changing conditions in transportation facilities. Consequently, the ability of management to promote maximum income from tours and to provide musical service to other communities on tour has been seriously limited.

Traditionally, professional musicians have had a great reluctance to perform for the electronic media of radio, TV, or recording without high pay that makes it possible for them to share the productivity benefits of technological improvements. The American Federation of Musicians has for decades governed the national pay scales for these media, and American scale for such services is vastly higher than in any other country. Partly because of these costs, but largely due to the economics of audience-oriented commercial television, symphonic music on TV is nationally largely limited to a few "educational" outlets. On the local level these costly requirements have limited the opportunity for an orchestra to provide community service and obtain promotion through live TV broadcasts; only a few orchestras, in diminishing number, are permitted to make local "public service" radio broadcasts of "live" concerts.

Until recently, however, the AFM permitted orchestras to make commercial recordings at less than national scale, providing that all members of the orchestra so agreed; this made it possible for the Utah State Symphony under Maurice Abravanel to record extensively, and a few other orchestras have occasionally availed themselves of this same opportunity. However, as a result of the 1969 master recording contract, this provision was revoked, thus depriving the American record buyer of hearing on records all but a handful of top American orchestras. At the same time, he is offered a vast variety of recordings by European orchestras substantially inferior to many nonrecording American counterparts.

A number of our top orchestras have arranged to make tapes of concerts for distribution to FM stations for a compensation that frequently goes to the orchestras' pension funds. A few years ago the players of the New York Philharmonic forced the discontinuation of this service, and other orchestras are now faced with similar restrictions. It is said that some players fear that such broadcasts will reduce recording sales; other players are believed to advocate such prohibition in the hope of obtaining extra payment in exchange for granting permission to record broadcast tapes. As usual, the primary loser is the public: The orchestra plays the concert anyway, and the by-product is wasted.

Possibly the greatest danger to the maintenance and improvement of orchestra quality lies in efforts of musicians to play a greater, and frequently predominant, role in basic personnel decisions. The long-time authority of the conductor as final arbiter of a player's ability to enter an orchestra and remain there has been increasingly restricted. Legitimate protections against the arbitrary or capricious dictatorship of the conductor have long been in effect. But they are being made increasingly rigid to the point where it is now virtually impossible to discharge a player once he has served a brief trial period.

Auditions for replacements or promotions must, increasingly, be held under complicated rules, with committees in which the players play a major role, and strong preference must be given to present members of the orchestra in filling important positions and to local union members in filling vacancies. The introduction of orchestral musicians themselves into the audition committee places them in the position of passing judgment on their friends, their own pupils, and the pupils of their colleagues. Some of our best-established orchestras, such as those of Philadelphia, New York, and Chicago, take pride in the continuity of their musical personnel and in the fact that so many of their players were students of older musicians; such continuity can be an artistic asset when it results in quality, but not all communities enjoy a Curtis Institute, a Juilliard, a New England Conservatory, or a Chicago Civic Orchestra. Teacher-pupil relationships, factional cliques, and outright nepotism are always a danger, especially when they lead to the perpetuation of mediocrity.

Finally, there is the agonizing problem of the aging player, who regrettably may be the last to admit his declining powers. When their cases come before a committee of colleagues, the latter are all too tempted to take an indulgent view of their friends' plight, a plight that they themselves may face in a few years.

In the older and better established orchestras these dangers are not so great, since they can readily draw upon the best available players, but smaller cities desiring to upgrade their orchestras find that restrictions on the "importation" of out-of-town players and the forced retention of aging and inferior musicians can seriously hamper their efforts. When such orchestras can muster increased support from their communities for better musicians' pay and longer seasons, they are entitled to seek commensurate improvement in personnel. This does not necessarily call for an inhumanely callous pursuit of artistic quality, but rather for a sympathetic exploration of personnel procedures based on a balanced view of individual problems rather than an inflexible set of rules and regulations.

As these primarily noneconomic issues have become more critical in the past decade, some managements and orchestra associations have tended to sacrifice artistic considerations to the far more dramatic pressures of primary economic problems. All too often, under pressure of deadlines to begin a season, these associations have bargained away artistic positions to achieve more favorable economic terms, only to learn later that they must pay a price both in secondary costs and in musical potential.

This becomes all the more serious when one contemplates the decline of the resident conductor in this country. No small share of the glory of American orchestras derives from the close relation of conductor and orchestra. Even when management may agree to limitations of artistic authority, the conductor by his own personal power can nonetheless maintain artistic quality. However, this close association of conductor and orchestra may no longer characterize the symphonic institution: Of the six top orchestras in this country, only one, that of Philadelphia, is led by a truly full-time director; Solti in Chicago and Mehta in Los Angeles have extensive international commitments and interests that can modify close involvement with their respective orchestras; in 1971 New York, after a two-year hiatus, will have in Boulez a director with similar distractions; Boston's musical adviser is also in charge of the Pittsburgh Symphony, a dual task that strains the resources of William Steinberg; and the death of George Szell now places Cleveland in the position of finding the major, full-time leadership that has evaded four other comparable orchestras.

With less internationally glamorous leadership, the second echelon of our major orchestras actually now enjoys a higher degree of full-time leadership than do the handful of top orchestras: To Skrowaczewski in Minnesota, Ehrling in Detroit, Schwieger in Kansas City, Abravanel in Utah, and Katims in Seattle are now hopefully added Dorati in Washington, Susskind in St. Louis,

(*Continued on page 55*)

MARJORIE SHERMAN

Midi winning great debate

On or off the White House steps, the midi is still the bone of contention, from what Webster's likes to call "the femoral region" (thigh-high mini to us) right down to the shin shank.

Francisco, shares its personnel with the local Opera Association in a way that provides them with year-round employment. In 1963-64, Professors Baumol and Bowen, in their monumental study *The Performing Arts: The Economic Dilemma*, reported that the *average* annual pay of symphonic musicians in the major professional orchestras was $4,750; the most recent figures on the season just past indicate that for these same orchestras a comparable figure is now close to $10,000.

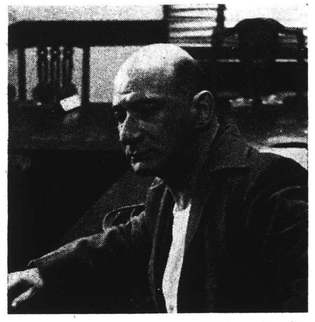
Although a disproportionate amount of this increase centers in the wealthier and larger cities, with the smaller ones in some instances still offering substandard orchestra pay, it can certainly be stated that major progress has been made in alleviating the adverse economic status of orchestra players that caused so much concern in the early 1960s. However, not content with the attainment of major economic goals, the increasingly militant orchestra players are now making demands at the bargaining table that can seriously impair the high artistic quality that American orchestras have achieved.

In the past century, American orchestras have developed a standard of artistic quality unexcelled anywhere. Historically, these orchestras have operated as a benevolent autocracy: Contrary to European experience, the stature of American orchestras has depended upon the close identification of a major conductor with an orchestra over a period of years. Theodore Thomas with his own orchestra and that of Chicago, Stock after him in Chicago, Stokowski and Ormandy in Philadelphia, Reiner in Pittsburgh and Chicago, Toscanini and Bernstein in New York, Koussevitzky in Boston, and George Szell in Cleveland all represent the highest virtues of such an association of conductor and orchestra, and have established the goal to which other American communities have aspired. The autocratic role of such conductors has contributed substantially to the artistic quality of our orchestras and to the long-range welfare of the players. For their part, orchestra players have become highly organized, bargaining more effectively through their own committees than by union representation, to protect their individual interests and advance their common economic objectives.

In recent years, moreover, orchestra musicians have become increasingly militant in the promotion of such interests. Whereas, between 1922 and 1953 there were but two work stoppages of short duration among American orchestras, there have been, beginning with the Philadelphia stoppage in 1954, a total of eighteen, through the 1969-70 season, seven in the past four seasons, involving as many as seven weeks of nonperformance. Though all of these stoppages were primarily related to economic issues, an increasing number were aggravated by noneconomic differences.

These noneconomic issues involve a wide range of prerogatives hitherto reserved to orchestra management—the hiring and firing of players, the scheduling of rehearsals and concerts, conditions for touring, and performance on radio, TV, and for records. Although there are frequently economic implications in such questions, these remarks will be confined to the artistic and performance consequences of concern to the audience. This by no means should lead one to ignore the economic element, although here it is essential to emphasize other concerns.

It would seem reasonable to assume that, once our orchestra musicians have attained year-round employment at decent compensation, they would allow orchestras' managements and conductors to use their services with a reasonable degree of flexibility in presenting new repertory and in developing new audiences. There is no reason, for instance, why all concerts must be based on the nineteenth-century concept of the 100-piece symphony orchestra: Music of prior and more recent origin deserves more than an occasional place on our programs. Similarly, there are many opportunities to play for smaller audiences in outlying halls without confining an orchestra's activity to one, centrally located auditorium. From the sponsoring associations' point of view, flexibility in repertory and dispersion of concert presentation offer opportunities to utilize the manpower available under extended seasons. Yet, by contractual provisions, the players are restricting such managerial prerogatives.



William Steinberg — "Boston's musical adviser is also in charge of the Pittsburgh Symphony."

As an example: It is generally known that orchestral contracts are based on a stipulated number of services per week—a "service" representing either a concert or a rehearsal. All players are compensated whether or not they participate in the rehearsals and concerts of a specific week. However, when circumstances require a Mozart or Haydn symphony to be prepared in an *extra* rehearsal not covered by the specified number of services, most orchestras find they must pay the total personnel, whether they participate or not. Moreover, the basic number of players may not be split into separate ensembles, with one rehearsing under an associate conductor a program to be performed in a suburban hall. A few major orchestras are now permitted to divide into two or more smaller groups, but such permission is usually limited to free concerts in the schools under such stringent limitations that some orchestras who have this right have been unable to exercise it. For public, paid concerts, however, no orchestra with 90 to 105 musicians (under a contract requiring paying all when only a few are working) can undertake a supplementary series of programs devoted to baroque, eighteenth-century, or modern works for smaller forces.

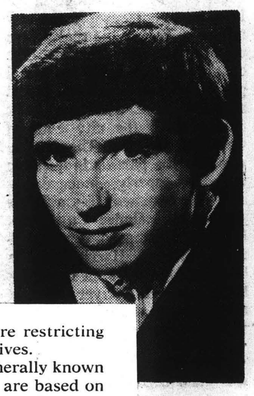
Another major scheduling limitation is the requirement that orchestra managements post schedules of rehearsals, including specific works to be rehearsed, several weeks in advance. This makes it possible for players not required for a given piece to know when they will have time off, frequently for other employment in teaching or in free-lance performance. However, it is occasionally difficult for a conductor to know in advance precisely how much time he will need to prepare each piece; this is especially the case with guest conductors unfamiliar with the orchestra, or when new music is programed. Thus, our orchestra players are demanding increasingly inflexible work schedules and limitations on the length of rehearsals and permissible overtime, all of which can and actually does impair the quality of the final performance, without offering any quo for this quid.

As our orchestras have increased the length of their seasons in a commendable effort to provide full-time employment for their players, they must seek new performance opportunities not only in their home auditoriums but in the suburban areas and on tour. Yet, restrictive contractual provisions limit the flexibility of management in scheduling "run outs" (involving no overnight stay) and tours. To some degree these restrictions arise from legitimate

Boston Symphony finds young genius at the helm

By ALFRED W. BURKE

Music



THOMAS
conductor
ony orchestra

LOWELL — With his baton filled with musical magic, Hollywood born Michael Tilson Thomas came riding out of the west to assume the position of assistant conductor of the Boston Symphony Orchestra.

Young Mr. Thomas has been the latest of a long line of "youngsters" who have filled the pages of musical history since before Mozart's time. There have always been child and youthful proteges. Many disappeared early in their brief careers. Others did fairly well. One did it completely — this was Arturo Toscanini.

Toscanini started asserting his genius at the age of 26. Thomas had his opportunity

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SEP 27 1970

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by HENRI TEMIANKA

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Continued from page 49

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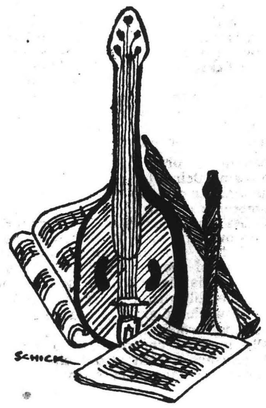

Answer to Wit Twister, page 41: warder, drawer, warred, reward.

A TRIBUTE AS MONUMENTAL AS HIS WORKS

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Violin Sonatas; Cello Sonatas & Variations	VII	7	2720 018
Songs and Choral Music	XII	7	2707 017

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SATURDAY REVIEW
NEW YORK, N. Y.
W. 44,000
SEP 26 1970

MARJORIE SHERMAN

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On or off the White House steps, the bone of contention, from what Webster's femoral region" (thigh-high mini to us) r shin shank.

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Although a disproportionate amount of this increase centers in the wealthier and larger cities, with the smaller ones in some instances still offering substandard orchestra pay, it can certainly be stated that major progress has been made in alleviating the adverse economic status of orchestra players that caused so much concern in the early 1960s. However, not content with the attainment of major economic goals, the increasingly militant orchestra players are now making demands at the bargaining table that can seriously impair the high artistic quality that American orchestras have achieved.

In the past century, American orchestras have developed a standard of artistic quality unexcelled anywhere. Historically, these orchestras have operated as a benevolent autocracy: Contrary to European experience, the stature of American orchestras has depended upon the close identification of a major conductor with an orchestra over a period of years. Theodore Thomas with his own orchestra and that of Chicago, Stock after him in Chicago, Stokowski and Ormandy in Philadelphia, Reiner in Pittsburgh and Chicago, Toscanini and Bernstein in New York, Koussevitzky in Boston, and George Szell in Cleveland all represent the highest virtues of such an association of conductor and orchestra, and have established the goal to which other American communities have aspired. The autocratic role of such conductors has contributed substantially to the artistic quality of our orchestras and to the long-range welfare of the players. For their part, orchestra players have become highly organized, bargaining more effectively through their own committees than by union representation, to protect their individual interests and advance their common economic objectives.

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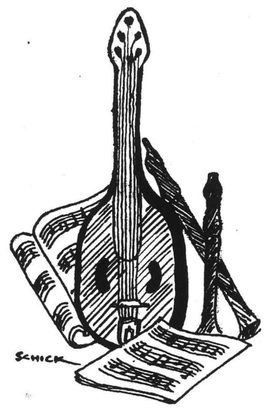

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In the past century, American orchestras have developed a standard of artistic quality unexcelled anywhere. Historically, these orchestras have operated as a benevolent autocracy: Contrary to European experience, the stature of American orchestras has depended upon the close identification of a major conductor with an orchestra over a period of years. Theodore Thomas with his own orchestra and that of Chicago, Stock after him in Chicago, Stokowski and Ormandy in Philadelphia, Reiner in Pittsburgh and Chicago, Toscanini and Bernstein in New York, Koussevitzky in Boston, and George Szell in Cleveland all represent the highest virtues of such an association of conductor and orchestra, and have established the goal to which other American communities have aspired. The autocratic role of such conductors has contributed substantially to the artistic quality of our orchestras and to the long-range welfare of the players. For their part, orchestra players have become highly organized, bargaining more effectively through their own committees than by union representation, to protect their individual interests and advance their common economic objectives.

In recent years, moreover, orchestra musicians have become increasingly militant in the promotion of such interests. Whereas, between 1922 and 1953 there were but two work stoppages of short duration among American orchestras, there have been, beginning with the Philadelphia stoppage in 1954, a total of e season, sev involving a nonperforn stoppages economic ber were a differences

These no wide range served to hiring and uling of re ditions for on radio, T there are f tions in su will be con formance the audien lead one t ment, alth emphasize

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SATURDAY REVIEW
NEW YORK, N. Y.
SEP 26 1970

The Symphonic Strike Season

com[illegible]s of the players over discomfort [illegible] inconvenience; in other instan[illegible] the players merely want more tim[illegible] their home cities to teach and to p[illegible] free-lance jobs. But the alleviation [illegible] genuine complaints has not always [illegible]en accomplished with mutual good [illegible] between management and the

country have yet shown a concern for artistic quality at the expense either of personal conveniences or of financial

fear that such broadcasts will reduce recording sales; other players are believed to advocate such prohibition in the hope of obtaining extra payment in exchange for granting permission to record broadcast tapes. As usual, the primary loser is the public: The

the forced retention of aging and inferior musicians can seriously hamper their efforts. When such orchestras can muster increased support from their communities for better musicians' pay and longer seasons, they are entitled to seek commensurate improvement in

of symphonic labor relations must be eliminated if continued public support is to be warranted. In the past decade

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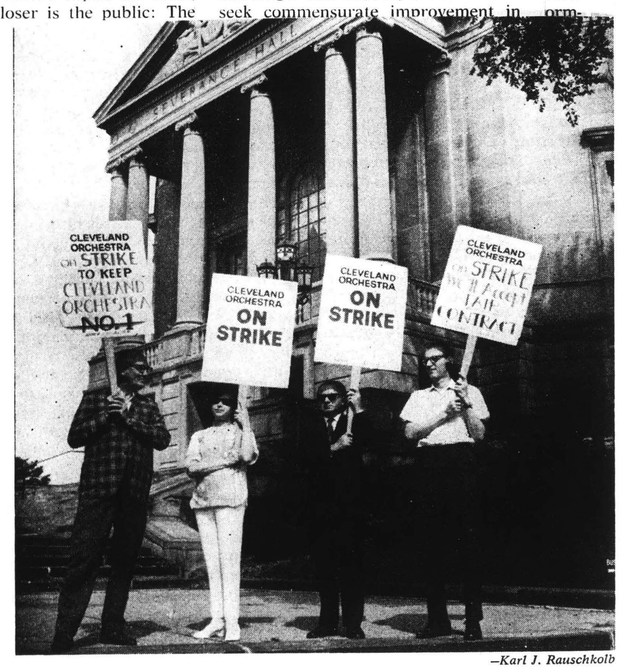

—Karl J. Rauschkolb

The new symphonic quartet—Cleveland Orchestra personnel picketing Severance Hall, September 1970.

The Symphonic Strike Season

by PHILIP HART

As in the world of ready-to-wear, it is becoming increasingly apparent, year by year, that the world of music, too, has its fifth season—fall, winter, spring, summer, and the symphonic strike season. It opened in earnest on September 12 when representatives of the Cleveland Orchestra rejected management's offer on a contract renewal, and settled in for a prolonged negotiation. A few days later management of the Minnesota Orchestra, as the Minneapolis Symphony is now known, cancelled the first week of its season in similar circumstances.

It was all foreshadowed months ago when a musician of the New York Philharmonic told a reporter from *The New York Times*: "We see that plumbers are making $19,000 a year. That looks pretty good to us." As between greasy overalls and immaculate tails, there is no question which looks better to an audience. But if the "plumber" parallel holds, perhaps it would be better to revise all concert garb—downward.

Blunt as they are and crude as they are, the quoted words summarize the militance of the musicians in American symphony and opera orchestras. They also intensify the basic economic dilemma facing the organizations that sponsor these enterprises, and those public-spirited citizens who must raise from private and public donors sums ranging well upward from half their operating expenses. Nor is the economic factor, important as it is, all that is harassing them. There are other questions covered by the inclusive term "working conditions" that carry with them serious implications of an artistic nature.

Well before the opening of the symphonic strike season, nine out of twenty-nine major professional symphony orchestras in the United States and Canada were bargaining with their players for the renewal of contracts that usually run for three years: These include the orchestras of New York, Chicago, Cleveland, Minnesota, Milwaukee, Toronto, Montreal, Buffalo, and Utah; the Boston Symphony is negotiating pay scale only under an overall contract expiring next season. Although only nine orchestras are discussing economic issues and working conditions, many items under consideration are often based on agreement previously reached by other important orchestras. This means that concessions granted now will recur in bargaining on other fronts in the future.

Over the past decade, there has been a substantial improvement in the economic status of professional symphony orchestra musicians, both in length of season and in increased salaries. As of the end of the 1969-70 season, no more than five orchestras employed their musicians for fifty-two weeks a year; another seven were rapidly approaching that goal; and one, that of San

PHILIP HART, whose career in music has included managerial responsibility with the Portland (Oregon) Symphony, the Chicago Symphony, and other orchestras, is presently writing a book on the subject, to be published by W. W. Norton.

MARJORIE SHERMAN

Midi winning great debate

On or off the White House steps, the midi is still the bone of contention, from what Webster's likes to call "the femoral region" (thigh-high mini to us) right down to the shin shank.

And moral indignation is running even higher than the skirts, pollution issues or the political candidates.

"We don't want to wear the midis, we just feel they're something we have to see for ourselves," explained Hingham's Mrs. John Barnes.

She and a town-wide committee are celebrating on Oct. 7 the centennial year of this beautiful Colonial town's Public Library — one of the oldest and nicest for miles around.

The elms and maples of a famous Main street look down on some of the choicest 18th century houses in the nation, but precious few midis, though they're in the windows of the town's sleek shops, judiciously spaced with the ubiquitous pantsuit.

But Hingham wants the best, mind you, and on Wednesday, Oct. 7 at three o'clock, the midi will waltz down the runway in all its glory.

Alfred Fiandaca dresses Boston's Cabots, both Mrs. Louis and Mrs. Lewis, and yes, they've a midi wardrobe already in hand, and best-dressed Betsy (Mrs. Albert) Goodhue, who wore Fiandaca's beautifully tailored gold wool midi to Channel 2's founding of the fans this week; and the Gardner family (of the Fenway Court clan). All live up to the late great Mrs. Jack Gardner's avante garde billing — she didn't dream up that palace for dullards.

Says modest but lightning-eyed Fiandaca, who shook all of the dear old Boston Symphony contingent by using its hallowed calligraphy as a motif for longtime client Fran Fahnestock's elegant turnout for the first (and best) Symphony Ball: "A good midi suits most figures much better than the mini — we're in for a really feminine image."

When asked to do the shows for the Sargent campaign, Alfred was told that some of his constituents, politically speaking, thought the mini would be more suitable."

Said Fiandaca, "If this were a benefit at the White House would you expect me to ask Mrs. Nixon to play 'Hello, Dolly'?"

The midi is being worn.

Nothing else showed up this week at the top-level ambassadorial conference in New York for the English-Speaking Union's Jubilee Year. Van Burens and such took time off from their Newport cup-race sailing parties to be there. The next VIP go-round will be in Washington in November, with Boston-via-London Bidi Budd no. 1 delegate at the black-tie circuit from the Smithsonian to Ambassador John Freeman's.

For the Manhattan merry-go-round she wore a Hartnell midi ordered in London earlier this fall when she renewed family ties with the Queen's Hussars (the slogan is "better by far a tenth Hussar").

London is rampant with the midi, at all the smart parties, and New York a close second, with international luminaries like Princess Irene doing her piano-practicing in streamlined mid-leg navy silk rep.

Also Lincoln-Centering it were the Baron and Baroness Gaufites, her midi a Givency, sleek and slim and lustered with a hoop of diamonds that would light up most of the Place Vendome. It really is "Vive la midi," girls.

Boston Symphony finds young genius at the helm

By ALFRED W. BURKE

Music

LOWELL — With his baton filled with musical magic, Hollywood born Michael Tilson Thomas came riding out of the west to assume the position of assistant conductor of the Boston Symphony Orchestra.

Young Mr. Thomas has been the latest of a long line of "youngsters" who have filled the pages of musical history since before Mozart's time. There have always been child and youthful proteges. Many disappeared early in their brief careers. Others did fairly well. One did it completely — this was Arturo Toscanini.

Toscanini started asserting his genius at the age of 26. Thomas had his opportunity even earlier. He was well trained. He applied himself well, and it is apparant that he did his homework, plus practice very well.

He is a graduate of the University of Southern California. He has received both Bachelor and Master degrees in Music from there. His greatest opportunity came through the award of a Conducting Fellowship to the Berkshire Music Center at Tanglewood. Naturally, there were other times during his career that he has been recognized for his scholarship. However it remained for the Festival scene to allow his swift advancement to what could prove to be but a step from the top.

It is expected that he possess the technical skill as well as the inner feeling for his work, but the fact that he is accepted by his associates is the crowning point. Many of these instrumentalists are many years his senior both on the calendar as well as in experience. Their stamp of approval makes him qualified in our mind

THOMAS HAS done a great deal of work during his few years in the field. He has had a variety of experiences. He has conducted the Youth Concerts presented by the Los Angeles Philharmonic; premieres of works by and with composers — Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss, Ingolf Dahl, William Dahl, William Kraft and Stanley Silverman, to mention only a few. He even appeared in the role of pianist in a Town Hall recital. On that occasion he joined Laurence Lesser, the well known cellist. At Hunter College he performed, again as pianist, in "New Image of Sound", a program that enabled him to gain further recognition. While in Los Angeles he was pianist in the master classes of Gregor Piatorgorsky.

Michael Tilson Thomas came to the Boston Symphony during September of last year. He replaced the Orchestra's musical director, William Steinberg at the mid-point of a Philharmonic Hall concert at Lincoln Center. The day was his, and his moment of success was relived the following Saturday evening. Young Mr. Thomas had arrived.

For the remainder of the Boston Symphony's season he conducted more than 30 concerts. His appointment to the assistant conductorship came at the close of the season. He is the first

MICHAEL THOMAS
. . . assistant conductor Boston Symphony orchestra

conductor to hold this position since Richard Burgin.

In May of this year he made his London debut. He led the London Symphony in a program presented in Festival Hall. During the past summer he was active at Tanglewood, the Ravinia Festival in Chicago, and the Lincoln Center Festival in New York. During the current season he will direct the Boston Symphony in both Boston, New York, and on the European tour. He will perform both as conductor and pianist on some of the Orchestra's first recordings for its new series on Deutsche Grammophon.

Top 20 discs

NEW YORK (UPI) — The top 20 songs in the popfield this week based on Billboard's survey of sales and broadcast play are:

1. "Ain't No Mountain High Enough" Diana Ross.
2. "Lookin' Out My Back Door" Creedence Clearwater Revival
3. "Candida" Dawn
4. "Craclin Rosie" Neil Diamond
5. "Julie, Do You Love Me?" Bobby Sherman
6. "Star I'll Be There" Jackson Five.
7. "I Know I'm Losing You" Rare Earth.
8. "Snow Bird" Anne Murray.
9. "War" Edwin Starr.
10. "All Right Now" Free.
11. "Patches" Clarence Carter.
12. "Groovy Situation" Gene Chandler.
13. "Don't Play That Song" Aretha Franklin.
14. "Express Yourself" Charles Wright & The 101st St. Rythm Band.
15. It's A Shame" Spinners.
16. "Green-Eyed Lady" Sugarloaf.
17. "Twenty-Five or 6 to 4" Chicago.
18. "We've Only Just Begun" Carpenters.
19. "I Who Have Nothing" Tom Jones.
20. "Still Water Love" Four Tops.

'Things must change in music . . .

Story by Robert Taylor Photos by Gilbert Friedberg

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LONG ago, in days of wine and roses, lived a man called Serge Koussevitzky, a conductor of symphony orchestras treated as a king in Boston. To his players he was an absolute monarch. To his court he was gracious. Where now are those social gatherings at which the gentry kowtowed to Serge I, the muses smiling serene and sly, above the Back Bay? It all has a remote Ruritanian air as though it never happened.

Since Koussevitzky the politics of music and musical life have changed. Kings are commoners, the tradition of the virtuoso conductor is dead, the period of the all-white, all-male symphony orchestra is over, the cleavage between "pop" and "classical" is void: indeed, the concert hall orchestra itself seems on the verge of extinction.

Nevertheless, behind the ferment characteristic of music, many issues remain constant. Take the issue of musical literacy. Often enough, people who hear a performance and feel moved by it, don't know what's going on. True, it isn't necessary to parse an English sentence to enjoy English literature: but misplaced accents, sloven phrases, playing out of tune are matters of high musical importance, not tacky critical nit-picking. General musical culture, however, is rare. It has always been the exception rather than the rule. The role of the professional critic over the past century has been to educate the swelling population to the standards of music as an art opposed to the treatment of music as a pastime.

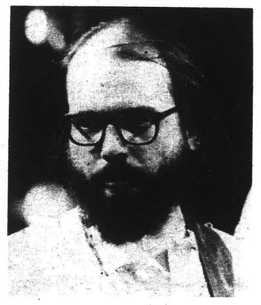
DURING the years when concert hall managements resisted the unionization of orchestras, a favorite device was to purge virtuoso players who rocked the boat and replace them with green conservatory students. Performance suffered. While the orchestras were eventually unionized anyway, it is interesting to speculate from a purely artistic standpoint how this practice affected the structure of American music. For the issue of musical literacy relates to the packaging of art. How w music tomorrow be pr sented? In an age of exp sive change do the old form las apply? And how will m sicians adjust?

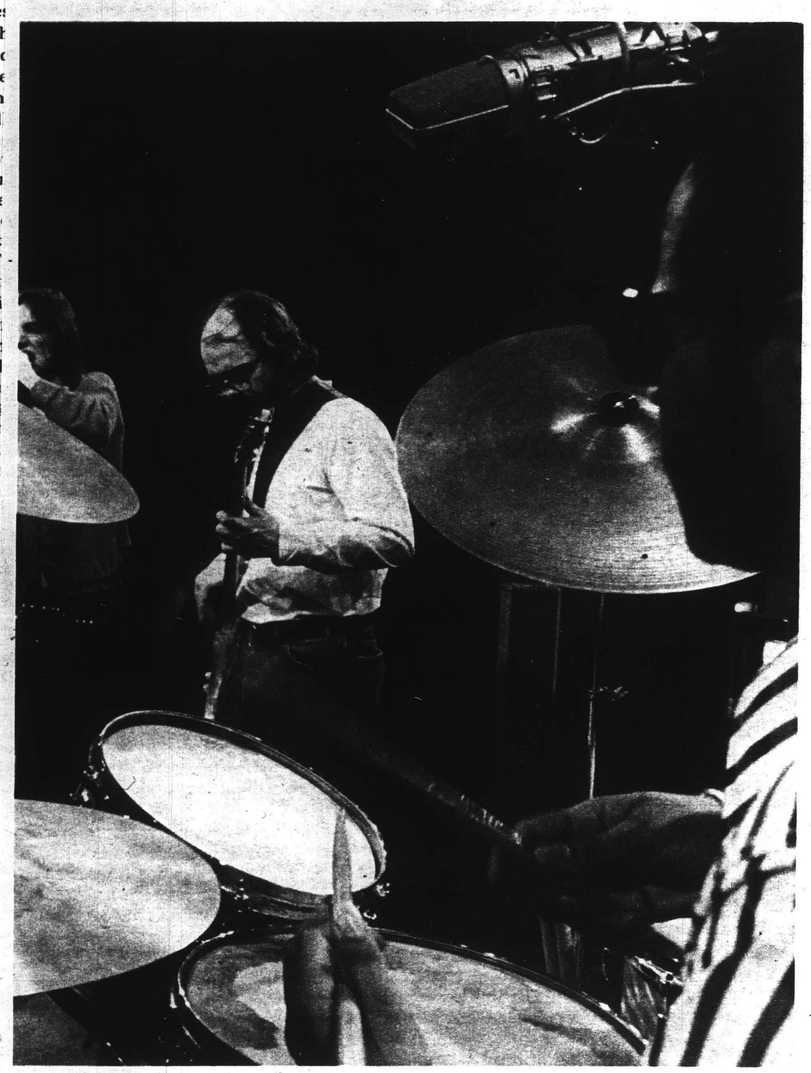
The politics of the ne music—that is to say, the a into which we are movin where no man really know what may happen — fas nate Buell Neidlinger, who planning to write a bo about the system of music presentation in this count A protean musician, succes ful in jazz, rock and sympl ny, Neidlinger has absorbe multitude of professional e periences. He has perform under international famous conductors and squalid dives. The gro which he leads, Luny Too has established new dime sions in rock. Neidling meanwhile, played in t double-bass section of T Boston Symphony Orchest He was once a drug addi hardly an occupational c dential but a condition th came about because of exposure to drugs throu other musicians. Neidlin is 34, has been a working m sician more than half his l and is critical of what he witnessed. History, as it we is a nightmare from which is trying to awake. He glim es hope for symphony orch tras — if the system is revis so that artists rather th non-artists control the d ision-making processes. O erwise, he feels, the wh ritual of concert hall p formance, woefully antiqu ed and out of touch with c temporary creative forces doomed to pass with the g eration that barely keeps torch flickering.

"DO YOU want a desc tion of musical life in Am ca today?" Neidlinger as "A kid spends years learn how to play the fiddle.

Robert Taylor and Gilbert Friedberg are on the staff of Globe Magazine.

'. . . otherwise, within a generation, they'll be playing hockey in Symphony Hall'





'The music of the next generation is going to be fantastic . . . and it's all happening so fast'

Berlioz Requiem before he severs his three-year association with the Boston Symphony Orchestra.

He and his wife have taken the cottage for the summer. A lovely Berkshire setting. One follows a footpath across a brook then ascends a sequence of terraced stairs where, at the top, Neidlinger stands, a tall, somewhat Bohemian figure wearing a rakishly-angled cap, the sun at his back. Long hair and a high forehead lend him a Shakespearean appearance —a younger version of the Droeshut portrait of the bard. He has a dark beard and horn-rimmed glasses. During symphony concerts his hair is pulled back and neatly cinched, like the pigtail of a torero.

In the kitchen he flings the beret aside, rustles among kitchen utensils and presently serves the fragrant brew to which he adds a heaping spoonful of honey. Neidlinger is brisk and direct, his language unvarnished: he smiles frequently: makes points with mordant wit: and he has a mannerism, when interested in some particular subject, of tugging at the mane down the nape of his neck. His opinions and attitudes can be caustic, occasionally unprintable; but disclose the brusque charm of candor. The vehemence of his style suggests the stormy petrel—one is reminded of the unhappy fact that stormy petrels seldom make pet songbirds.

—Now that you're leaving the Boston Symphony Orchestra, Buell, what do you plan to do?

NEIDLINGER: Teach at the California Institute of the Arts. It's an exciting challenge. The Institute's going to be—we hope—a means of freeing students from the structure of the historical art school in America.

—In what sense?

NEIDLINGER: Transmitting ideas about the art in terms of life situations. Instead of having a lot of formal instructions, or even private lessons which are sort of unbalanced, faculty and students will make music together. For instance, I do a lot of chamber music, and I'll perform in ensembles with my students and other faculty, exploring a corpus of chamber music composed since 1900.

—Any other performances?

NEIDLINGER With Frank Zappa.

—Have you always worked on both sides of the fence?

NEIDLINGER: When I was 16, going to high school in Connecticut, I had my own band. We played Dixieland. It was the only brand of music I knew other than concert hall forms. Then one day I was with my father when he stopped for gas in Westport, Connecticut. A couple of black guys had a hi-fi rigged up and they were listening to Charley Parker. I flipped: right away, I knew this was a music I had to play.

—Did you?

NEIDLINGER: Well, my first job was Eddie Condon's band. Walter Page, who had played with Count Basie, was Condon's bassist. Walter was arthritic, consequently he was out a great deal, so I sat in for him. After that, I worked with Cecil Taylor. I learned a lot from him and played with him seven years.

—Had you been studying at a conservatory?

NEIDLINGER: Yes, I started out as a 'cellist, and then for several reasons, health mostly, I switched to bass. I never regretted it.

—What orchestras have you been with?

NEIDLINGER: Houston, under Barbirolli: Stokes's—I mean Stokowski's American Symphony Orchestra, and the Boston Symphony Orchestra.

—You were picked for Boston by— ?

NEIDLINGER: By Leinsdorf. I auditioned against 37 hand-picked applicants.

—Behind a barrier?

NEIDLINGER: Yes.

—I've often wondered if that curtain makes it an unbiased test for women, say, or blacks.

NEIDLINGER: In theory. In fact, it's common knowledge who's auditioning. Everyone knows.

— What is a seat in the Boston Symphony Orchestra worth?

NEIDLINGER: I was paid in my final year $16,000 a year including a $1000 recording fee. By the time I'd kicked in to the Pension Fund — which isn't funded, by the way — plus taxes and everything else, it was worth about $11 thousand. Of course that figure is considerably better than player' salaries in the past.

continued

Neidlinger *continued*

to get your fingers around those strings. Which is, of course, one reason why we have a shortage of string players. However after you've arrived, assuming you've resisted the temptation of Nashville, you spend all your time perfecting your technique! It's so bland.

— Didn't the Pops trot out a Moog quarter for one concert?

NEIDLINGER. To play diatonic music. Of all things. (Shaking his head) But you're right. It's all coming together, rock, jazz, chamber music, concert hall. The music of the next generation is going to be fantastic, and it's all happening so fast. Managements don't realize how fast it's happening: but you've got a bureaucracy of non-artists to administer to the needs of all musicians.

— Yes: but who's minding the store at Luny Toons?

NEIDLINGER: Well, it's a matter of keeping the necessary business and artistic distinctions. Luny Toons has a recording manager, and incidentally, after our Loeb concert the other night, we got offers from four record companies. But I'm speaking of a wholly unnecessary bureaucracy. These people can't release the energy in music — it's up to the performers. How long has it been since you've had a musical experience?

— Scenes from Faust Schumann. Leinsdorf.

NEIDLINGER: Performers could release that energy. Did you go to the Gershwin concert at Tanglewood this season?

— No.

NEIDLINGER: It reminded me that 17,000 kids turned out in Los Angeles for a program of Schoenberg, Mel Powell, Frank Zappa. Symphony orchestras are, in general, closed against dynamic change, like Zappa's music.

—How does that relate to Gershwin?

NEIDLINGER: Only this. I notice at Gershwin Night hardly anyone under 25. Those who were there didn't respond. If we continue to operate in the same limited musical tradition, the commercially viable music of the past is going to become less and less commercially viable. You can see it happening now.

— Is the younger audience musically hip?

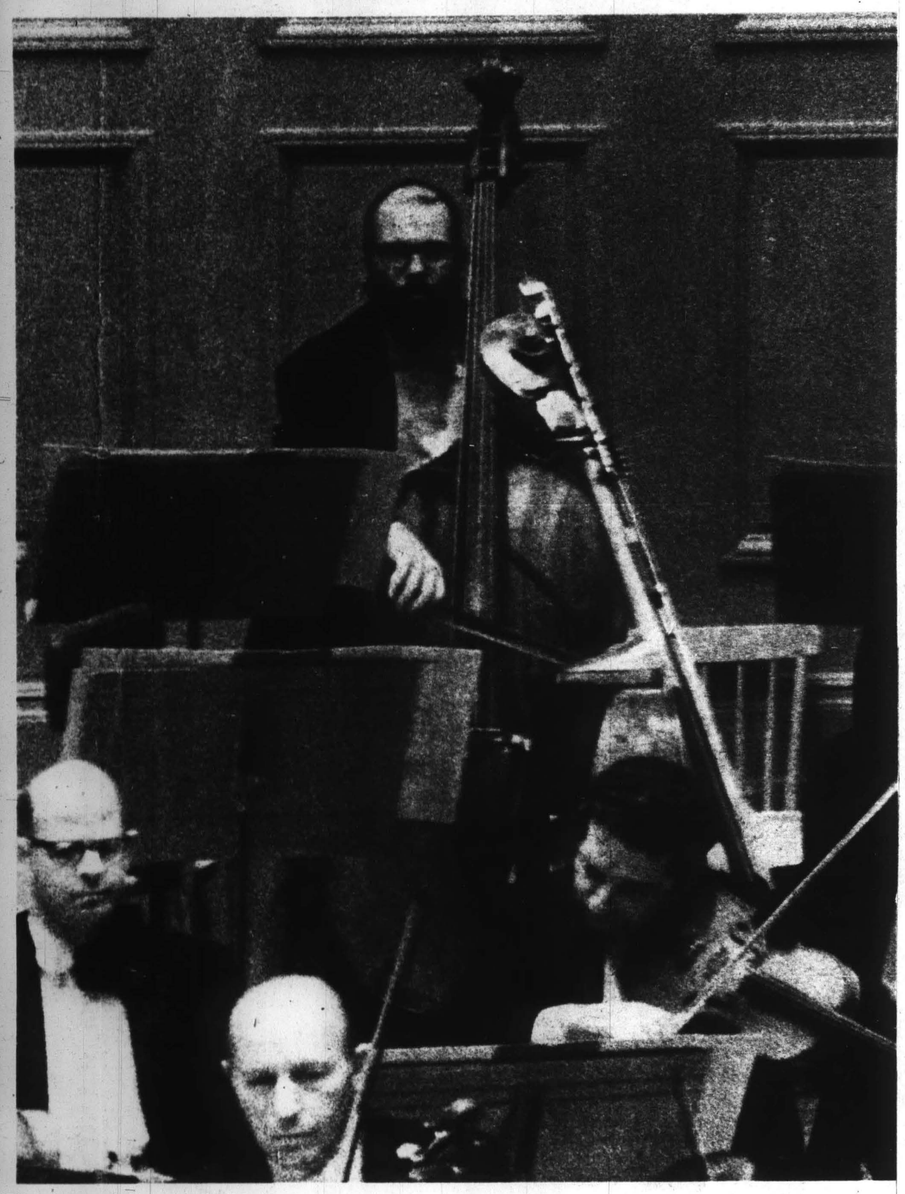
NEIDLINGER: They're hip to change, and know when a tradition is exhausted, and they understand energy.

—Instinctively?

NEIDLINGER: Things will have to change as the crossovers spread between styles. The energy must be tapped. Otherwise, within a generation they'll be playing hockey in Symphony Hall.

'Things must change in music . . .

Story by Robert Taylor Photos by Gilbert Friedberg



soon as he gets to the point where he can perform the Mendelssohn Concerto well, he can audition for a symphony orchestra where he might clear ten thousand a year, or go to Nashville, where they'll give him forty-five thousand to play jingles."

Ex-BSO player, ex-junkie, ex-'cellist Neidlinger in the kitchen of his cottage at Tyringham, near Tanglewood, brews a pot of herb tea ("twenty-seven herbs; you'll find it delicious") for himself and his visitor. Actually, it is premature to describe Neidlinger as "ex-BSO," for he still has a pair of weekend concerts culminating in the

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Neidlinger *continued*

to get your fingers around those strings. Which is, of course, one reason why we have a shortage of string players. However after you've arrived, assuming you've resisted the temptation of Nashville, you spend all

'Not every BSO chamber musician also wants to play, or is capable of playing, Luny Toons'

Neidlinger *continued*

– But you can augment an income, can't you, by teaching or playing in smaller ensembles?

NEIDLINGER: The Boston Symphony is a hierarchy; younger members aren't expected to earn the extra income. That derives from seniority.

– How about yourself?

NEIDLINGER: A special case. Not every BSO performer also wants to play, or is capable of playing Luny Toons.

– About your personal drug problem, what kind did you take?

NEIDLINGER: Everything.

– Heroin?

NEIDLINGER: I went out on the road with a band in which all were addicts. I was clean. Had never taken heroin before. Within three days I was using heroin, too.

– It was pure environment?

NEIDLINGER: Environment is the source of most drug problems. Put a junkie from the *barrio* on a Kansas farm and he won't want to go back to drugs. It was environment all right with me.

– How did you stop?

NEIDLINGER: I woke up one day with a shred of willpower left.

– Were you performing?

NEIDLINGER: Yes. They still had mixed bands then. I have a good ear, and I was one of the rare white players who could go out with a black band. And this led to trouble. I'd be playing with Ben Webster, say, for an all-black affair, and he'd catch hell because he didn't have a black performer in my shoes.

– Who else did you play with?

NEIDLINGER: Oh, let's see; so many – I played with Prez on his last date. Sonny Stitt. Sonny Rollins. I even played Dixieland here in Boston. In Boston suburbs you know, there's a bunch of rich people nuts about the New Orleans style, and I played a few genuinely weird parties. At one I was with old Jo Jones, Old Jo, not Philly Joe Jones. Bix's sister was at the party.

– What did she play?

NEIDLINGER: One of the finest musicians perhaps – at least the one who moved me most as a musical artist, was Coleman Hawkins. The Hawk was just as sound at 50 as he was as a kid. His style told me a great deal about the artist growing old, about life in general. I admired him, and still do.

– Do you have any favorites among conductors?

NEIDLINGER: Barbirolli definitely. A wonderful human being and a superb musician. He got a raw deal in America. He was too involved with music and musicians to succeed at the politics of conductorship. Too independent, I suspect, that's why he never made it in Boston after those two magnificent concerts when the BSO management was looking for a successor to Munch. Barbirolli conducted a Mahler Ninth in Houston that belongs among the outstanding experiences – for me in the orchestra – of my life. Yes, we did it last season here – a competent, tidy performance that simply wasn't the same.

– When you were with the Houston Orchestra did you also do your other thing?

NEIDLINGER: Yes, I had my own band and worked with Arnette Cobb and Bobby Blue Bland.

– Bobby Blue Bland?

NEIDLINGER: A blues master. I'd never heard him till I got to Texas.

– Here's a leading question, especially since you're leaving Boston. What's your opinion of some of our recent conductors, Munch, say, or Leinsdorf?

NEIDLINGER: Munch was a good man as well as a musician of extraordinary stature.

– I guess you've answered that question.

NEIDLINGER: Leinsdorf has a staggering capacity for musical detail. When I was a student, we played Ravel's "L'Enfant et les sortileges." The opening required the solo bass to play extremely high harmonics on the string. The higher you go – and in the Ravel (Humming falsetto) it sounds like a cat almost – the flatter you get. Leinsdorf called me in to discuss the score. He has a habit of retaining your hand in his when you've been introduced or when you've shaken hands; and after I came in he held me there and said, "Mr. Neidlinger, I don't like the harmonics in the Ravel." I explained the obvious, and he shrugged and said, dropping my hand, "Do something about the harmonics."

Nearly three years later I was waiting for an elevator. Along came Leinsdorf. We shook hands. The elevator arrived. "It's good to see you," said Leinsdorf. "And by the way, stick a match under the G string. Then you'll be able to play those harmonics in tune." And he got on the elevator.

– It illustrates a specific type of mind.

NEIDLINGER: Details of performance –

– This is also unfair, but do you think the performing standards of The Boston Symphony Orchestra have deteriorated?

NEIDLINGER: Criticisms of a specific orchestra might be construed as sour grapes. I will say this: I've been at rehearsals in Tanglewood and heard the brass section at The Berkshire Music Center. There really is a difference between musicians on routine professional assignment and musicians who are playing with everything they've got. To me, players today in the symphony orchestras of the West sound tired, tired. The tradition has to change.

– How?

NEIDLINGER: No kids, however passionate, can compete with the strings of the BSO. It takes a few years

continued

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tion they'll be playing hockey in Symphony Hall.

'Things must change in music . . .'

Story by Robert Taylor Photos by Gilbert Friedberg

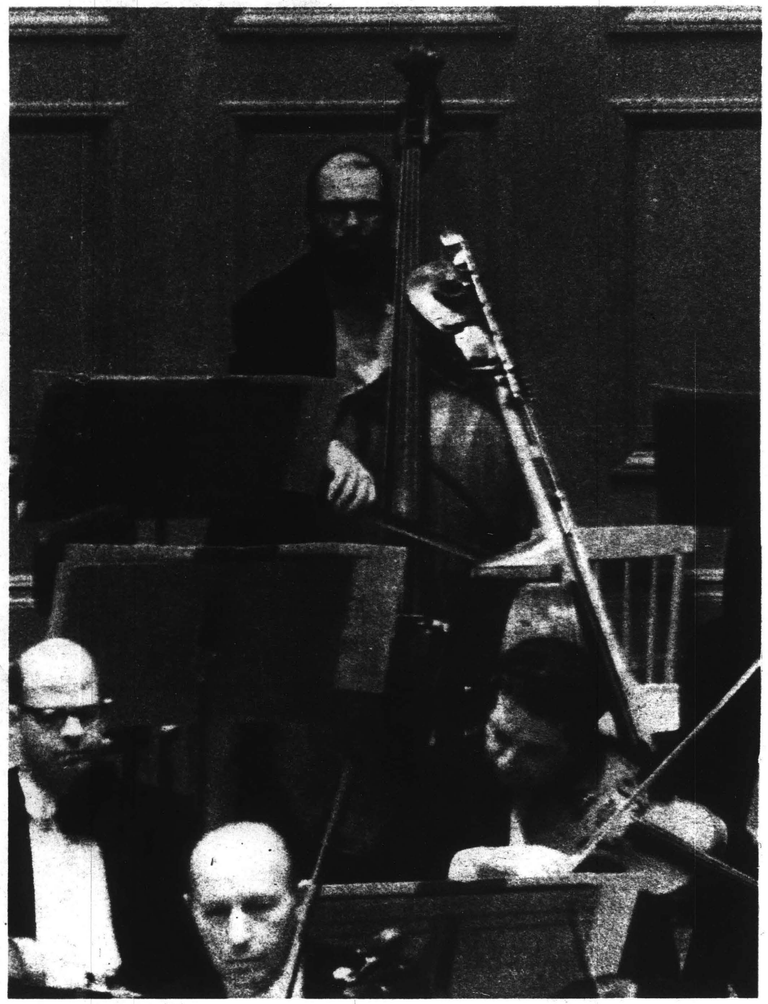
LONG ago, in days of wine and roses, lived a man called Serge Koussevitzky, a conductor of symphony orchestras treated as a king in Boston. To his players he was an absolute monarch. To his court he was gracious. Where now are those social gatherings at which the gentry kowtowed to Serge I, the muses smiling serene and sly, above the Back Bay? It all has a remote Ruritanian air as though it never happened.

Since Koussevitzky the politics of music and musical life have changed. Kings are commoners, the tradition of the virtuoso conductor is dead, the period of the all-white, all-male symphony orchestra is over, the cleavage between "pop" and "classical" is void: indeed, the concert hall orchestra itself seems on the verge of extinction.

Nevertheless, behind the ferment characteristic of music, many issues remain constant. Take the issue of musical literacy. Often enough, people who hear a performance and feel moved by it, don't know what's going on. True, it isn't necessary to parse an English sentence to enjoy English literature: but misplaced accents, sloven phrases, playing out of tune are matters of high musical importance, not tacky critical nit-picking. General musical culture, however, is rare. It has always been the exception rather than the rule. The role of the professional critic over the past century has been to educate the swelling population to the standards of music as an art opposed to the treatment of music as a pastime.

DURING the years when concert hall managements resisted the unionization of orchestras, a favorite device was to purge virtuoso players who rocked the boat and replace them with green conservatory students. Performance suffered. While the orchestras were eventually unionized anyway, it is interesting to speculate from a purely artistic standpoint how this practice affected the structure of American music. For the issue of musical literacy relates to the packaging of art. How will music tomorrow be presented? In an age of explosive change do the old formulas apply? And how will musicians adjust?

The politics of the new music—that is to say, the age into which we are moving, where no man really knows what may happen — fascinate Buell Neidlinger, who is planning to write a book about the system of musical presentation in this country. A protean musician, successful in jazz, rock and symphony, Neidlinger has absorbed a multitude of professional experiences. He has performed under internationally-famous conductors and in squalid dives. The group which he leads, Luny Toons, has established new dimensions in rock. Neidlinger, meanwhile, played in the double-bass section of The ~~Boston Symphony~~ Orchestra. He was once a drug addict, hardly an occupational credential but a condition that came about because of his exposure to drugs through other musicians. Neidlinger is 34, has been a working musician more than half his life and is critical of what he has witnessed. History, as it were, is a nightmare from which he is trying to awake. He glimpses hope for symphony orchestras — if the system is revised so that artists rather than non-artists control the decision-making processes. Otherwise, he feels, the whole ritual of concert hall performance, woefully antiquated and out of touch with contemporary creative forces, is doomed to pass with the generation that barely keeps the torch flickering.



"DO YOU want a description of musical life in America today?" Neidlinger asks. "A kid spends years learning how to play the fiddle. As soon as he gets to the point where he can perform the Mendelssohn Concerto well, he can audition for a symphony orchestra where he might clear ten thousand a year, or go to Nashville, where they'll give him forty-five thousand to play jingles."

Ex-BSO player, ex-junkie, ex-'cellist Neidlinger in the kitchen of his cottage at Tyringham, near Tanglewood, brews a pot of herb tea ("twenty-seven herbs: you'll find it delicious") for himself and his visitor. Actually, it is premature to describe Neidlinger as "ex-BSO," for he still has a pair of weekend concerts culminating in the

Robert Taylor and Gilbert Friedberg are on the staff of Globe Magazine.

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Neidlinger *continued*

to get your fingers around those strings. Which is, of course, one reason why we have a shortage of string players. However after you've arrived, assuming you've resisted the temptation of Nashville, you spend all

'Not every BSO chamber musician also wants to play, or is capable of playing, Luny Toons'

Neidlinger *continued*

— But you can augment an income, can't you, by teaching or playing in smaller ensembles?

NEIDLINGER: The Boston Symphony is a hierarchy; younger members aren't expected to earn the extra income. That derives from seniority.

— How about yourself?

NEIDLINGER: A special case. Not every BSO performer also wants to play, or is capable of playing Luny Toons.

— About your personal drug problem, what kind did you take?

NEIDLINGER: Everything.

— Heroin?

NEIDLINGER: I went out on the road with a band in which all were addicts. I was clean. Had never taken heroin before. Within three days I was using heroin, too.

— It was pure environment?

NEIDLINGER: Environment is the source of most drug problems. Put a junkie from the *barrio* on a Kansas farm and he won't want to go back to drugs. It was environment all right with me.

— How did you stop?

NEIDLINGER: I woke up one day with a shred of willpower left.

— Were you performing?

NEIDLINGER: Yes. They still had mixed bands then. I have a good ear, and I was one of the rare white players who could go out with a black band. And this led to trouble. I'd be playing with Ben Webster, say, for an all-black affair, and he'd catch hell because he didn't have a black performer in my shoes.

— Who else did you play with?

NEIDLINGER: Oh, let's see; so many — I played with Prez on his last date. Sonny Stitt. Sonny Rollins. I even played Dixieland here in Boston. In Boston suburbs you know, there's a bunch of rich people nuts about the New Orleans style, and I played a few genuinely weird parties. At one I was with old Jo Jones, Old Jo, not Philly Joe Jones. Bix's sister was at the party.

—What did she play?

NEIDLINGER: One of the finest musicians perhaps — at least the one who moved me most as a musical artist, was Coleman Hawkins. The Hawk was just as sound at 50 as he was as a kid. His style told me a great deal about the artist growing old, about life in general. I admired him, and still do.

— Do you have any favorites among conductors?

NEIDLINGER: Barbirolli definitely. A wonderful human being and a superb musician. He got a raw deal in America. He was too involved with music and musicians to succeed at the politics of conductorship. Too independent, I suspect, that's why he never made it in Boston after those two magnificent concerts when the BSO management was looking for a successor to Munch. Barbirolli conducted a Mahler Ninth in Houston that belongs among the outstanding experiences — for me in the orchestra — of my life. Yes, we did it last season here — a competent, tidy performance that simply wasn't the same.

— When you were with the Houston Orchestra did you also do your other thing?

NEIDLINGER: Yes, I had my own band and worked with Arnette Cobb and Bobby Blue Bland.

—Bobby Blue Bland?

NEIDLINGER: A blues master. I'd never heard him till I got to Texas.

— Here's a leading question, especially since you're leaving Boston. What's your opinion of some of our recent conductors, Munch, say, or Leinsdorf?

NEIDLINGER: Munch was a good man as well as a musician of extraordinary stature.

— I guess you've answered that question.

NEIDLINGER: Leinsdorf has a staggering capacity for musical detail. When I was a student, we played Ravel's "L'Enfant et les sortileges." The opening required the solo bass to play extremely high harmonics on the string. The higher you go — and in the Ravel (Humming falsetto) it sounds like a cat almost — the flatter you get. Leinsdorf called me in to discuss the score. He has a habit of retaining your hand in his when you've been introduced or when you've shaken hands; and after I came in he held me there and said, "Mr. Neidlinger, I don't like the harmonics in the Ravel." I explained the obvious, and he shrugged and said, dropping my hand, "Do something about the harmonics."

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'It Is Easy To Bemoan Rock and Pot'

By ERICH LEINSDORF

A YOUNG man, aged 20, told me about his going to a record store during the Christmas rush and selecting two LP's of Beethoven's music and two of the Beatles's. The salesman to whom he handed his purchase, assuming that they represented two separate gifts, proceeded to wrap them separately, until my young friend interrupted these labors to say that all four records could go into one parcel and never mind the gift wrap since it was for himself that he had bought the two B's.

In the summer of 1967, a member of the Boston Symphony Orchestra's cello section received an offer to become principal in a Midwestern orchestra. Neither the management nor I wanted to stand in the way of such an opportunity although the deadline for resignations was six months past and replacements hard to come by. The personnel manager made a lot of phone calls to round up candidates and when audition day arrived we had five cellists to judge. Among them was an extraordinary 18-year-old who had come just for kicks, since he was spending the summer in a nearby music camp. All of us, the orchestra's audition committee and I, felt that this lad was still too inexperienced to last very long in an orchestra's section, but we felt that "the best man should win" and "damn the torpedoes" and he joined the orchestra. One year later he left, having been asked to take a principal position with another orchestra, and another 12 months later—aged 20 by then—he quit orchestra work altogether to accept a professorship in a university. The university also encouraged him to organize a quartet so that he might be certain of continued music-making and exposure to audiences.

*

These two stories suggest the outline of the two fields where we are having trouble: youth as listeners and as professionals. There seems to be a shortage of both. The record salesman took it for granted that no young man fancying the Beatles could possibly want to listen to Beethoven. And the young cellist, talented though he be, shows by his far too rapid rise that our replacement channels are not exactly overcrowded.

If youth today seems largely to choose rock, it is at least partly due to the defeatist attitude of our traditional organizations: symphony and opera, conservatory and music department. What exactly has the "establishment" done to attract young people and make them welcome?

I can just see, as if it were unrolled before my eyes on a screen, how every worthy who ever sat on a music committee or on any board concerned with educational policy, rises up in righteous indignation at my loaded and wholly irreverent question. "What *haven't* we done! We have: organized children's concerts — sponsored student matinees at the opera — sent players into school auditoriums — given prizes to gifted youngsters and presented them as soloists in youth concerts — written appreciation material to be taught in preparation for the actual performance." It does sound impressive and I am quite sure that the intentions were always good and honorable.

*

Thus it may seem churlish if I pick this lovely recital of good deeds to pieces. But it must be said that something is quite wrong with all these efforts — or the results would be different. Except for the notable work at the New York Philharmonic by Leonard Bernstein —who recognized the crucial importance of youth — our symphony and opera associations have entrusted the entire program for young people to their second and third echelons of performers. For all the years of their existence, youth events have been the arena where, under the guise of education, assistants try their hands at conducting works they are not permitted to approach for the regular customers; where worn-out retainers babble some music appreciation hash of clichés, where the understudies who sat on the sidelines all season get their day of glory in lead parts; where promises to malcontents are paid off — since according to officials, "the kids don't know the difference."

I suggest that the young people should be — and should have been all along— treated only to the top names on the orchestral roster, the principal conductors and guest conductors, and, at the opera, the first cast rather than the unknown doubles. Managements, directors and board members will perhaps consider me at best "idealistic" and, at worst, totally off my rocker to suggest this since they obviously cannot afford to present their most costly talent at such highly non-lucrative events. To which I submit that they can't afford anything else. Every other branch of modern entertainment has learned from commerce that youth must be considered a significant portion of the public and be treated accordingly. Only in our rarefied precincts do they still speak of young people as "the public of the future" and always with that indulgent, smiling countenance of ancient superiority.

I am convinced that the same degree of musical interest exists among young people today as always. Our sponsors and administrators have only missed the implications of the many social changes that have taken place. Boards of directors and committees in general need new blood; this is known and accepted and indeed there has been constant renewal of board members. Yet the new blood invariably means young executives who are making their way and wish to impress us with their interest in doing good work for the community. This is all very nice and laudable and virtuous and, for the young executive, not without advantages. But it does not tell the committees what it is that keeps the young away and why all the efforts of the good ladies for musical education are bearing such meager fruit. Let the boards elect some youngsters under 25 and some students under 20 and then see if that kind of young new blood does not come up with a few questions — and the answers.

*

It is easy to bemoan rock and pot. Yet the loudest bemoaners fail to see that the enormous response to every popular fad, musical or otherwise, is not as spontaneous or inevitable as we are made to believe. There is a well-oiled sales machine behind every popular success and when the managers of traditional organizations examine this, they will discover that our great masters of composition — the whole galaxy from Bach to Stravinsky — are still the great successes. The stars among pianists, violinists, singers and conductors are quite aware of this. Specifically, I would do away with the institution of "youth" performances. It seems more effective, much easier for all concerned and less patronizing to simply reserve 10 to 20 per

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
SEP 27 1970

cent of the available places at every public performance for people under 25. They would, upon showing of a card, buy their seat or admission at a reduced, a vastly reduced, price. I believe that the young want to be treated like regular patrons; anything else smacks of school or an extension thereof and won't do.

*

I think that the side effects will be just as significant as the main purpose of attracting young listeners; under the merciless scrutiny of the untraditional youth, some of the more quaint and less meaningful folkways will come to a belated demise. Concerts will become more relaxed and less stuffy; the don'ts of 19th-century origin will disappear. There will be applause after movements of symphonies if such is the mood, there will be encores and repeats, there won't be the clothing reminiscent of the maitre d' at the Plaza Hotel. There may not even be printed programs, since there may be a more spontaneous, more inspirational way of selecting repertoire. (And while I hope for the end to false reverence, I also wish for an effective muffler for the chronic catarrhists.) As an already living example of such freedom, I cite the Kabuki Theater, where people wander in and out, encourage and call out to the performer when a turn has been particularly well done; a truly "popular" entertainment.

To achieve some of this, my fellow professionals will also need to reconsider the whole question of when they ought to work and when they can be off. We who perform can retain the status of artist only if we don't get mixed up with the middle-class existence of time clock

Continued on Page 16

'It Is Easy to Bemoan Rock and Pot'

Continued from Page 15

punching and ending the work week with Tom, Dick and Harry. As long as the professional musician opts for a bourgeois pattern of work, he will go the way of all the middle class. That, at this moment, is not going to be very attractive to youth.

Why do the pop groups look so different from the Gewandhaus Orchester? Why can one spot an actor in the street by the way he is dressed? Young people are hero worshipers, no less than their parents; and what we call the star system as far as the regular subscriber and patron is concerned becomes hero worship for the kids. Our music world has erred wildly in becoming more and more like that of all other working people. No Sunday concerts, and overtime pay after 10:30 P.M. — glamour and glory cannot be built out of these props. All this may have been inevitable in the struggle for a more equitable existence, but success with the young, the uncommitted, is not won in this way.

This leads me almost inevitably to the even more vexing question of what we can do about the shortage of professionals. I plead first that leading artists of renown devote more of their time to working with youth. The internationally known virtuosos in the U.S.S.R. are required to teach a fair portion of the year. There is no reason why artists in America cannot do voluntarily what the Russians do by ukase. While a great performer is not always a teacher of equal skill, the mere contact with top-flight musicians and performers is vital for the youngster: it can be both inspirational and illusion-shattering. For the simple fact is that youth instinctively recognizes the false and phoney and much more quickly than older people.

The desperate difficulty of finding instrumentalists for ensembles has plagued the music world for at least 30 years. Things might not have come to such a crisis over string players if, in the United States, a lesson had been learned from the history of Poland and Czarist Russia. The musical talent of a child can serve as a stepping-stone for economic and social advancement for an underprivileged group. This is exactly what happened to many of the Eastern European Jews, who could leave the ghetto for one of the big cities if a child "made" it by winning admission to one of the great conservatories. Energetic and ambitious mothers, aware of this remarkable chance to leave the "pale," would sit behind their sons — who were surely no more eager to practice for hours than their American counterparts — and would not relent until aptitude, industry and talent had lifted the whole clan from the confines of the ghetto.

A similar premium—with the appropriate substitution of American detail in place of the Russian — would encourage the blacks to vie for places and scholarships in the big-city music schools, with beneficial results to them and to the musical supply lines. Mothers of their race are surely as ambitious for their children as those of any other group. The blithe assumption that the specific talent of the blacks is confined to and limited by the jazz and blues does not hold up. Talent, according to a German research scientist named Leuckert, is a plastic, changeable ability which can be cultivated. We have missed the chance to offer music as a ladder of general advancement to American Negro youth. If our traditional ensembles are to continue without serious decline, the whole topic of what motivates people to study music must be not only examined, but the findings and recommendations publicized and acted upon.

•

There are already a few things which we do know. Parents wishing their children to study music must give of their own time and be physically present while practice goes on. The old command, "Go to your room and practice," won't do. If it is so important for a child to master an instrument, the parent must demonstrate that he himself is involved and committed.

Music schools and individual teachers should try and tell the truth to their pupils about their career potential and possibilities. Too many hopes for brilliant careers are being raised without justification and the inevitable disappointments are disastrous not only for the individual involved; whole groups of friends and colleagues get shocks of fright and disillusionment.

Instead of a merely pragmatic approach to music instruction, the element of "play" and "playing" should be stressed and made the basis of all exercise and communication. In *playing* music, one amuses and entertains oneself. Perhaps, if one is lucky, one may amuse and entertain others.

There is at least one very grave shortcoming to what I have written up to this point. Following a fine liberal tradition, I have tried to point out what's wrong and how one might improve the situation. But whom have I addressed? Who will feel responsible, even if he agrees with every thought, to "do something"?

So let me then quit being emphatic in a general way while avoiding the personal "you." We have leaders in the United States, although they have not been appointed to government positions as Ekaterina Furtseva has been in the Soviet Union, to assume the responsibility of looking after "culture." I am quite sure that the several people of whom I am thinking and to whom my appeal is directed are quite as interested in the musical future of the United States as any government appointee anywhere. They just have to become keenly aware that it is for them to instigate and to change.

I dedicate the above suggestions to you, the chairmen, presidents and general managers of the twenty-six major symphonies; to the same officers of the opera companies of Chicago, New York, San Francisco (in alphabetical order) and to the board chairmen, presidents and deans of the following music schools: Bloomington, Indiana; Curtis in Philadelphia; Eastman in Rochester; Juilliard in New York; New England in Boston; and Peabody in Baltimore.

There are others who can be helpful and influential but this is in essence the list of our music establishment. Twenty-six orchestras, four opera companies and six music schools, or a total of about one hundred individuals. Do not reply that there is an economic crisis. The fiscal woes are only the rash on the surface, as the cause lies much deeper. Money is a symptom. Disaffection is a cause.

RECORD-AMERICAN
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SEP 28 1970

Rose Walsh – Symphony Friends Mull Next Season

Happy to continue their loyal support of the world-renowned Boston Symphony Orchestra, members of its Council of Friends discussed summer activities and planned for the season ahead at the first of their popular pre-Symphony Luncheons yesterday.

New members were warmly welcomed by founding members at the cocktail hour in the foyer of Horticultural Hall before lining up for the delicious buffet luncheon.

Marblehead and North Shore area members designed the table decor of bright yellow mums and matching pencils marked "Friend of the Boston Symphony," plus a bottle of wine.

Co-chairmen of the council, Mrs. Albert Goodhue and Mrs. John L. Grandin and luncheon co-chairmen, Mrs. Nelson Aldrich and Mrs. George A. Parson sat with honor guests, Talcott M. Banks, president of the board of trustees; Michael Tilson Thomas, associate conductor of the BSO; Msgr. Edward G. Murray, a trustee; Mrs. John T. G. Nichols of the Friends of the N. E. Conservatory of Music, and Mrs. James H. Perkins, trustee advisor.

The chapel of the Campion Hall Retreat House, North Andover, was the setting for the Thursday afternoon wedding of Miss Mary A. Ford, daughter of the late Mr. and Mrs James J. Ford of Lawrence, to John J. Costello, Essex County Register of Probate.

Msgr. Joseph A. Burke, pastor of St. Patrick's Church, Lawrence, performed the ceremony at which Msgr. William A. Long, pastor of St. Michael's Church, North Andover, assisted.

Mrs. John Fallon of Chelmsford, attended her sister, and Philip A. Costello, was best man for his brother. A reception followed at Andover Inn.

Mrs. Costello attended St. Patrick's High School, Lawrence; Merrimack College and Suffolk University. She is employed at the Probate Office in Salem.

• • •

The bridegroom, son of the late Mr. and Mrs. John J. Costello of North Andover, attended St. John's Preparatory School, Danvers, was graduated from Harvard College, class of '40, and holds a master's degree from Boston College Graduate School.

After a wedding trip through northern New England the couple will make its home in North Andover.

A January wedding in Houston, Tex., is planned by Miss Dianne Ward and John Miguel Martinez, II. Mr. and Mrs. Samuel Jefferson Ward of Houston, have announced the engagement of their daughter to the son of Mr. and Mrs. Edward Louis Martinez, Jr., of Dedham.

The bride-to-be studied at Greenbrier Junior College, the University of Texas, the University of Madrid, Spain and the Katharine Gibbs School, Boston, and spent a summer studying at Universidad in Las Americas, Mexico City.

Mr. Martinez prepared for college at Noble & Greenough School, Dedham, and was graduated last June from the University of Virginia, where he will continue with graduate studies.

SOCIETY

by Miriam Tod

There seems to be only one subject of real concern at the moment when ladies gather at luncheon or at a party. This, needless to say, is the battle of the midi, and a real battle it seems to be turning into, with the fashion designers and stores ranged on one side and women in general on the other.

At the first of the season's pre-symphony luncheons held on Friday at Horticultural Hall almost nothing else was discussed. Apparently everyone came with their eyes lowered to that area of their fellow guests between knee and ankle and every lady who came through the doors was quickly scrutinized to see if "she had one on". Depending on the point of view the results were either elating or disappointing for, possibly due to the extremely unseasonable 90 degree heat, there were few longer skirts to be seen, and those few there looked hot and uncomfortable in the stuffy heat of the building.

Of course, as the sacred Friday afternoon Symphony concert is the very heart of Proper Bostonianism, there were many ladies at the luncheon who had never changed the length of their skirts anyway, and who had worn them at least two inches below the knee through every up and down of fashion since time immemorial. These were the ones, admittedly dwindling with every year as even in Old Boston circles the old order changeth, whose somewhat shapeless suits and sensible shoes mark them as belonging to the older faction of the Forbes, Parkman or Cabot clans, and whose seat in Symphony Hall is a much of a family heirloom as the portraits of early merchant-sea captains who founded their dynasties two centuries ago.

Everyone agreed at the luncheon sponsored by the Council of Friends of the Boston Symphony Orchestra, that the new length looks best on the tall and very slender woman. Of those seen on Friday two of them were worn by just such women. Mrs. George Bates of Boston chose a midi in black silk taffeta, the bodice tucked and pleated, the skirt slender and falling into low pleats around the mid-calf. Mrs. Harold Hodgkinson, whose husband is chairman of the board of Filene's wore a similar style in navy silk, although her daughter, Charlotte, was in the exact opposite, an extremely brief mini dress of navy wool which she said she had bought last spring and intended to keep on wearing. Mrs. Albert Goodhue, the cochairman with Mrs. John Grandin of the Council of Friends, was another in the new style although her light-navy silk and worsted dress and jacket was more of a compromise and came only an inch or so below her knee. Almost without exception all the other several hundred women were in summery linens or cotton brocades, the length never more than mid-knee.

As is always the case of the first symphony concert of the season the occasion tends to turn into a big reunion as fellow seat holders spy each other across the room and hurry over to catch up on news of the summer. This went on all over Horticultural Hall during the pre-luncheon cocktail hour and again across the street as the hundreds of faithful poured through the doors of Symphony Hall in plenty of time for the 2 p.m. curtain.

The members of the North Shore and Marblehead areas of the Council of Friends of the Boston Symphony Orchestra responsible for the luncheon were fortunate to find that the date followed right on the heels of the Massachusetts Horticultural Society's Japan Day and that all the beautiful Japanese decorations were still in place. A lifesize figure of a kimono-clad Japanese lady set in a facsimile of a Japanese room greeted the guests as they arrived and evidence of Japanese culture, such as bamboo trees, were on every side. The committee had decorated every table with a centerpiece of golden chrysanthemums and lemon leaves, and projecting from the arrangement like the quills of a porcupine were yellow pencils bearing the words "Friends of the Boston Symphony Orchestra."

There were several men to be seen at this all-female affair. They were members of the trustees of the orchestra, among them Edward Taft and Edward G. Murray who were sitting with the only two lady trustees of the group, Mrs. Harris Fahnestock of Concord and Mrs. James Perkins of Westwood. Also there as guests of honor were the young Associate Conductor of the orchestra, Michael Tilson Thomas, and the president of the New England Conservatory of Music, Gunther Schuller.

Among the many glimpsed at the luncheon or later at Symphony Hall were Mrs. Thomas Morris and Mrs. Robert Slasby of Wellesley, Mrs. Alfred Willmann of Belmont, Mrs. Henry Ingram of Hingham, Mrs. J. Holland Cotter of Weston, Mrs. James Sampson of Hingham, Mrs. William J. Mixter, Jr. of Dedham who is chairman of the area chairmen of the Friends; Mrs. C. Russell Eddy of Duxbury, Mrs. Fredrick Stare of Wellesley and the Joseph Ballards, just back from the Cup Races at Newport which they watched from their beautiful yacht, "Ellita".

PATRIOT-LEDGER
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SEP 28 1970

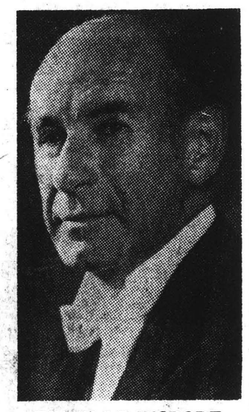
Pop Scene

We Beg To Differ

By PAUL GIONFRIDDO

Certainly not even I would dare to confront such a musical figure as Erich Leinsdorf with the problems that continue to plague the American musical scene — he's probably more aware of that than I am. But when the eminent conductor-emeritus of the Boston Symphony Orchestra decided that he would venture out of the classical field and become arbiter of the current rock scene, than I had to take exception and come out swinging. Mind you, I'm not swinging at the man, per se but rather at a philosophy — at least as it concerns rock — which is, at best, superficial, lacking any understanding.

Mr. Leinsdorf in The New York Times last Sunday spoke of the reasons why youth today largely choose rock over Bach. A reason, he said, is due to the defeatist attitude of our traditional organizations: symphony and opera. conservatory and music department. He asks, "What exactly has the establishment done to attract young people .and make them welcome?" Good question wrong answer. The attractiveness of establishment principles be hanged — it has nothing to do with the question, Mr. Leinsdorf, the answer is really unrelated to establishment motives, rather to the ability of rock to be relevant to the issues! Relevance, Mr. Leinsdorf, is the key. The Beatles reach the issues, hence are relevant to the youth mind. Bach is now simply technique and irrelevant to the times! Now before your classicists throw rocks at me, understand that the fundamental techniques employed in a Bach fugue are not a waste of time, but the employment of the Bach fugue as a choice is!



ERICH LE INSDORF
Bach, Si; Beatles, No!

Youth Events

The kids don't give a hoot about establishment youth events, especially symphony orchestra performances by second rate straights who don't know the difference between "Tommy" by the Who and "Arthur" by the Kinks—both fundamentally operatic and longhair. The kids know the straights don't know, hence they rebel even more, lured back to their own kind of style.

And when you speak of the degree of musical interest today among young people, you're only partly right — it's by far greater than it's ever been, because rock is not merely a musical form anymore, it's the national anthem and liturgy of a life style!

I can remember the years as a boy sitting on the lawn at Tanglewood trying to let the symphonic works of the Boston Symphony give me some kind of high, finding it tedious and, somehow, without meaning. I'm sorry, maybe I just didn't understand what you were trying to do up there on the podium. But when I first heard the Beatles I did understand and I did identify with the melody and the lyric.

Yo usay it is easy to bemoan rock and pot. There really is no reason to bemoan anything, however. The youth of America — indeed, the world — refuse to look back on what they missed,

See POP SCENE Page 7D

★

Mrs. Carlyle H. Holt of Swampscott reports what she says is a first for the Boston Symphony Orchestra.

Mrs. Holt, who has taken an interest in cultural pursuits for many years, says she received a call from a friend after the orchestra's opening concert, Sept. 25.

Those who attended the concert report that the temperature inside Symphony Hall had reached a point of being nearly unbearable and many of the spectators could see that the orchestra members were most uncomfortable during the first portion of the performance.

Following the intermission, the orchestra members returned to their instruments, minus their jackets.

Followers of classical music in Boston say this is the first time in the long history of the orchestra that its members have performed when not formally attired.

In view of the oppressive heat, however, none of the audience objected to the break with tradition.

NEWS
SALEM, MASS.
(E) 28,099

SEP 30 1970

BSO Season Begins

LINCOLN - Lincoln subscribers to the Friday afternoon series of the Boston Symphony Orchestra concerts left at 11:30 a.m. in their chartered limousine for the first concert of the 1970-71 season, Friday, September 25.

This is the second year for this highly successful car-pool, organized by the Council of Friends of the B.S.O., Lincoln Area. Mrs. Edwin M. Cole is Chairman for Lincoln; Mrs. John Haartz is her Transportation Chairman.

All Lincoln subscribers to the concerts are urged to write, or telephone to Mrs. Cole (Beaver Pond Road, 259-8312) and give her their names, and let her know to which series they subscribe.

On Fridays there has been a long tradition of four luncheons before Symphony, at Horticultural Hall. This year's dates are as follows: September 25, December 18, February 12, April 1.

Last year, for the first time, four "Stage-Door" Lecture-Luncheons, provided an interesting and informally intimate behind-the-scenes view of the Orchestra. The dates for this year's luncheons are: October 9 (Armando Ghitalla), November 13 (Carol Procter), January 22 (Leslie Martin), February 26 (Luis Leguai).

Friends of the Symphony who subscribe to any of the evening concerts may be offered a similar opportunity to dine together and meet with members of the Orchestra.

Concert-goers interested in limousine service for evening concerts are also invited to contact Mrs. Cole.

WITH FINANCES YANKING at the purse strings of most symphony orchestras, the subject of audiences was a lively one at the American Symphony Orchestra League's 25th annual conference at Denver, Colo., in June.

The traditional question, "who is the audience and how to get it into the hall," was asked by Marshall Turkin who has just succeeded Howard Harrington as manager of the Detroit Symphony.

Turkin answered his own question, stating that "every citizen is a potential, occasional member of the audience."

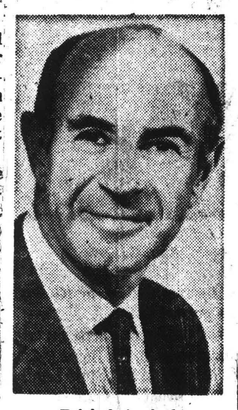
"Fun does not take away from quality," he said, "nor is the symphony an entertainment form for a large audience."

Turkin received a rebuttal from composer-conductor Morton Gould. He linked entertainment and gratification and stated that all people should have an experience at the symphony.

"The orchestra should be made part of the community," Gould declared. "It should be a solid part that is not dependent upon a particular conductor or star performer."

More to the point were comments by M. Robert Rogers, former managing director of the Washington National Symphony.

He stressed that it is important to analyze who isn't in the audience because it is necessary to bring in new people, not just to satisfy the people who are already there. The forthcoming Worcester Festival's policy of providing student tickets at reduced prices should help in the solution of its problem.



Erich Leinsdorf

SINCE ERICH LEINSDORF'S resignation as music director of the Boston Symphony, in December 1967, because of overwork, the heavy workload apparently has been shifted to the assistant conductor, Michael Tilson Thomas.

As we reported a couple of weeks ago, Thomas will conduct the Boston Symphony in 28 concerts this season, or six more than the orchestra's music director, William Steinberg.

From Oct. 14 through March 20, the Boston Symphony will play 15 prestigious concerts in New York City, 10 of them in Philharmonic Hall and five in Carnegie.

Steinberg, Leinsdorf and Seiji Ozawa will each conduct three. Thomas has been given the responsibility of directing six.

A TOTAL OF $15,000 is available to young composers in the 19th annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc., a performing rights licensing organization.

The BMI project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26; of the Western Hemisphere to help them finance their musical education.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

OCT 4 1970

The BSO 50 years ago

50 Years Ago at Symphony—Pierre Monteux conducted the second pair of concerts in the 1920-21 season on Oct. 15 and 16. For his program, he chose Enesco's Symphony in E-flat, Op. 13; Brahms' Piano Concerto No. 1 with Harold Bauer as soloist; and Berlioz' Overture to "Benvenuto Cellini." The program book, on this occasion, "earnestly requested the ladies of the audience not to put on hats before the end of a number."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 2 1970

Pop Scene: Leinsdorf Debated

(Continued from Page 2D)

instead prefer to view the new horizon where they have taken a slice of the past, re-molded it and given it new life and meaning. Taking a first grade class to see and hear a first class symphony will not make the kids lean more toward the classics, they will simply come away with a whole lot of misunderstanding and probably a splitting headache. And when they're back in their classroom the first smart kid will turn on the portable phonograph and swing with the newest Beatle single! It can't be helped, Mr. Leinsdorf, the old is really old, irrelevant at a time when the new culture has taken root in every classroom in the land. The problems of the orchestra playing the traditional masters lie with declining attendance and union strangleholds, not with kids who refuse to take the cello instead of the guitar.

I am gratified to learn that you, like most of the new idealists in music, refuse to give up and let "Let It Be." In time, perhaps, the gifted kid who digs the Grateful Dead instead of some classic master, will change his mind and re-seek the fine technique in that lost age. But right now his mind revolves around the relevance of the Dead and their meaning is total and enveloping and important. So, Mr. Leinsdorf, while I cannot agree with your basic argument that the kids turn off the classics because of being exposed to second rate performances, I must agree that your side of the musical coin is too riddled with classroom rigidity and stuffy principles. On the other hand, liberalizing the atmosphere will only help to open the door a crack, which might admit a few kids who still find meaning in those fugues. But don't count on any kind of mass response, because the majority of the hip crowd long ago swore allegiance to their own life style after years of being treated to musical lectures.

Rock is now far too important to the new youth to go back to principles. Rock does not smack of the classical age, in spite of the numbers of rock performers trained within the sphere of the classics. Rock has taken youth away from the "indulgent, smiling countenance of ancient superiority," and given them a new freedom of expression. They're determined to protect that freedom, Mr. Leinsdorf, and only a revolution can cause them to go back to your side which by then we all hope, will end up as some mystical assimilation of the rock life style.

BROOKLINE SYMPHONY BENEFIT — Discussing plans for "Julius Caesar" Theater Party to be held Wednesday evening, October 14, at the Abbey 2 Cinema, for the benefit of the Brookline Symphony Orchestra, are (left to right) A. Fred Prager, orchestra president; Mrs. Richard A. Ehrlich, general chairman and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, who has appeared in the past as soloist with the Brookline Symphony. The Premiere, preceded by a Champagne Party, is the first major fund raising event in the thirteen year history of the Orchestra. Proceeds will be used to expand the organization's concert programs and to establish scholarships for promising young musicians in the Brookline area.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

OCT 1 1970

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

OCT 1 1970

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 1 1970

52

MARJORIE SHERMAN

Pete noses into BSO scene

Genius of the baton, delight of musicians and ladies committee, and the youngest and most exciting associate conductor the Boston Symphony ever had, has a rival.

Michael Tilson Thomas wore an admirer's laurel wreath twined in his dark curls for the Symphony Ball, but his rival has a leather headband and a forelock that's the kind you love to touch.

His name is Pete and you can find him outside Symphony Hall just before the Friday concerts begin, and he makes life safer and more fun for the girls of every age crossing Massachusetts avenue on their way to Boston Brahmin's most peerless preserve, the BSO.

Pete gets the white-glove pats, the oohs and the aahs and not even a Royal Lippizan could cover the distance from curb to curb with Pete's flair. Even the truck drivers whistle as they grind to a stop. Policeman Emil Ciriello is thinking of renaming Pete "Beethoven."

Some of the other things you won't want to miss 'round town — the "Evening in Monaco" for the Cystic Fibrosis Teaching and Research Center at Children's Hospital. This very special gala for a tremendous cause has the blessing of Princess Grace of Monaco, and everybody else who ever has known the tragedy of a family decimated by this disease for which there is no cure. Oct. 23 at the Sheraton Plaza: drinks at 7:30, dinner at 8:30, black tie.

It's just one thing right after another as a matter of fact — tomorrow night the name boys in the US Senate are printed in red as honorary chairmen for the Peru Earthquake Relief Committee. Both Edward Brooke and Ted Kennedy already have shuttled to Boston to advance-plug the human need. These are close to total disaster for thousands of men, women and children. This event is at the Sheraton Plaza, too, drinks at 7, dinner at 8.

These generous people have literally fed and welcomed so many homesick students and far-from-home teachers that a book should record the Shattuck "venture" for State Department as well as Boston history.

That fun-first, Aquafest, the big splash for the Aquarium's friends, will be smooth as the seals. Even the two boats that will take you down-harbor with famous-name guides are having a dry-run, or should we say damp dry so that there will be time to play with mermen who look like seagods as they flipper through the sharks and such in the big, big tank three glass inches from your nose.

Thursday is Pan American's once-a-year turnout of the lovelies. Boston beauties two generations strong, like Mrs. Sewall Fessenden and her two daughters, Mrs. David Ferguson and Mrs. Karl Riemer, for instance, carry on the tradition of making this one of the glossiest of the fashion shows for runways round.

This year's intercontinental goings-on will be at Mrs. George Cheever Shattuck's wonderful place in Brookline which has been, like its owners, at the heart of the whole Pan American policy as well as a focal point for young doctors and educators from every South American country.

In Brookline, most of the day, and Mrs. Shattuck at the center of it all, as always.

CEREMONIAL PAT—Best fun on way to Symphony is stopping to pat Pete and say "Hello" to Police Officer Emil Ciriello, before crossing busy avenue. Mrs. Harold Keller of West Newton keeps tradition going, as BSO opens its 90th season.

(Globe photo by Philip Preston)

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 4 1970 Ne Engl

Music / intriguing prospects

By Ellen Pfeifer, Globe Staff

From flamenco guitarist to organist, from puppet-staged ballet with song to Renaissance pageant, from solo recital to choral-orchestral concert, and from Bach to Ligete, the 1970-71 musical season holds some intriguing prospects for listeners of all tastes.

Today's Symphony Hall appearance of the Orchestre National Francais conducted by Jean Martinon marks the first visit by orchestras as diverse as the Los Angeles Philharmonic with Zubin Mehta (Oct. 25), the Menuhin Festival Orchestra with Yehudi Menuhin (March 5), the Melbourne Symphony Orchestra (Nov. 8), Virtuosi de Roma (Nov. 4), the Czech Chamber Orchestra (Feb. 17), and I Solisti di Zagreb with Henryk Szeryng (Oct. 23).

On the local scene, Music Director William Steinberg and Associate Conductor Michael Tilson Thomas have devised some interesting BSO programs highlighted by guest conductors Seiji Ozawa, Erich Leinsdorf, Donald Johanos, Rafael Fruehbeck de Burgos, Claudio Abbado, Bernard Haitink, and Rafael Kubelick, and soloists Maurizio Pollini, Joseph Kalichstein, and Mstislav Rostropovich. Some of the more attractive programming includes a concert of works by Perotin, Stockhausen, and Schumann with the Harvard Glee Club (Thomas); the Boston premiere of Ligeti's "Atmospheres" (Ozawa); the "Golden Calf Scene" from Schoenberg's "Moses und Aron" (Leinsdorf); the complete "Ma Vlast" of Smetana (Kubelik); and the premiere of Birtwistle's "Tragoedia" (Thomas).

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On the university level, the New England Conservatory will present its first concert Nov. 18 with Gunther Schuller conducting.

Opera buffs will be able to select from Gustave Charpentier's naturalism, Verdi's grand spectacle, and Bellini's bel canto as Sarah Caldwell's Opera Company of Boston presents "Louise," "Aida," and "Norma." Benita Valente, John Alexander, and Eunice Alberts will sing the leads in "Louise," scheduled for Feb. 24 and 26 while Elinor Ross, James McCracken, and Vern Shinall will recreate the roles of Aida, Rhadames, and Amonasro, March 31 and April 2.

In the latest round of an undeclared I - can - do - anything - Sutherland - can - do - better match, Beverly Sills will peform her first "Norma" with John Alexander as Pollione and Donald Gramm as Oroveso. Director Caldwell, at this point, is not telling who will perform the taxing mezzo soprano roles of Aalgisa or Amneris.

At MIT, the Gilbert and Sullivan Society will present the Brecht-Weill "Three Penny Opera," Nov. 9-14.

The Metropolitan Opera Company will return for a week of performances April 19-24. Program details are still indefinite.

MUSIC, Page A-44

10

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 4 1970 Ne Engl

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
OCT 8 1970

Civic Symphony to Resume Rehearsals

The Civic Symphony of Boston is beginning rehearsals for its 1970-71 season, Michel Sasson, Music Director. On Wednesday, Nov. 11, at Jordan Hall, the orchestra will perform Symphony #8 in G. Major by Dvorak, Piano Concert K. #467 by Mozart with Robert D. Levin soloist and William Walton's Facade Suite #1.

The volunteer musicians of all occupations and ages meet each Wednesday evening, at Boston Latin School on Avenue Louis Pasteur, to rehearse.

Max Hobart, first violinist with the Boston Symphony Orchestra, is concertmaster and string coach. Those who play violin, viola, cellor or string bass, are invited to participate. For information call Michel Sasson in Newton or assistant conductor, Michael E. Cooney, Jr. in Lynnfield.

Trumpet Player Stage Door Lecturer

BOX LUNCHEONS IN THE BASEMENT of Symphony Hall have become so popular that yesterday's was sold out. It was the first in this season's series of Stage Door Lectures and Armando Chitalla, principal trumpet player of the Boston Symphony Orchestra, gave the talk. Bostonians love to go behind-the-scenes with members of the orchestra and to go in the stage door and down the stairs to the basement seems to add an extra thrill.

Mr. Chitalla, who has been a member of the orchestra since 1951, began to play the trumpet when he was eight years old. Born in Alpha, Ill., he went to Illinois Wesleyan University and New York University and then continued his musical studies at the Julliard School. He's on the faculties of the Berkshire Music Center at Tanglewood, Boston University, and the New England Conservatory of Music.

His listeners were most enthusiastic and clapped delightedly when he was urged to "play something." They also asked him many questions, among them "What happens when you get a head cold?" and "What is most likely to cause damage to a trumpet?" He patiently answered all questions in such a satisfactory manner that we heard several women agree that "He's terribly good!"

Mrs. George Bates, co-chairman of the committee with Mrs. David Bird, introduced the speaker. She has been completely converted to the midi and wore a gray dress with a long skirt and gold jewelry. Also a midi convert is Mrs. Cecil Rose.

Mrs. Alfred Willmann was bubbling over with enthusiasm even after being at the Ballgivers' Ball at the Sheraton-Boston till all hours the night before and at the Pan American fashion luncheon at Mrs. George Cheever Shattuck's in Brookline the same afternoon. Who said women are the weaker sex?

Mrs. Reginald Foster was bemoaning the fact that her daughter, Nancy, who is now Mrs. Roberto Zucconi, lives in Italy. "But," she added, "Florence is a wonderful place to visit, and after all, it takes only eight hours to get there."

Mrs. Harold Blanchard missed most of the lecture, but arrived in time for the box luncheon. She has been racing back and forth from Winchester to her summer place, "Skymeadows," in Lisbon, N. H., and her native home in Virginia.

The energetic committee in charge of the lectures includes Mrs. Frank G. Allen, Mrs. Norman L. Cahners, Mrs. Charles A. Coolidge Jr., Mrs. G. Lincoln Dow Jr., Mrs. William V. Ellis, Mrs. Harris Fahnestock, Mrs. Donald B. Sinclair, Mrs. Robert Saltonstall, Mrs. Sherman Thayer and Mrs. Roger Voisin.

Yesterday's hostesses included Mrs. Philip K. Allen, Mrs. James H. Grew, Mrs. Frederic A. Worthen, Mrs. Charles M. Bartlett, Mrs. Marshall K. Bartlett, Mrs. Alexander H. Bright, Mrs. Richard P. Higgins and Mrs. A. Osborn Willauer.

Among the many others were Mrs. Albert Goodhue, Mrs. Nelson Aldrich, Mrs. Harold D. Hodgkinson, Mrs. Freeman Davison, Mrs. Walter Amory, Mrs. Richard Ely, Mrs. Charles P. Howard and Mrs. C. Chauncey Gray.

Youth Concerts Lists Dates For Programs

Youth Concerts at Symphony Hall has announced that its 1970-71 season will consist of two series of three concerts each, which will take place Saturday mornings at 11 a.m. Music Director Harry Ellis Dickson will conduct members of the Boston Symphony Orchestra in three programs entitled "Beethoven is Brotherhood," "A Tribute to Abraham Lincoln" and "The Story of Carmen."

The programs are designed for students in grades 5-12. Dates for the first series are: Nov. 7, Jan. 30, March 6; for the second series, Nov. 14, Feb. 6, March 13. Highlighting the first program will be the finale from Beethoven's Symphony No. 9, with the Boston English and Jeremiah Burke High School Glee Clubs. Baritone Mac Morgan will narrate Copland's "A Lincoln Portrait" and Strauss' "Till Eulenspiegel" at the second program, and a cast of singers to be announced will present excerpts from Bizet's opera at the third program. Only series tickets are available, and further information may be obtained from Mrs. Manuel Kurland at 469-0656.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 8 1970 En

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 10 1970 En

Times-Picayune
NEW ORLEANS, LA.
D. 196,345 SUN. 308,949
OCT 11 1970

'Symphony Night' at Symphony

A 19th-century classic and a highly-regarded American work of this century will be paried on the New Orleans Philharmonic-Symphony's third subscription concert.

To be performed Tuesday at 8:30 p.m. at Municipal Auditorium are Tchaikovsky's Symphony No. 4 in F Minor, and the American Roy Harris' Third Symphony. Conductor Werner Torkanowsky will open the program with Reznicek's Overture to "Donna Diana."

The Harris Symphony was introduced by Serge Koussevitzky and the Boston Symphony in 1939. At that time Koussevitzky called the symphony "the greatest orchestral work yet written in America.

It was played on a Philharmonic-Symphony "Connoisseur Concert" in 1961, and is having its first performance on a subscription program.

Club Birthday Recalls 80 Years Of History

785

CANAAN — The Hawthorne Club, founded in the days when young unmarried women were called "maiden ladies," celebrated its 80th birthday Thursday with Mrs. Lyles, some going on snowshoes."

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127
OCT 11 1970

In 1926-27: Two dolls were dressed for the Japanese Friendship Scheme, two of 4,000 close- Mrs. Charles A. Beaujon. Weeks had been spent by these ladies in making the puppets and costumes, requiring much skill and ingenuity. The voice parts were well taken." Several performances were given for school children.

Further reports on Dec. 6, 1911: A banquet was given to the husbands, brothers, and others at the Canfield Inn. "And that's how it came about that on April 15, 1912, the 'Husbands, Brothers and Others Club' paid off an installment of their indebtedness to the ladies by journeying to Pittsfield to attend the concert of the Boston Symphony. All took possession of the second coach on the 6:41 express, and at the close, in a drenching rainstorm, boarded a special trolley car chartered for the occasion, and after being shunted back and forth and gee-hawed around the central part of the city several times, started for home at exactly 11 o'clock." They got home around 1 a.m.

Over the years (the history goes on to relate), meetings were held at The Maples Con-

In 1947-48 the club voted to send its set of Hawthorne books (gift of the late Mrs. William Smart) to the Hawthorne Memorial.

Mrs. Ambler Travis, club chairman, and Mrs. Lillian P. Keener, vice chairman of the club, were hostesses at the Thursday Club anniversary event, a large decorated birthday cake being a feature and cut by Mrs. Robert C. Sellew Sr., who has belonged to the club the greater number of years, and Mrs. Robert Loesch, the youngest member. Poems were read by Mrs. Travis during the program.

52

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MUSIC, Page A-4

10

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BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 4 1970 Ne Engl

JEWISH ADVOCATE
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WEEKLY 24,000

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Civic Symphony to Resume Rehearsals

The Civic Symphony of Boston is beginning rehearsals for its 1970-71 season, Michel Sasson, Music Director. On Wednesday, Nov. 11, at Jordan Hall, the orchestra will perform Symphony #8 in G. Major by Dvorak, Piano Concert K. #467 by Mozart with Robert D. Levin soloist and William Walton's Facade Suite #1.

The volunteer musicians of all occupations and ages meet each Wednesday evening, at Boston Latin School on Avenue Louis Pasteur, to rehearse.

Max Hobart, first violinist, with the Boston Symphony Orchestra, is concertmaster and string coach. Those who play violin, viola, cellor or string bass, are invited to participate. For information call Michel Sasson in Newton or assistant conductor, Michael E. Cooney, Jr. in Lynnfield.

Trumpet Player Stage Door Lecturer

BOX LUNCHEONS IN THE BASEMENT of Symphony Hall have become so popular that yesterday's was sold out. It was the first in this season's series of Stage Door Lectures and Armando Chitalla, principal trumpet player of the Boston Symphony Orchestra, gave the talk. Bostonians love to go behind-the-scenes with members of the orchestra and to go in the stage door and down the stairs to the basement seems to add an extra thrill.

Mr. Chitalla, who has been a member of the orchestra since 1951, began to play the trumpet when he was eight years old. Born in Alpha, Ill., he went to Illinois Wesleyan University and New York University and then continued his musical studies at the Julliard School. He's on the faculties of the Berkshire Music Center at Tanglewood, Boston University, and the New England Conservatory of Music.

His listeners were most enthusiastic and clapped delightedly when he was urged to "play something." They also asked him many questions, among them "What happens when you get a head cold?" and "What is most likely to cause damage to a trumpet?" He patiently answered all questions in such a satisfactory manner that we heard several women agree that "He's terribly good!"

Mrs. George Bates, co-chairman of the committee with Mrs. David Bird, introduced the speaker. She has been completely converted to the midi and wore a gray dress with a long skirt and gold jewelry. Also a midi convert is Mrs. Cecil Rose.

Mrs. Alfred Willmann was bubbling over with enthusiasm even after being at the Ballgivers' Ball at the Sheraton-Boston till all hours the night before and at the Pan American fashion luncheon at Mrs. George Cheever Shattuck's in Brookline the same afternoon. Who said women are the weaker sex?

Mrs. Reginald Foster was bemoaning the fact that her daughter, Nancy, who is now Mrs. Roberto Zucconi, lives in Italy. "But," she added, "Florence is a wonderful place to visit, and after all, it takes only eight hours to get there."

Mrs. Harold Blanchard missed most of the lecture, but arrived in time for the box luncheon. She has been racing back and forth from Winchester to her summer place, "Skymeadows," in Lisbon, N. H., and her native home in Virginia.

The energetic committee in charge of the lectures includes Mrs. Frank G. Allen, Mrs. Norman L. Cahners, Mrs. Charles A. Coolidge Jr., Mrs. G. Lincoln Dow Jr., Mrs. William V. Ellis, Mrs. Harris Fahnestock, Mrs. Donald B. Sinclair, Mrs. Robert Saltonstall, Mrs. Sherman Thayer and Mrs. Roger Voisin.

Yesterday's hostesses included Mrs. Philip K. Allen, Mrs. James H. Grew, Mrs. Frederic A. Worthen, Mrs. Charles M. Bartlett, Mrs. Marshall K. Bartlett, Mrs. Alexander H. Bright, Mrs. Richard P. Higgins and Mrs. A. Osborn Willauer.

Among the many others were Mrs. Albert Goodhue, Mrs. Nelson Aldrich, Mrs. Harold D. Hodgkinson, Mrs. Freeman Davison, Mrs. Walter Amory, Mrs. Richard Ely, Mrs. Charles P. Howard and Mrs. C. Chauncey Gray.

Youth Concerts Lists Dates For Programs

Youth Concerts at Symphony Hall has announced that its 1970-71 season will consist of two series of three concerts each, which will take place Saturday mornings at 11 a.m. Music Director Harry Ellis Dickson will conduct members of the Boston Symphony Orchestra in three programs entitled "Beethoven is Brotherhood," "A Tribute to Abraham Lincoln" and "The Story of Carmen."

The programs are designed for students in grades 5-12. Dates for the first series are: Nov. 7, Jan. 30, March 6; for the second series, Nov. 14, Feb. 6, March 13. Highlighting the first program will be the finale from Beethoven's Symphony No. 9, with the Boston English and Jeremiah Burke High School Glee Clubs. Baritone Mac Morgan will narrate Copland's "A Lincoln Portrait" and Strauss' "Till Eulenspiegel" at the second program, and a cast of singers to be announced will present excerpts from Bizet's opera at the third program. Only series tickets are available, and further information may be obtained from Mrs. Manuel Kurland at 469-0656.

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Club Birthday Recalls 80 Years Of History

CANAAN — The Hawthorne Club, founded in the days when young unmarried women were called "maiden ladies," celebrated its 80th birthday Thurs-

OCT 11 1970

Further reports on Dec. 6, 1911: A banquet was given to the husbands, brothers, and others at the Canfield Inn. "And that's how it came about that on April 15, 1912, the 'Husbands, Brothers and Others Club' paid off an installment of their indebtedness to the ladies by journeying to Pittsfield to attend the concert of the Boston Symphony. All took possession of the second coach on the 6:41 express, and at the close, in a drenching rainstorm, boarded a special trolley car chartered for the occasion, and after being shunted back and forth and gee-hawed around the central part of the city several times, started for home at exactly 11 o'clock." They got home around 1 a.m.

Over the years (the history goes on to relate), meetings were held at The Maples, Can-

with Mrs. Lyles, some going on snowshoes."

In 1926-27: Two dolls were dressed for the Japanese Friendship Scheme, two of 4,000

Mrs. Charles A. Beaujon. Weeks had been spent by these ladies in making the puppets and costumes, requiring much skill and ingenuity. The voice parts were well taken." Several performances were given for school children.

In 1947-48 the club voted to send its set of Hawthorne books (gift of the late Mrs. William Smart) to the Hawthorne Memorial.

Mrs. Ambler Travis, club chairman, and Mrs. Lillian P. Keener, vice chairman of the club, were hostesses at the Thursday Club anniversary event, a large decorated birthday cake being a feature and cut by Mrs. Robert C. Sellew Sr., who has belonged to the club the greater number of years, and Mrs. Robert Loesch, the youngest member. Poems were read by Mrs. Travis during the program.

SOCIETY

by Miriam Tod

They sit there with the heating pipes overhead and the hard concrete floor beneath their feet, these ladies whose names are well-known in Boston, in a room that is a far cry from luxury or comfort, and yet it's harder to get a ticket to join them than it is to attend almost any other event in Boston.

In the short time since their beginning the Stage Door Lectures in the basement of Symphony Hall have become the most popular of all the events associated with the Boston Symphony Orchestra, and are a complete sell-out. To the thrifty Bostonians who, however large the family fortune might be, really hates to spend money on anything approaching frivolity the bareness of the basement room and the simplicity of the box lunch contents their Calvinistic consciences and they can enjoy the event without the slightest feelings of guilt at their extravagance.

The fact that the speakers at the 11:30 a.m. lectures are among the most entertaining to be found anywhere may well have something to do with the popularity also. All members of the Boston Symphony Orchestra they take their audience behind the scenes of the orchestra and tell them amusing secrets and anecdotes about their colleagues in the musical world. Friday's lecturer was no exception and kept the ladies laughing with his tales of his life as a trumpet player with the Boston Symphony Orchestra.

Armando Ghitalla is the principal trumpet player of the group and he is also by way of being a carpenter. He amusingly told his audience of his adventures converting his house at Priscilla Beach in Plymouth to an all-year round house, then took them on a complete course of the trumpet, demonstrating to them by way of a rubber hose and a funnel the evolvement of the instrument, and showing them the many different types, all of which he plays depending which is called for in the music being performed by the orchestra.

He was an interesting and informal speaker yet one with a consideration for his audience for as the many questions were asked after his talk he carefully repeated each one before answering so that those at the back of the room could hear.

The committee headed by Mrs. David Bird and Mrs. George Bates had made a determined effort to brighten up the basement room with a huge pink backdrop patterned with a replica of the well-known insignia that appears on the front of each B.S.O. program. Each white lunch box was decorated with a chrysanthemum corsage in a variety of colors and later at the Symphony concert the sprays of flowers stood as an identifying badge of those who had attended the lecture. The hostesses for the day, who included among them Mrs. Charles Bartlett and Mrs. Marshall K. Bartlett both of Dedham, Mrs. Reginald Foster of Chestnut Hill and Mrs. Richard R. Higgins of Dedham, all wore smocks in coral and green over their symphony-going clothes which blended with the colors of the chrysanthemums.

There were many at the lecture who had been at many of the numerous benefits and social events held last week. Mrs. Richard Thompson of Swampscott had been at many of them, as had Mrs. William Mixter, Jr. of Dedham. Mrs. Charles A. Coolidge, Jr. of Belmont and Mrs. Norman Cahners had both been at the Aquarium benefit and the Pan American Fashion Show the day before.

Others enjoying the lecture were Mrs. Hollis Gleason of Cohasset, Mrs. Edwin Ohl of Dedham, Mrs. Herbert Motley of Needham. Mrs. G. Lincoln Dow, Jr. of Duxbury, Mrs. C. Russell Eddy of Duxbury, Mrs. Sherman Thayer of Chestnut Hill and Cohasset, and Mrs Charles P. Howard.

* * *

Mrs. Alfred Willmann of Belmont was also at the Stage Door Lecture and she and her husband had been among the honored guests at the Benefit-Givers Ball at the Sheraton Boston the evening before.

The affair was in the nature of a thank you party from the Sheraton Corporation to the many organizations who had used their facilities, and a night to remember it certainly was. The hosts, Mr. and Mrs. Richard Barger, general manager of the Sheraton Boston, and Miss Ann Sargent, had left no stone unturned in thinking of ways to honor their guests from the epicurean whole smoked salmon on a silver fish-shaped platter served as part of the hors d'oevres to the four different wines served with the six course gourmet dinner.

The scene in the ballroom resembled the way a dinner party in the huge English country houses of the last century must have looked. A wide table ran the entire length of the ballroom seating 50 on each side. Giant silver epergne holding flowers and candles were placed down the center of the table, garlands of flowers of all kinds linking them. White gloved waiters stood behind almost each chair and as soon as a guest used the starched damask napkin at each place it was quietly replaced with a fresh one.

The entire evening was like a page from the past. Dinner was long and leisurely with no clattering of plates or rushing to remove half eaten dishes by the well trained waiters. The six courses started with a clear soupe tortue verte served with a glass of La Ina sherry. Tiny shrimp baked in a delicious dill sauce in a scallop shell—petites crevettes en coquille—followed, accompanied by a white wine Liebfraumilch 1967. A small parfait glass of a sorbet, or sherbert, followed to clear the palate for the filet de boeuf, perigordine, so tender it could be cut with a fork, served with potato, tomato and asparagus—pommes Anna, tamate Farci, and asperges. A red wine, Baune-Graves 1964 accompanied this. A salad of laitue bibb, endives Belgiques and fromage Brie came next followed by strawberries with sauce Sabayon and petits fours. Champagne Taittinger 1961, was the wine with dessert and a demi-tasse rounded off the unforgettable dinner.

Between courses Ruby Newman and his orchestra played for dancing on a spacious and uncrowded floor. Among the lucky 100 invited to this special party were Mr. and Mrs. E. Roland Teiner for the Buddy Dog Humane Society; Mr. and Mrs. Jerome Rosenfeld for the Boston Symphony Orchestra—Mrs. Rosenfeld in a lovely dress of silver; Mr. and Mrs. David Crockett of Ipswich for the Boston Opera Association which represents the Metropolitan Opera; the Theodore Tillotsons of Belmont for the Mt. Auburn Hospital; Mr. and Mrs. Robert Gibson and Mr. and Mrs. Edward McGrath of Brookline for the Florence Crittenton League; the Stanwood Calderwoods of Belmont—Mr. Calderwood is the new president of Channel 2 and is just back from England with news of all kinds of marvellous programs he has purchased from the B.B.C.; Mr. and Mrs. Peter Benfield of the Yale Club of Boston; Mr. and Mrs. C. Charles Marran of Newton, the Gerald Roberts of Needham for the Association for the Performing Arts; Mrs. Roland Burlingame for the Boston Ballet Society and many more being feted at an evening to remember.

Leaders Discuss Problem

N.E. Conservatory In Fiscal Crisis

By CHARLES GIULIANO

The New England Conservatory is in a state of financial crisis. Senator Edward Brooke assembled a luncheon of concerned business men and community leaders to discuss the financial plight of the 107-year-old Boston institution.

As President Gunther Schuller of the Conservatory explained, the Conservatory was founded without endowment by a Rhode Island music teacher. The Conservatory, at first, strictly believed that the school should be self-sustaining. For several decades that idea worked, probably because the low salary scale of the faculty served as an outright gift to the institution.

IN THE PAST few years, costs of educating music students have risen astronomically. Because the Conservatory primarily undertakes to educate performers, the students are taught largely in a one-to-one relationship. As Schuller pointed out, it takes as much time to educate a violinist in 1970 as it took in 1870.

Currently, each student pays some $2,300 annually yet the cost to the school is $5,000 for each student. In addition to subsidizing half the costs of each student, the school must provide extnesive scholarship relief.

IF THE CONSERVATORY is allowed to fold, then the musical life of New England will be severely undermined. Right now, as much as a third of the Boston Symphony Orchestra is composed of Conservatory graduates. The Conservatory also feeds other New England musical institutions representing a broad spectrum of music education.

In 1964, the school sought an endowment of $7 million. They succeeded in gaining $5 million. Presently, that fund has been depleted due to across-the-board faculty pay increases and almost doubled administrative expenses.

THE CURRENT annual deficit of the Conservatory is $1.3 million. Of this, only $180,000 is met with investment interest. Costs have doubled in the past five years and show no sign of having reached their ceiling. Inflation is severely undermining the quality of higher education; unfortunately, the Conservatory is only a sensitive litmus of a greater educational crisis which over the next decade affects all institutions of higher learning.

To ensure continued operation, the Conservatory must seek an endowment of some $20 million for the next five years.

Senator Brooke underscored that a large foundation is prepared to help but only if matching funds are provided by the community. As Sherman C. Badger, the chairman of the board of directors, stated, "in the past the community has not done its job in supporting this vital institution of higher learning."

The function of the Conservatory is specialized. Unlike liberal arts colleges which train teachers, the Conservatory trains the actual performers. The health of the performing arts in New England is directly dependent upon the continuation of the Conservatory.

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New Engl News

The BSO 25 years ago

25 Years Ago at Symphony — Serge Koussevitsky conducted the opening concert of the 1945-46 season. The Program included Beethoven's 3rd "Leonore" Overture and "Eroica" Symphony, the latter dedicated "to the peace of the world and to the heroism which has made it possible," and the first Boston performance of a suite from Aaron Copland's "Appalachian Spring."

50 Years Ago at Symphony — Pierre Monteux was Music Director in the 1920-21 season, and his opening program included Beethoven's Symphony No. 8, the first Boston performances of Symphonic Fantasia on two Folksongs of Anjou by Guillaume Lekeu and of Gabriel Pierne's orchestration of Franck's Prelude, Chorale, and Fugue, and it ended with Liszt's symphonic poem, "Tasso."

A three-party night for Civic Symphony

Take a number. The cost of one of the year's most pizazzy do's, for instance.

Then divide it by three because unlike everything else you're going to be paying for this spiral-upped season, the Civic Symphony's Dec. 6 go-round will hand you three parties for the price of one.

No. 1 idea gal Janet Field has thought of everything. Like your car will be parked in the onetime Vanderbilt back field just around the corner from The Country Club in Brookline. The rest of the night you'll be tooled to 3 handsome houses. It'll begin, of course, with that ex-Vanderbilt house where Helen and Paul Bernat have made a collectors' heaven out of the fascinating rooms that lead to wild-duck ponds and a glasswalled swimming pool. It'll be champagne and music by candlelight, and if you've never seen the Bernats' exquisite jades you'll never have a better chance.

From there you'll be spirited off to wine and dine at the beautiful Fisher Hill home of the Alan Rices where there'll be more music by prize-winning players from the symphony. And if you've shared their Edgartown house, you know what made-to-order hosts the Rices are.

One of the least-seen, most-choice houses in Boston belongs to Dr. and Mrs. Jost Michelsen who'll have dessert and brandy waiting for the Civic Symphony guests. Another treat will be a glimpse of their Colombian art collection.

This aptly named "Enchanted Evening" will be the first money-raiser for the Civic Symphony in its 45 community-centered years. Under the year-old baton of the Boston Symphony's very-bright-boy Michel Sasson, the Civic has sent off first-desk men to two leading orchestras. A violinist went to the Los Angeles Philharmonic, where Sasson will guest-conduct later this season, and a first trombone is now at The Hague. The Civic's three-a-season concerts are tops—the first-time benefit is a real don't-miss.

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Stage Door Dinner At Symphony

The North Shore Area of the Council of Friends of Boston Symphony Orchestra will sponsor a Stage Door Dinner at Symphony Hall, Boston, prior to Thursday night's concert.

Mrs. Erick Kauders is the North Shore Area chairman.

Assisting Mrs. Kauders in planning and hostessing the dinner are Friends from Andover: Mrs. Herbert Abrams, Mrs. James H. Grew and Mrs. Hart C. Leavitt. Ladies participating from Beverly Farms and Manchester are: Mrs. Thomas Gardiner, Mrs. F. Corning Kenly, Mrs. Drayton Phillips and Mrs. Richard Thorndike. Also on the committee from Marblehead are: Mrs. Nelson W. Aldrich, Mrs. Raymond W. Ellis, Mrs. John A. McCandless, Mrs. John T. G. Nichols III and Mrs. George R. Poor; from Salem, Mrs. Henry P. Binney and Mrs. David B. Little and from Swampscott, Mrs. Nelson W. Darling.

ITEM
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OCT 30 1970

BSO Friends Sponsoring Dinner

A STAGE DOOR DINNER at Symphony Hall, Thursday evening, Nov. 5, before the concert of the Symphony Orchestra is sponsored by the North Shore Area of the Council of Friends, of which Mrs. Erick Kauders is chairman. Assisting her are Mrs. Herbert Abrams, Mrs. James H. Grew, Mrs. Hart Leavitt, Mrs. Thomas Gardiner, Mrs. F. Corning Kenly, Mrs. Drayton Phillips and Mrs. Richard Thorndike.

Also, Mrs. Nelson Aldrich, Mrs. Raymond W. Ellis, Mrs. John A. McCandless, Mrs. John T. G. Nichols 3d, Mrs. George R. Poor, Mrs. Henry P. Binney, Mrs. David B. Little and Mrs. Nelson W. Darling. They advise you to make your reservations immediately.

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HERALD TRAVELER
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OCT 29 1970

Stage Door Dinner

An active group rightfully called "Council of Friends of the Boston Symphony Orchestra" is again serving the Boston community. The North Shore Area of the Council of Friends is sponsoring a Stage Door Dinner for the Thursday evening Friends at Symphony Hall before the concert the evening of November 5th.

Mrs. Erick Kauders, North Shore Area chairman, feels this will be a festive affair offering an opportunity for the audience, staff and orchestra to become acquainted.

Assisting Mrs. Kauders in planning and hostessing the dinner are "Friends" from Beverly Farms and Manchester: Mrs. Thomas Gardiner, Mrs. F. Corning Kenly, Mrs. Drayton Phillips and Mrs. Richard Thorndike.

The dinner is expected to be a very popular event and the committee suggests reservations should be made immediately. Any further information may be obtained from the Friends' office at Symphony Hall in Boston.

Another thing — a B. U. student publication's most recent edition lists the current prices for marijuana, hashish, mescaline, LSD and psilocybin. It also says the prices were "quoted by dealers who serve the B. U. community." Unless it's a big put-on — if the students can get to the dealers, the police ought to be able to, as well.

Arthur Stivaletta of the Wake Up America Committee assesses Dom Bianculli, administrative secretary of the Executive Council, this way: "If he were Vice President of the U. S., he'd make Spiro Agnew and Teddy Roosevelt sound like Cal Coolidge."

As he did the first time they met 15 years ago or so, Harry Ellis Dickson of the BSO accompanied Danny Kaye to Logan Airport Sunday to see him off for the Broadway run of "Two by Two." At the airport, passersby who recognized him would say, "Hey, there's Danny Kaye." And Kaye would say more loudly, "Hey, there's Harry Dickson."

Last Friday, an hour before the Boston Symphony was to begin its customary concert, Dickson, at Kaye's behest, called for him at the Shubert Theater to take him along. But "Two by Two" was still rehearsing old and new material with composer Richard Rodgers sitting in.

Kaye took a look at Rodgers, didn't even ask the question, turned to Dickson like a little boy being punished for some mischief, and said plaintively, "I can't go."

RECORD-AMERICAN
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Candidate's wife

I am responding to an Oct. 2 letter requesting information about Mrs. Helen Spaulding. I agree entirely that the voter has learned almost nothing about Helen Spaulding — not to mention Si Spaulding — from the news media.

Mrs. Spaulding is a very interesting woman who has done rather extensive research on the drug problem in our Commonwealth and has visited almost every drug rehabilitation center in our state. She is very interested, too, in the environment and in consumer affairs. Her brother-in-law, Russell Train, is a member of the President's Commission on Environmental Quality, and her sister Aileen is very active in the area of consumer affairs. In fact, her entire family is as interesting as the Kennedys.

Helen's mother is frequently seen wearing an enormous button that reads "I am a Democrat for Spaulding." Helen Spaulding is a vivacious, intelligent, attractive woman who is actively involved in civic and community affairs. She has been involved with the Boston Aquarium, the North Shore Children's Hospital, and the Boston Symphony. She skis, plays tennis, and collects antiques. And she inspired her three sons to organize a bicycle campaign last summer to combat pollution.

On the subject of fashion, she says she might buy a midi coat but will never wear a midi dress; she likes her clothes to or above the knee. And she was a bridesmaid in Jackie's wedding to John Kennedy. Why, then, when there are so many things to be said about Helen Spaulding, do four separate editions of a major Boston newspaper devote prime space to the issue of what Joan Kennedy wore to lunch and no space whatever — even on the back page — to Mrs. Si Spaulding?

BARBARA J. TROMBLEY
An acquaintance of "Mrs. Si"
Milton

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s as a Concert Pianist

instant news. Early during the Nixon tenure in the White House, when miniskirts were still somewhat restricted to the very young or the very swinging, she wore a very abbreviated dress to a White House reception, with black stockings and black shoes with rhinestones on the heels.

* * *

WHEN SHE WORE a simple floor-length tiered gown of Spanish black lace at an art museum ball with a Spanish flavor, she told admirers: "It's four years old and I designed it myself."

* * *

WHEN SHE TALKED to a women's group in Gary, Ind. on behalf of Sen. Birch Bayh (still a very active Vietnam dove) she was photographed with her shoes off while standing at the rostrum.

* * *

SHE HAS THREE children...Edward M. Jr., Kara and Joseph...which isn't a big family by Kennedy clan standards. So when she and husband Ted greeted sister-in-law Ethel at the hospital after her 11th child, Ted quipped: "Joan and I are going to take this baby home... Ethel has enough of them."

* * *

SHE WAS AT A Washington, D. C. beauty parlor having her hair done when a former Harvard classmate of her husband's sought her out to gently tell her that John F. Kennedy had been shot.

* * *

IN MAY 1969 SHE GAVE a thoroughly professional reading of "Peter and the Wolf" as the Boston Pops Orchestra played the Prokofiev classic. The occasion was a benefit at Boston's Symphony Hall and a reviewer wrote that "her tones were as satiny as her flowered dress." For her efforts she was given a Baccarat paperweight from the Pops musicians, yellow tea roses from her children and husband Ted's critique: "She did well. No wonder, she's been listening to my speeches."

Three months later she again narrated "Peter," this time at Tanglewood, Mass., a commitment she honored despite Ted Kennedy's tragic accident at Chappaquiddick which had just occurred. As a result the audience greeted her with a standing ovation and famed conductor Arthur Fiedler gave her a special salute.

* * *

SHE DID NOT ATTEND Jackie's wedding to Aristotle Onassis. When Bobby Kennedy was shot, Joan was in Paris. She flew home immediately to be with her husband at Bobby's funeral.

* * *

IN HER HOME DECOR, Joan liked to combine early American antiques with European period pieces, a device, she believes, that makes for an effect of freedom and individuality.

* * *

SHE IS ALSO VERY fond of decorative pillows. Her library has three purple and blue plaid couches heaped with fox and raccoon pillows for comfort and cozyness. Pillows also practically cover three couches and two love seats in her drawing room.

* * *

JOAN ALSO LIKES to decorate walls with posed and informal photographs of the entire Kennedy clan.

Music

It's a critical situation

by Harry Neville

Music critics are a pampered lot. No doubt about it. Everyone knows that critics get tons of free tickets to every musical event, which they then see at black market prices if the performer happens to be Sills, Sutherland or Horowitz. Moreover, the trustees of the Boston Symphony always supply critics with suitably dignified transportation—usually a Rolls but never less than a Cadillac—to and from the Friday afternoon Symphony Hall concerts. And to make bearable for critics the inconvenience of having to review events at Tanglewood during the summer, the Symphnoy overseers ensconce critics in fine old Lenox mansions, seeing to it that their every whim is satisfied.

When critics enter Symphony Hall, impeccably attired and awesome in demeanor, little girls curtsey and diffidently request autographs. Bystanders cast admiring glances. Ushers beam and yield their duties to a high-ranking member of the management, who escorts the critic to his seat. At intermission the critic frequently receives a note from the conductor, apologizing for the gaffe in the first movement of the Tchaikovsky and inviting him to dinner at the Ritz afterwards so that they can discuss the score to be played the following week.

Singers, who tend to become more and more humble with increasing fame, are perhaps most solicitous of all in their attitudes toward critics. If a critic is obliged to report that Madame X sang a whole tone flat throughout "Sempre libera," he is as likely as not to receive a phone call from Madame X herself the following day, thanking him for bringing the matter to her attention. Opera house managers, too, constantly seek the advice of critics, for it would be unthinkable to plan a season, choose singers, designers, etc. without the benefit of the critic's expert knowledge.

None of this attentiveness, however, compares with that of the contemporary composer, whose attitude toward the critic can only be described as one of servile adulation. Composers, more than anyone else, recognize the critic's invaluable service, and after having been told how to patch together a faulty score the composer often dedicates the work to the helpful critic. Little wonder then that every two or three years the critic is besieged by publishers eager to print his collected reviews, from which the critic makes thousands of dollars in royalties in addition to his plush salary as a journalist.

How in view of all this deference can the critic remain such a nasty, ill-tempered person? How can he, day in and day out, voice such rudenesses as the following, which are but a few examples of his venom:

On the subject of "young art": "Apart from some slow handclaps for aleatory, I hail the new invisible sculpture. . . and all forms of throw-away art and self-exploding art are sure-fire with me."

On the subject of Wagner's "Siegfried": "What terrible harm Wagner did by interspersing his pages of genius with harmonic and modulatory outrages to which both young and old are gradually becoming accustomed and from which have procreated d'Indy and Richard Strauss!"

On Wagner's "Twilight of the Gods": ". . .never has anything been more tedious and more dragged-out than this rigmarole."

On an opera of Tchaikovsky: "As an opera, "Eugene Onegin" is stillborn and absolutely incompetent."

On Richard Strauss: "Strauss may be characterized in four words: little talent, much impudence.'

On Sibelius: "I found the Second Symphony . . .vulgar, self-indulgent, and provincial beyond all description."

On Scriabin's Second Symphony: ". . .there was a gross error in the program: instead of 'symphony' they should have printed 'cacophony,' because in this alleged 'composition' there seems to be a complete absence of all consonance."

On Moussorgsky: "I have made a thorough study of "Boris Godunov". . .I consign it from the bottom of my heart to the devil; it is the most insipid and base parody on music."

On Ernst Krenek: "Krenek's Fourth Symphony is a pseudo-masterpiece, with about as much savor to it as a pasteboard turkey."

On "Prelude to the Afternoon of a Faun": "Debussy did not create a style. He cultivated an absence of style, logic and common sense."

This list could go on for several pages, but the above examples will explain why once in a great while someone works up enough courage to chide the critics. This happened a couple of years ago when a distinguished musical philanthropist suggested to a group of critics that they might improve their manners by taking a cue from composers, who seldom if ever talk about composers in the manner that critics often use. In case the reader is interested in knowing the names of the people who wrote the crude remarks printed above, they are: Stravinsky, Rimsky-Korsakov, Tchaikovsky, Caesar Cui, Caeasr Cui, Virgil Thomson, Anton Arensky, Tchaikovsky, Thomson and Saint-Saens.

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NOV 1 1970

Rose Walsh – Friends Set Season

Stage Door Lectures by members of the Boston Symphony Orchestra, Pre-Symphony Luncheons and, something new this year, Pre-Symphony Dinners are part of the lively 1970-71 program planned by the Council of Friends of the BSO.

The busy committee heads are also launching a membership drive for the Symphony's 90th season.

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., co-chairmen, tell us "It's not too late to join as a Friend of the Orchestra and be privileged to attend many exciting and informative functions."

Four dates are red-lettered this month—Nov. 5 (Thursday) the first in the Thursday Pre-Symphony Stage Door Dinner series; Nov. 13, the Stage Door Lecture (followed by a box luncheon and a la carte bar).

Nov. 14 has the Saturday Pre-Symphony Dinner; and Nov. 24 the Tuesday Pre-Symphony Dinner.

Each event is under the auspices of different area groups in the Council headed by Mrs. William J. Mixter, Jr., new chairman for all areas.

Thursday's dinner, headed by Mrs. Erick Kauders, North Shore area, will be aided by members from Marblehead, Swampscott, Salem, Beverly, Beverly Farms, Manchester and Andover.

Seiji Ozawa will conduct the BSO in a program of Debussy, Prokofiev and Schuman with Maurizio Pollini as pianist.

On Nov. 14 Brookline-Chestnut Hill and Newton areas will provide the hostesses.

Ozawa will conduct a program of Copland's "Quiet City" (1940) in honor of the composer's 70th birthday; Ligeti and Berlioz. On Nov. 24, Weston, Wayland and Wellesley area members will be hostesses.

Friday, Nov. 13, "Know Your Orchestra" stage door lecture, Mrs. George E. Bates and Mrs. David Bird, co-chairmen of the series, will be given by Carol Procter, cellist. Boullon will be served at 11:30.

Ticket resale plan in practice for Symphony tickets also applies to the luncheon and lecture series.

Information is available from Mrs. Kay Whitty in the Friends' Office, 266-1348.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 2 1970

Social Chatter
by Alison Arnold

Friends of BSO Plan Activities For Old and New Members

A FRIEND, according to the dictionary, is "one who favors and supports." Are you a Friend of the Boston Symphony Orchestra? It has many, but would like even more. As a Friend, or if you become a new Friend quickly, you will be invited to a Pre-Symphony Supper, Thursday, Nov. 5, a Stage Door Lecture, Friday, Nov. 13, and a Pre-Symphony Supper, Saturday, Nov. 14. And there's a 1971 European tour in preparation by the Council of Friends, of which Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen.

They are overwhelmed by the response to the Stage Door Lectures by members of the orchestra, followed by a box luncheon. Mrs. George E. Bates and Mrs. David Bird are co-chairmen of this series. The next, on Friday, Nov. 13, will feature Carol Procter, cello.

The Pre-Symphony Luncheon chairmen are Mrs. Nelson W. Aldrich and Mrs. George A. Parson. They have planned the second luncheon for Friday, Dec. 18. On this committee are Mrs. John M. Bradley, Mrs. Lewis P. Cabot, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. James A. Marsh, Mrs. Thomas Otis, Mrs. William J. Mixter, Mrs. Jerome M. Rosenfeld, Mrs. B. Gring Wallace and Mrs. James O. Welch Jr.

Mrs. William J. Mixter Jr. is the new chairman for all the Areas represented by The Friends. Each event is under the auspices of a different area. In this way, new Friends are made for the Boston Symphony Orchestra.

* * *

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

NOV 2 1970

SOCIETY
by Miriam Tod

Every organization seems to have chosen this fall as an ideal time for its membership drive: The Ladies Committee of the Museum of Fine Arts have just completed their drive to recruit 1,500 new members for the museum, and now it is the turn of the Council of Friends of the Boston Symphony Orchestra.

A pleasant aspect of these particular drives is the courtesy and consideration that these organizations show towards one another. In a world where such nicities are getting more and more rare it is good to hear that each group consulted with the other before arranging their dates so that there would be no conflict and no "treading on each other's toes."

The Council of Friends, of which Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin, Jr. of Chestnut Hill, are cochairmen, are justifiably proud of the popularity of the many events arranged for their members. The Stage Door Lectures by individual members of the orchestra which are held in the basement of Symphony Hall are among the most successful ever planned. Bouillon is served and after the lecture and before the ladies climb the short flight of stairs to Symphony Hall for the Friday afternoon concert, they enjoy a cocktail and a box luncheon. Mrs. George E. Bates of Boston and Mrs. David Bird of Cambridge are cochairman of this series, the second of which will take place Nov. 13. Carol Procter, cellist with the orchestra, will be the speaker. Among those on the committee in charge of these lectures are Mrs. Frank G. Allen of Boston, Mrs. Norman L. Cahners of Brookline, Mrs. Charles A. Coolidge, Jr. of Belmont, Mrs. G. Lincoln Dow, Jr. of Duxbury, Mrs. William V. Ellis Mrs. Harris Fahnestock of Concord, Mrs. Donald B. Sinclair of Concord, Mrs. Robert Saltonstall of North Andover, Mrs. Sherman R. Thayer of Boston and Cohasset and Mrs. Roger Voisin of Jamaica Plain.

The Pre-Symphony Luncheons are also extremely popular with the Friends of the Boston Symphony Orchestra. Held at Horticultural Hall across the street from Symphony Hall the second in the current series will be a Christmas luncheon to take place on Dec. 18. Mrs. Nelson Aldrich of Marblehead and Mrs. George Parson of Boston are cochairman of this series.

Under the chairmanship of Mrs. Jerome Rosenfeld and her area hostesses a series of pre-symphony supper parties for the Friends has been planned during the next five weeks. Each one will take place at 7 p.m. at Symphony Hall and guests will enter through the Stage Door. Thursday, Nov. 5 it will be the turn of the Friends from the Marblehead, Swampscott, Salem, Beverly, Beverly Farms, Manchester and Andover areas. Brookline-Chestnut Hill and Newton areas will attend the pre-Symphony supper on Nov. 14, and on Nov. 24 it will be held for those from Weston, Wayland and Wellesley. The final one will be on Dec. 8 and will be for Friends from Belmont and Lexington.

Mrs. William J. Mixter, Jr. of Dedham is chairman for all the areas represented in the Council of Friends. Each event is under the auspices of a different area. It is often possible to purchase individual tickets to the various events as the ticket resale practice that is also in effect for Symphony tickets applies to the Friends events. Mrs. Kay Whitty, without whose efficiency and delightful personality the Friends would find it hard to function, mans the Friends' office at Symphony Hall and from her may be purchased individual tickets.

There are so many interesting and rewarding events arranged for the Friends of the B.S.O. By joining this active organization one can not only support one of Boston's leading institutions famous the world over, The Boston Symphony Orchestra, but can enjoy all these events plus the 1971 European tour of the orchestra and tours of Symphony Hall, plans for which are now in the preparation stage.

Books

BOSTON GLOBE-SUNDAY NOVEMBER 2 1969

Dickson swings a mighty pen, too

GENTLEMEN PLEASE DOLCE PLEASE, by Harry Ellis Dickson, Beacon Press, Boston, $7.50.

Occasionally I have followed Harry Dickson on a speaking platform. It is a tough assignment. For twenty-five years I have known that he can fiddle, conduct, and speak. Now I know that he can write.

The subtitle of this book is "An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra." It is irreverent surely, and into the bargain it is witty, revealing, and utterly delightful.

When, before a concert, the musicians of the B.S.O. move on stage they might appear to be automatons in formal dress as prepared as West Point cadets to do their leader's bidding.

Under Dickson's candid microscope they turn out to be ordinary men and women, husbands and wives (each year more ladies join up) who worry about home mortgages, children's teeth that need straightening, a mother-in-law who has come to live in, and the perennially overdrawn checking account.

Musicians, first, of course. Yet you might not know that in what little spare time they have they turn out to be golfers who shoot in the seventies, ex-pugilists, an ordained minister, down-hill skiers, cabinet makers, a watch repairer, and painters whose canvesses are sought for exhibition.

The reader will read of the ordeal which must be survived by any gifted player who aspires to win a seat. To insure anonymity a curtain is dropped between the nervous candidate and his (or her) jury of peers lurking on the other side with their beheading axes whetted. The advent of women players brought feelings of prejudice in many a male player's breast. It was discovered that these musical misogynists were spotting lady players by the click of their high heels. And so, my dear Watson, the ladies now play calmly and confidently in their stocking feet.

Through his many appearances on the podium as a conductor Dickson has proved, conclusively that he can lead with a baton. In the book he proves that he can lead with his chin! With the precision of a skilled surgeon he disects his compatriots, classification by classification. Space only permits a snatch:

"Oboe players are a breed unto themselves. They are the most unhappy of musicians. The typical picture of an oboe player on and off stage is one with oboe resting on lap, while, with trusty scalpel he furiously fashions his reed. . . ."

The book's title takes us back to the orchestra's golden age when Koussevitzky, the redoubtable, lifted the B.S.O. to the international pinnacle. His colorful language made him the Casey Stengel of conductors. Repeatedly he issued a polite command to his players, "Gentlemen, more dolce, please."

There are descriptions of those terrifying moments when, in mid-performance, the orchestra is suddenly derailed with players, bug-eyed, scrutinizing their parts like road maps while the conductor lashes with his stick shouting directions which he hopes will get the show back on the track.

The book is full of musical anecdotes which will be adrenalin for your next sagging party. And I assure you things will never be the same when you attend a concert at Symphony Hall.

A delightful visual accompaniment are 12 lively cartoon portraits of conductors and artists by Mrs. Serge Koussevitzky. With a few sweeping lines she has captured personality and characteristics of her subjects.

FRANCIS W. HATCH

(Mr. Hatch is a long-time trustee of the Boston Symphony Orchestra.)

Boston Symphony: How tradition works

BY L. P. KATZENSTEIN

Since the Boston Symphony Orchestra played its first concert on October 22, 1881, Boston has had one of the finest of the nation's orchestras. The U. S. may be in last place when it comes to opera, but the best orchestras, except for the Vienna Philharmonic and a few others of that class, are American. And Boston's is one of our most exceptional. Boston music lovers cherish its distinctive sound, which lies somewhere between the lush opulence of the Philadelphia orchestra and the dry, crisp clarity of the Cleveland, though with few of the drawbacks of either of those extremes.

The regular BSO conductor is William Steinberg (no relation to Globe music critic Michael Steinberg). He came to Boston last year from the Pittsburgh Symphony, which in 17 years he had built into a really first-rate ensemble. But the real star of last year's season was assistant — now associate — conductor Michael Tilson Thomas, who last October at the age of 24 assumed the leadership of the orchestra when Steinberg became ill during a BSO concert in New York. Thomas conducted the rest of the season and it was a triumph. He didn't pick easy successes, either. He chose pieces like *La Mer*, the Sibelius fourth, the Mahler ninth, and brought them off. He is young and capable of errors (mostly metrical). But he is already among the top flight of American conductors and will be around for a long time. Thomas will conduct six of this year's 22 concert pairs and will continue as pianist of the Boston Symphony Chamber Players.

Tickets to the BSO are easier to come by than popular myth would indicate. Series ticket prices begin as low as $6.50 for a Thursday series of three concerts. Individual tickets are usually available — call the box office at 266-1492.

BSO concerts are paired, with the same program given Friday afternoon at two and Saturday at 8:30. There are 22 of these pairs. There are also 16 Tuesday evening concerts at which the program for the preceding weekend pair is played. Some of these are at 7:30, some at 8:30. Six concerts are played on Thursday evening, as well. This all sounds rather complicated so, again, call the box office and ask them to send you a season program.

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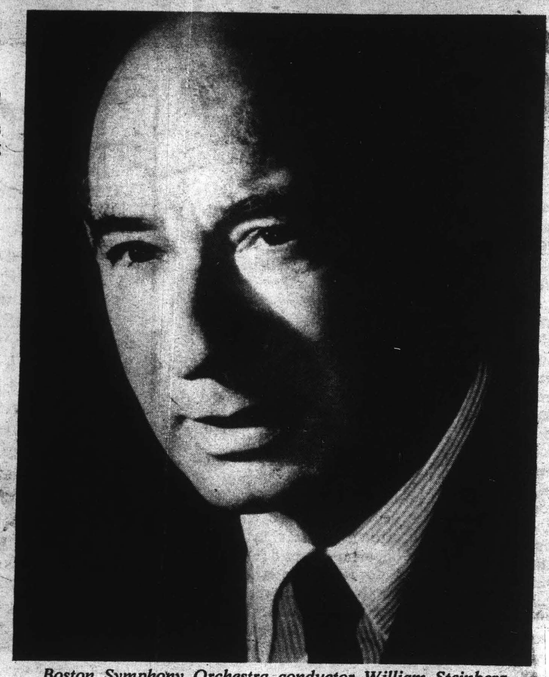
If you are a student with a valid ID, there is yet another way to hear the BSO. Ten minutes before concert time all remaining unsold tickets are sold at the box office for $3 each, regardless of face value. So for $3 you might have the best seat in the house.



Boston Symphony Orchestra conductor William Steinberg

On Saturday, be there by 8 p.m.

A last way to hear the BSO is at one of the six open rehearsals. For $15 you can hear all six, or you can buy individual tickets for $3. Open rehearsals are completely informal and all seats are unreserved, so sit where you like. Tickets are always available for open rehearsals. I heartily recommend attending at least one; try to sit close enough to hear the conductor's remarks, which are not amplified. Even if you have to put up with an occasional interruption of the music, you might get to hear your favorite part twice.

All of these varied events occur at Symphony Hall, 251 Huntington Ave., near Northeastern and the New England Conservatory. Just look for the MTA stop marked Symphony. The acoustics are excellent, so just close your eyes and listen.

Which brings us to the year's programs, which range from Perotin (12th century) to Schuller (born 1925). There are a few novelties (the Vaughn Williams tuba concerto) and many old friends (Schumann's *Rhenish*, Chopin's F-minor piano concerto). I could do without people like Birtwistle and Erb, but there are some extremely interesting offerings. I look forward particularly to the Golden Calf scene from Schoenberg's *Moses and Aaron* and to Nielsen's big fifth symphony.

Two symphonies by Mahler and one by Bruckner are also scheduled. Amazingly, not a single Beethoven, Brahms or Mozart concerto is programmed, except for Mozart's early bassoon concerto. Also not found on this year's programs are Shostakovich, Sibelius and Tchaikovsky symphonies. But many neglected works will be heard, pieces like the Dvorak seventh, which deserves a hearing and are far more interesting than yet another Pathetique Symphony. So there is no excuse for not enjoying the pleasures of symphony going this year. Music is good for the soul.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

OCT 20 1970

MediaRep Center Conducts Sales For Boston Symphony

Media Rep Center, Inc., has been appointed advertising sales representatives for BSO Programs. These programs include Boston Symphony Orchestra Winter Concert and Tanglewood Programs and the Boston Pops Programs. They are published by Boston Symphony Orchestra, Inc. Carl Goose, MediaRep Center, will be account executive.

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 11,500

NOV . 1970

MARJORIE SHERMAN 55

Plaques note BSO heritage

When someone loans you a seat at Symphony Hall and there's a small gold plaque set in the polished wood under your right arm, read it.

The Commemorative chair is a lot more than $2500 worth of dedication to Brahmindom's top citadel. The devotion of a family lifetime is often spelled out in that brief lettering, or a Symphony Hall friendship shared, along with the concerts, for 50 years.

"In honor of George Wallace Woodworth, 1902-1969" goes straight to the heart of anyone who ever held a note for Harvard or Radcliffe. And everyone who knew and loved music in Woodie's energetic, endless periphery was part of his happy orbit.

Two seats are dedicated to Ann Smith Monks Banks, who died so tragically last year—one by her husband Talcott Banks, president of the Trustees of Symphony, and one by her friends.

Still in stalwart attendance, Margaret Ruthven Lang has engraved on her plaque: "Given in honor of her 90th birthday".

Palfrey Perkins, who is still serving as a trustee emeritus of the BSO, is so listed on his Commemorative chair, along with the dates of his trusteeship, 1954-1960.

Critic Phillip Hale (1854-1934), Henry S. Grew (1875-1953), Anita Kauders, In Memoriam, have the little gold plates. Julia Houser's was given by her daughter, in her memory; Mr. and Mrs. Henry G. Lord and Marion Gray Lewis are others "In memory," and Virginia Gammell Cross's was given "by some members of her family."

Almost as great a coup is the fun of walking into the Hall by the stage door and wandering down among the worn black traveling trunks labeled Boston Symphony to have supper with some of the players (Those, that is, who haven't back-doored it to Amalfi's to argue a score over Mario's veal marsala).

The Richard Ehrlichs were suppering with Talcott Banks this weekend and talking to composer-conductor Boris Goldovsky. Boris, former Boston Opera and N.E. Conservatory genius, has taken these attractive music followers down to New York almost as often as they head for their Litchfield, Conn., family homing place.

BSO fiddler-author ("Gentlemen, More Dolce Please") Youth Concert founder and storyteller without peer, Harry Dickson backstaged his amused listeners into some BSO howlers that kept everybody below stairs until it was almost gongtime.

GLOBE
BOSTON, MASS.
(M) 237,967 (E
(S) 566,377

NOV 17 1970

Charm From That Face?

Continued from Page 1

since in both cases the orchestra is not "his" orchestra.

But I admit that is all undue conductorial modesty. The truth is that in both cases the performances essentially came from the podium, based on my relationship with that mighty score, *as of that moment*. Although there had been only four days between the last Vienna performance and the first Boston rehearsal, I had again gone through a crucial re-examination of the score in those four days, as I had in the days preceding the Vienna rehearsals, and as I always have done before any performance of a major score, no matter how often I had previously conducted it. And each time there is a difference, even if it is only a difference between Mu and Nu. And with Beethoven, the difference tends to be greater than with any other composer. It can go from Beta to Mu, from Nu to Psi.

Why should this be? Why is Beethoven eternally rediscoverable? I could probably explain it, or try to, in 10,000 more words. But perhaps one example will point the way.

In one of these performances of the Ninth (I won't say which) I discovered a new element in Beethoven's music! Is it possible? Hasn't everything been said that can be said about Beethoven? And yet it happened: I discovered that Beethoven's music has *charm*. What? Charm in Beethoven? Of all qualities, this would be the least expected. Charm, from that fierce face, that lion's head, that stunted, pock-marked body? And yet, there it was to be found, buried under layers of severity, austerity, uncompromising insistence, passionate hammering, demonic ruthlessness, earth-free mysticism — all those clichés. There, underneath, lay charm. Underneath? But charm is an outward attribute, exteriorized, isn't it?

Not Beethoven's charm. His is not of the shy sort, never coquette, not rococo, not Mozartian, not sophisticated. His is the charm of utter naiveté, the pure simplicity of his childlike belief. What is more deeply charming than childlike belief? It is total, overwhelming. To play Beethoven's music is to give oneself over completely to the child-spirit that lived in that grim, awkward, violent man. It is to be seduced by a ravishing innocence.

Without that utter submission, it is impossible to play the Adagio of the Ninth. Or, for that matter, the Scherzo. Or, Heaven knows, the first movement. And the Finale? Most of all! It is simply unplayable unless we go all the way with him, in total, prepubescent faith, in that certainty of immortality that only children (and geniuses) really possesses — to go all the way with him as he cries out "Brüder!" "Tochter!" "Freude!" "Millionen!" "Gott!"

But especially "Brüder!" That above all is his child-inspired cry. We must believe it in order to play it. That is why we of this cynical world are still charmed by that quaint, old-fashioned notion of all men together as children of God—when we hear it articulated not by Schiller but by Beethoven. It is the irresistible charm of Beethoven's belief that makes the idea and the music imperishable.

And I firmly believe that it is the performer's relation to that belief that determines his performance. It is one's ability to identify with Beethoven, the charming child, the innocent spirit of Grace, that enables one to recreate the music. To the extent of that identification, all those sextuplets, 32d notes, crescendi, fortissimi and everything else simply fall into place, naturally and inevitably.

And this is the answer to my riddle of the Boston and Vienna performances. What was the ratio of hope to despair that I felt in Boston or in Vienna? How long were my arms in one city or the other—long enough to embrace my Brothers, the orchestra, or only the cello section, or everyone including the chorus? How childlike was I capable of letting myself become? How trusting? How willing to suspend disbelief? How desperate about Vietnam, Israel, the Soviet Union or a newly lost friend? How hopeful for new music, for the black American, for peace? *Brüder!*

Charm From That Fierce Face?

By LEONARD BERNSTEIN

THESE notes are written just after having had the extraordinary experience of conducting two different performances of Beethoven's Ninth Symphony within six days of each other: one with the Vienna Philharmonic, in Vienna, and the other with the Boston Symphony, in Boston. I have always been aware of the extreme range of interpretive difference in performances of any work by Beethoven, but never so acutely as in this case, with a work so mysterious, complicated, elusive, with so unorthodox an orchestration, and with two great orchestras of such differing natures within so short a time.

And in this year, when we are all more than ever Beethoven-conscious, it becomes more apparent than ever that Beethoven of all composers, is the most "interpretable." The reason would seem to be the complexity of his symphonic thought, but not at all; I now realize it is precisely the opposite—it is the utter simplicity of his thought. It is a simplicity so basic, so believed in, so elemental that it necessarily invites interpretation, in the same way that the simplest, most basic statements always have (Let there be light: *Cogito ergo sum*; All is vanity; Blessed are the meek; Existence precedes Essence; God is One; God is Three; God is dead).

In the case of Beethoven's Ninth, it is not a matter of reverting to one or another extreme of performance-conception, but rather a matter of emphasis, leaning *toward* one extreme or the other. For the sake of clarity, let me try briefly to articulate these extremes. The one is a highly literal, faithful, rhythmically and dynamically accurate reading of the score, free of orchestrational changes or additions, without gratuitous pauses or retardations or *rubati*, faithful even to the highly controversial (sometimes even impossible) metronomic markings, and with no dynamic adjustments in the cause of orchestral balance. Let us call this Approach Alpha. The other, Approach Omega, would be a highly romanticized conception, based on extra-musical ideas such as Formless Chaos (the opening bars), Germinal one-cell creation (the first motive), culminating in the Development-of-Man-in-Full-Reason-and-Spirit, complete with *fermate*, *rubati*, dynamic exaggerations and/or changes, vacillating tempi, poetical meanderings and personal, subjective indulgences.

Somewhere between Alpha and Omega lie all the performances of the Ninth we have ever heard; but I have rarely heard two performances from any one conductor that tended so divergently toward the two alphabetical extremes as these two I heard myself conduct.

For example, the first sixteen bars. Should the opening sextuplets in the 2d violins and celli *sound* like sextuplets, rhythmically agitated, electrifying even in their *pianissimo*, or should they emerge as an indistinct tremolo ("Formless Chaos") with no rhythmic vitality, and be absorbed into the pedal notes of the horns? Should the first note of the two-note motive, the 32d note, be treated literally as a 32d note, or be made to coincide with the sixth note of the sextuplet? Should the progressive entrances of new pedal tones (clarinet, oboe, flutes) be heard as entrances, or somehow mysteriously just be there, as new overtones of the horn-fifths? Should the crescendo be as gradual as possible, given the very brief duration in which it must occur, or should it erupt like some subterranean upheaval? Should the fortissimo, when it does arrive, hit us in strict time, with no preparatory enlargement for the anacrusis, or should it crash in on us like a wave which we see coming, and which has its suspenseful moment of maximum height and threat before it descends in all its elemental strength? Should . . .

And many more are the questions that arise in those first 20 seconds of the music. But none of them can really be answered in Alpha-Omega terms, except by a conductor who is out to prove something about himself rather than about Beethoven. I shall certainly not try to answer them here. I can say, only in the most general terms, that the Vienna performance leaned more in the Omega direction, almost like a Mahlerian adumbration, more *sostenuto*, perhaps more romantic. The Boston performance favored clarity, immediacy of attack, what some might call a more classic approach. And yet it was I, with no premeditation or cause, who performed them both.

A number of reasons could be given for this. One is a vast difference in the acoustical qualities of the two halls, the Konzerthaus and Symphony Hall. Another is particular orchestral tradition. Another might be the personal qualities of the solo players—clarinet or concertmaster. Another, the actual make of instrument — the American trumpet, for instance vs. the German. But all these are exterior conditionings: these are forces that impinge on the conductor, who to some extent must take his cue from them, allowing the ambience to be formed by them, *(Continued on Page 10)*

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

NOV 22 1970

BSO Names 3 Trustees

BOSTON — Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra, has announced the election of Allen G. Barry, Irving W. Rabb and Sidney S. Stonemen as BSO trustees.

Barry, who has been vice president of the Board of overseers of the orchestra, is president of the New England Telephone Co. Born in Troy, N.Y., he graduated from Harvard University and has worked for the Bell Telephone System ever since. He is a director of the New England Mutual Life Insurance Co., the First National Bank of Boston, the Old Colony Insurance Co., the Massachusetts Bay United Fund and the Greater Boston Chamber of Commerce.

Rabb, vice chairman of the board and director of the Stop & Shop Companies, was educated at Boston Latin School and graduated cum laude from Harvard University and its graduate school of business administration. He is a director and past president of the Supermarket Institute, the Massachusetts Bay United Fund and the Boston Better Business Bureau.

Sidney S. Stoneman, who has been an overseer of the BSO, graduated from Dartmouth College and Harvard Law School. He is now vice chairman, director and executive committee chairman of the General Cinema Corp. and a director of Suitmat Corp. and the Exeter International Corp.

Earlier this month, Stoneman succeeded Rabb as president of the Beth Israel Hospital.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

NOV 20 1970

Boston Symphony: How tradition works

BY L. P. KATZENSTEIN

Since the Boston Symphony Orchestra played its first concert on October 22, 1881, Boston has had one of the finest of the nation's orchestras. The U. S. may be in last place when it comes to opera, but the best orchestras, except for the Vienna Philharmonic and a few others of that class, are American. And Boston's is one of our most exceptional. Boston music lovers cherish its distinctive sound, which lies somewhere between the lush opulence of the Philadelphia orchestra and the dry, crisp clarity of the Cleveland, though with few of the drawbacks of either of those extremes.

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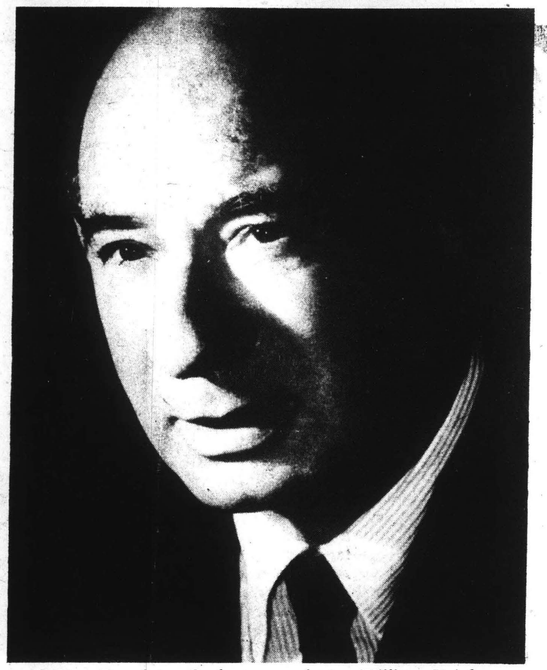

Boston Symphony Orchestra conductor William Steinberg

On Saturday, be there by 8 p.m.

A last way to hear the BSO is at one of the six open rehearsals. For $15 you can hear all six, or you can buy individual tickets for $3. Open rehearsals are completely informal and all seats are unreserved, so sit where you like. Tickets are always available for open rehearsals. I heartily recommend attending at least one; try to sit close enough to hear the conductor's remarks, which are not amplified. Even if you have to put up with an occasional interruption of the music, you might get to hear your favorite part twice.

All of these varied events occur at Symphony Hall, 251 Huntington Ave., near Northeastern and the New England Conservatory. Just look for the MTA stop marked Symphony. The acoustics are excellent, so just close your eyes and listen.

Which brings us to the year's programs, which range from Perotin (12th century) to Schuller (born 1925). There are a few novelties (the Vaughn Williams tuba concerto) and many old friends (Schumann's *Rhenish*, Chopin's F-minor piano concerto). I could do without people like Birtwistle and Erb, but there are some extremely interesting offerings. I look forward particularly to the Golden Calf scene from Schoenberg's *Moses and Aaron* and to Nielsen's big fifth symphony.

Two symphonies by Mahler and one by Bruckner are also scheduled. Amazingly, not a single Beethoven, Brahms or Mozart concerto is programmed, except for Mozart's early bassoon concerto. Also not found on this year's programs are Shostakovich, Sibelius and Tchaikovsky symphonies. But many neglected works will be heard, pieces like the Dvorak seventh, which deserves a hearing and are far more interesting than yet another Pathetique Symphony. So there is no excuse for not enjoying the pleasures of symphony going this year. Music is good for the soul.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

OCT 20 1970

MediaRep Center Conducts Sales For Boston Symphony

Media Rep Center, Inc., has been appointed advertising sales representatives for BSO Programs. These programs include Boston Symphony Orchestra Winter Concert and Tanglewood Programs and the Boston Pops Programs. They are published by Boston Symphony Orchestra, Inc. Carl Goose, MediaRep Center, will be account executive.

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 11,000

NOV . 1970

MARJORIE SHERMAN

55

Plaques note BSO heritage

When someone loans you a seat at Symphony Hall and there's a small gold plaque set in the polished wood under your right arm, read it.

The Commemorative chair is a lot more than $2500 worth of dedication to Brahmindom's top citadel. The devotion of a family lifetime is often spelled out in that brief lettering, or a Symphony Hall friendship shared, along with the concerts, for 50 years.

"In honor of George Wallace Woodworth, 1902-1969" goes straight to the heart of anyone who ever held a note for Harvard or Radcliffe. And everyone who knew and loved music in Woodie's energetic, endless periphery was part of his happy orbit.

Two seats are dedicated to Ann Smith Monks Banks, who died so tragically last year—one by her husband Talcott Banks, president of the Trustees of Symphony, and one by her friends.

Still in stalwart attendance, Margaret Ruthven Lang has engraved on her plaque: "Given in honor of her 90th birthday".

Palfrey Perkins, who is still serving as a trustee emeritus of the BSO, is so listed on his Commemorative chair, along with the dates of his trusteeship, 1954-1960.

Critic Phillip Hale (1854-1934), Henry S. Grew (1875-1953), Anita Kauders, In Memoriam, have the little gold plates. Julia Houser's was given by her daughter, in her memory; Mr. and Mrs. Henry G. Lord and Marion Gray Lewis are others "In memory," and Virginia Gammell Cross's was given "by some members of her family."

Almost as great a coup is the fun of walking into the Hall by the stage door and wandering down among the worn black traveling trunks labeled Boston Symphony to have supper with some of the players (Those, that is, who haven't back-doored it to Amalfi's to argue a score over Mario's veal marsala).

The Richard Ehrlichs were suppering with Talcott Banks this weekend and talking to composer-conductor Boris Goldovsky. Boris, former Boston Opera and N.E. Conservatory genius, has taken these attractive music followers down to New York almost as often as they head for their Litchfield, Conn., family homing place.

BSO fiddler-author ("Gentlemen, More Dolce Please") Youth Concert founder and storyteller without peer, Harry Dickson backstaged his amused listeners into some BSO howlers that kept everybody below stairs until it was almost gongtime.

GLOBE
BOSTON, MASS.
(M) 237,967 (E
(S) 566,377

NOV 17 1970

Charm From That Face?

Continued from Page 1

since in both cases the orchestra is not "his" orchestra.

But I admit that is all undue conductorial modesty. The truth is that in both cases the performances essentially came from the podium, based on my relationship with that mighty score, *as of that moment*. Although there had been only four days between the last Vienna performance and the first Boston rehearsal, I had again gone through a crucial re-examination of the score in those four days, as I had in the days preceding the Vienna rehearsals, and as I always have done before any performance of a major score, no matter how often I had previously conducted it. And each time there is a difference, even if it is only a difference between Mu and Nu. And with Beethoven, the difference tends to be greater than with any other composer. It can go from Beta to Mu, from Nu to Psi.

Why should this be? Why is Beethoven eternally rediscoverable? I could probably explain it, or try to, in 10,000 more words. But perhaps one example will point the way.

In one of these performances of the Ninth (I won't say which) I discovered a new element in Beethoven's music! Is it possible? Hasn't everything been said that can be said about Beethoven? And yet it happened: I discovered that Beethoven's music has *charm*. What? Charm in Beethoven? Of all qualities, this would be the least expected. Charm, from that fierce face, that lion's head, that stunted, pock-marked body? And yet, there it was to be found, buried under layers of severity, austerity, uncompromising insistence, passionate hammering, demonic ruthlessness, earth-free mysticism — all those clichés. There, underneath, lay charm. Underneath? But charm is an outward attribute, exteriorized, isn't it?

Not Beethoven's charm. His is not of the shy sort, never coquette, not rococo, not Mozartian, not sophisticated. His is the charm of utter naiveté, the pure simplicity of his childlike belief. What is more deeply charming than childlike belief? It is total, overwhelming. To play Beethoven's music is to give oneself over completely to the child-spirit that lived in that grim, awkward, violent man. It is to be seduced by a ravishing innocence.

Without that utter submission, it is impossible to play the Adagio of the Ninth. Or, for that matter, the Scherzo. Or, Heaven knows, the first movement. And the Finale? Most of all! It is simply unplayable unless we go all the way with him, in total, prepubescent faith, in that certainty of immortality that only children (and geniuses) really possesses — to go all the way with him as he cries out "Brüder!" "Tochter!" "Freude!" "Millionen!" "Gott!"

But especially "Brüder!" That above all is his child-inspired cry. We must believe it in order to play it. That is why we of this cynical world are still charmed by that quaint, old-fashioned notion of all men together as children of God—when we hear it articulated not by Schiller but by Beethoven. It is the irresistible charm of Beethoven's belief that makes the idea and the music imperishable.

And I firmly believe that it is the performer's relation to that belief that determines his performance. It is one's ability to identify with Beethoven, the charming child, the innocent spirit of Grace, that enables one to recreate the music. To the extent of that identification, all those sextuplets, 32d notes, crescendi, fortissimi and everything else simply fall into place, naturally and inevitably.

And this is the answer to my riddle of the Boston and Vienna performances. What was the ratio of hope to despair that I felt in Boston or in Vienna? How long were my arms in one city or the other—long enough to embrace my Brothers, the orchestra, or only the cello section, or everyone including the chorus? How childlike was I capable of letting myself become? How trusting? How willing to suspend disbelief? How desperate about Vietnam, Israel, the Soviet Union or a newly lost friend? How hopeful for new music, for the black American, for peace? *Brüder!*

Charm From That Fierce Face?

By LEONARD BERNSTEIN

THESE notes are written just after having had the extraordinary experience of conducting two different performances of Beethoven's Ninth Symphony within six days of each other: one with the Vienna Philharmonic, in Vienna, and the other with the Boston Symphony, in Boston. I have always been aware of the extreme range of interpretive difference in performances of any work by Beethoven, but never so acutely as in this case, with a work so mysterious, complicated, elusive, with so unorthodox an orchestration, and with two great orchestras of such differing natures within so short a time.

And in this year, when we are all more than ever Beethoven-conscious, it becomes more apparent than ever that Beethoven of all composers, is the most "interpretable." The reason would seem to be the complexity of his symphonic thought, but not at all; I now realize it is precisely the opposite—it is the utter simplicity of his thought. It is a simplicity so basic, so believed in, so elemental that it necessarily invites interpretation, in the same way that the simplest, most basic statements always have (Let there be light: *Cogito ergo sum*; All is vanity; Blessed are the meek; Existence precedes Essence; God is One; God is Three; God is dead).

In the case of Beethoven's Ninth, it is not a matter of reverting to one or another extreme of performance-conception, but rather a matter of emphasis, leaning *toward* one extreme or the other. For the sake of clarity, let me try briefly to articulate these extremes. The one is a highly literal, faithful, rhythmically and dynamically accurate reading of the score, free of orchestrational changes or additions, without gratuitous pauses or retardations or *rubati*, faithful even to the highly controversial (sometimes even impossible) metronomic markings, and with no dynamic adjustments in the cause of orchestral balance. Let us call this Approach Alpha. The other, Approach Omega, would be a highly romanticized conception, based on extra-musical ideas such as Formless Chaos (the opening bars), Germinal one-cell creation (the first motive), culminating in the Development-of-Man-in-Full-Reason-and-Spirit, complete with *fermate*, *rubati*, dynamic exaggerations and/or changes, vacillating tempi, poetical meanderings and personal, subjective indulgences.

Somewhere between Alpha and Omega lie all the performances of the Ninth we have ever heard; but I have rarely heard two performances from any one conductor that tended so divergently toward the two alphabetical extremes as these two I heard myself conduct.

For example, the first sixteen bars. Should the opening sextuplets in the 2d violins and celli *sound* like sextuplets, rhythmically agitated, electrifying even in their *pianissimo*, or should they emerge as an indistinct tremolo ("Formless Chaos") with no rhythmic vitality, and be absorbed into the pedal notes of the horns? Should the first note of the two-note motive, the 32d note, be treated literally as a 32d note, or be made to coincide with the sixth note of the sextuplet? Should the progressive entrances of new pedal tones (clarinet, oboe, flutes) be heard as entrances, or somehow mysteriously just be there, as new overtones of the horn-fifths? Should the crescendo be as gradual as possible, given the very brief duration in which it must occur, or should it erupt like some subterranean upheaval? Should the fortissimo, when it does arrive, hit us in strict time, with no preparatory enlargement for the anacrusis, or should it crash in on us like a wave which we see coming, and which has its suspenseful moment of maximum height and threat before it descends in all its elemental strength? Should . . .

And many more are the questions that arise in those first 20 seconds of the music. But none of them can really be answered in Alpha-Omega terms, except by a conductor who is out to prove something about himself rather than about Beethoven. I shall certainly not try to answer them here. I can say, only in the most general terms, that the Vienna performance leaned more in the Omega direction, almost like a Mahlerian adumbration, more *sostenuto*, perhaps more romantic. The Boston performance favored clarity, immediacy of attack, what some might call a more classic approach. And yet it was I, with no premeditation or cause, who performed them both.

A number of reasons could be given for this. One is a vast difference in the acoustical qualities of the two halls, the Konzerthaus and Symphony Hall. Another is particular orchestral tradition. Another might be the personal qualities of the solo players—clarinet or concertmaster. Another, the actual make of instrument — the American trumpet, for instance vs. the German. But all these are exterior conditionings: these are forces that impinge on the conductor, who to some extent must take his cue from them, allowing the ambience to be formed by them, *(Continued on Page 10)*

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

NOV 22 1970

BSO Names 3 Trustees

BOSTON — Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra, has announced the election of Allen G. Barry, Irving W. Rabb and Sidney S. Stonemen as BSO trustees.

Barry, who has been vice president of the Board of overseers of the orchestra, is president of the New England Telephone Co. Born in Troy, N.Y., he graduated from Harvard University and has worked for the Bell Telephone System ever since. He is a director of the New England Mutual Life Insurance Co., the First National Bank of Boston, the Old Colony Insurance Co., the Massachusetts Bay United Fund and the Greater Boston Chamber of Commerce.

Rabb, vice chairman of the board and director of the Stop & Shop Companies, was educated at Boston Latin School and graduated cum laude from Harvard University and its graduate school of business administration. He is a director and past president of the Supermarket Institute, the Massachusetts Bay United Fund and the Boston Better Business Bureau.

Sidney S. Stoneman, who has been an overseer of the BSO, graduated from Dartmouth College and Harvard Law School. He is now vice chairman, director and executive committee chairman of the General Cinema Corp. and a director of Suitmat Corp. and the Exeter International Corp.

Earlier this month, Stoneman succeeded Rabb as president of the Beth Israel Hospital.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

NOV 20 1970

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Friends of BSO Plan 1971 Europe Tour

Council Members of the Wellesley-Needham Area of the Council of Friends of the Boston Symphony Orchestra will meet this week at the home of the Chairman, Mrs. Howard E. Hansen, in Wellesley Hills, to discuss plans for the coming year for Friends of the Boston Symphony Orchestra.

This year marks the 90th Anniversary of the BSO. Special guests at this meeting will be Mrs. William J. Mixter, new Council Chairman of areas, and Mrs. Howard Davis of Concord, who will announce plans for the forthcoming major membership drive.

Wellesley-Needham Area Council members will serve as hostesses this month at one of the popular Stage Door Lectures held backstage at Symphony Hall and they will also hostess at a Pre-Symphony Dinner before an evening performance at Symphony Hall. An event of major importance in 1971 will be the European tour of the Orchestra, and Friends of BSO have been invited to share this trip with the members of the Orchestra and its conductors, William Steinberg, Michael Tilson Thomas, and Arthur Fiedler. The 23-day tour will take them to England, Germany, Austria, Italy, Spain, and France.

The members of the Wellesley-Needham Area Council are Mrs. Howard E. Hansen, Chairman, Mrs. Walter Amory, Mrs. Donald P. Babson, Mrs. H. Starr Ballou, Mrs. William J. Brown, Mrs. Robert D. Chellis, Mrs. Thomas W. Chesterton, Mrs. Abram Collier, Mrs. Robert Dean, Mrs. Thomas E. Franks, Mrs. Frank F. Homeyer, Mrs. Roger Hunt, Mrs. Robert Kistner, Mrs. Jack S. Parker, Mrs. Alvar W. Polk, Mrs. Frederick Stare, Mrs. Edward S. Stimpson, Mrs. Bartlett Stone, Mrs. William H. Vogler, Mrs. Mark C. Wheeler and Mrs. Robert Wiese.

Anyone interested in becoming a Friend is welcome to call any member of the Committee for further details.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

NOV 2 1970

Rose Walsh

Mrs. Francis W. Sargent will do the Christmas lighting on Friday, shortly before noon, at Symphony Hall. Then she will be guest of honor at the Council of Friends of the Boston Symphony Orchestra at luncheon in Horticultural Hall. Mrs. Albert Goodhue and Mrs. John L. Grandin, co-chairmen of the Council, will be the welcoming hostesses for members and their guests.

Luncheon chairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, have on their committee South Shore and Milton area members.

Subscribers who wish to release tickets for resale or would like to bring a guest may call Mrs. Kay Whitty in the Friends' office, 266-1348.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

DEC 16 1970

Bus To Symphony Planned

TOWNSMAN
ANDOVER, MASS.
WEEKLY CIRC. 2,350

NOV 12 1970

785

The Andover Committee of the Council of Friends of the Boston Symphony Orchestra has decided because of the parking difficulties in Boston, plus air pollution, to run an Andover Symphony bus.

Starting Friday, Nov. 13, for the remaining 16 concerts, the bus will leave Andover from Salem Street, at the Phillips Academy tower, promptly at 10:30 a.m. each Friday.

On the way in, the bus will stop at Lechemere to drop off any passengers who wish to go to the downtown Boston area before the Symphony begins at 2 p.m. The bus will also make a stop between Arlington Street and Copley Square, and another at Symphony Hall; then it will go on to terminate its intown trip at the Boston Museum of Fine Arts, if any passengers want to start their day there.

The return trip will be non-stop from Symphony Hall back to Salem Street, Andover, directly after the concert.

The bus service was initiated to serve symphony goers, many of whom have reserved round trip bus seats for the symphony season, which lasts until April 1.

However, there are at the moment some extra seats available which can be reserved by non-symphony goers, or occasional symphony goers, on a single round-trip basis.

Anyone interested in reserving a seat on the Symphony bus may call Miss Ruth Hayes, 28 Phillips St., before 9 a.m. or after 6 p.m. on one of the weekdays before each trip. These seats will be filled on a first-come, first-served basis each week.

Miss Hayes noted that there would be no symphony concerts, and thus no bus trip, on the following Fridays during the season: Nov. 20, Dec. 25, Jan. 15, Feb. 19 and March 19.

TOWNSMAN
WELLESLEY, MASS.
WEEKLY 8,600

NOV 19 1970

SOCIETY
by Miriam Tod

Every organization seems to have chosen this fall as an ideal time for its membership drive: The Ladies Committee of the Museum of Fine Arts have just completed their drive to recruit 1,500 new members for the museum, and now it is the turn of the Council of Friends of the Boston Symphony Orchestra.

A pleasant aspect of these particular drives is the courtesy and consideration that these organizations show towards one another. In a world where such nicities are getting more and more rare it is good to hear that each group consulted with the other before arranging their dates so that there would be no conflict and no "treading on each other's toes."

The Council of Friends, of which Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin, Jr. of Chestnut Hill, are cochairmen, are justifiably proud of the popularity of the many events arranged for their members. The Stage Door Lectures by individual members of the orchestra which are held in the basement of Symphony Hall are among the most successful ever planned. Bouillon is served and after the lecture and before the ladies climb the short flight of stairs to Symphony Hall for the Friday afternoon concert, they enjoy a cocktail and a box luncheon. Mrs. George E. Bates of Boston and Mrs. David Bird of Cambridge are cochairman of this series, the second of which will take place Nov. 13. Carol Procter, cellist with the orchestra, will be the speaker. Among those on the committee in charge of these lectures are Mrs. Frank G. Allen of Boston, Mrs. Norman L. Cahners of Brookline, Mrs. Charles A. Coolidge, Jr. of Belmont, Mrs. G. Lincoln Dow, Jr. of Duxbury, Mrs. William V. Ellis Mrs. Harris Fahnestock of Concord, Mrs. Donald B. Sinclair of Concord, Mrs. Robert Saltonstall of North Andover, Mrs. Sherman R. Thayer of Boston and Cohasset and Mrs. Roger Voisin of Jamaica Plain.

The Pre-Symphony Luncheons are also extremely popular with the Friends of the Boston Symphony Orchestra. Held at Horticultural Hall across the street from Symphony Hall the second in the current series will be a Christmas luncheon to take place on Dec. 18. Mrs. Nelson Aldrich of Marblehead and Mrs. George Parson of Boston are cochairman of this series.

Under the chairmanship of Mrs. Jerome Rosenfeld and her area hostesses a series of pre-symphony supper parties for the Friends has been planned during the next five weeks. Each one will take place at 7 p.m. at Symphony Hall and guests will enter through the Stage Door. Thursday, Nov. 5 it will be the turn of the Friends from the Marblehead, Swampscott, Salem, Beverly, Beverly Farms, Manchester and Andover areas. Brookline-Chestnut Hill and Newton areas will attend the pre-Symphony supper on Nov. 14, and on Nov. 24 it will be held for those from Weston, Wayland and Wellesley. The final one will be on Dec. 8 and will be for Friends from Belmont and Lexington.

Mrs. William J. Mixter, Jr. of Dedham is chairman for all the areas represented in the Council of Friends. Each event is under the auspices of a different area. It is often possible to purchase individual tickets to the various events as the ticket resale practice that is also in effect for Symphony tickets applies to the Friends events. Mrs. Kay Whitty, without whose efficiency and delightful personality the Friends would find it hard to function, mans the Friends' office at Symphony Hall and from her may be purchased individual tickets.

There are so many interesting and rewarding events arranged for the Friends of the B.S.O. By joining this active organization one can not only support one of Boston's leading institutions famous the world over, The Boston Symphony Orchestra, but can enjoy all these events plus the 1971 European tour of the orchestra and tours of Symphony Hall, plans for which are now in the preparation stage.

Social Chatter
by Alison Arnold

Friends of BSO Plan Activities For Old and New Members

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

NOV 2 1970

477

A FRIEND, according to the dictionary, is "one who favors and supports." Are you a Friend of the Boston Symphony Orchestra? It has many, but would like even more. As a Friend, or if you become a new Friend quickly, you will be invited to a Pre-Symphony Supper, Thursday, Nov. 5, a Stage Door Lecture, Friday, Nov. 13, and a Pre-Symphony Supper, Saturday, Nov. 14. And there's a 1971 European tour in preparation by the Council of Friends, of which Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen.

They are overwhelmed by the response to the Stage Door Lectures by members of the orchestra, followed by a box luncheon. Mrs. George E. Bates and Mrs. David Bird are co-chairmen of this series. The next, on Friday, Nov. 13, will feature Carol Procter, cello.

The Pre-Symphony Luncheon chairmen are Mrs. Nelson W. Aldrich and Mrs. George A. Parson. They have planned the second luncheon for Friday, Dec. 18. On this committee are Mrs. John M. Bradley, Mrs. Lewis P. Cabot, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. James A. Marsh, Mrs. Thomas Otis, Mrs. William J. Mixter, Mrs. Jerome M. Rosenfeld, Mrs. B. Gring Wallace and Mrs. James O. Welch Jr.

Mrs. William J. Mixter Jr. is the new chairman for all the Areas represented by The Friends. Each event is under the auspices of a different area. In this way, new Friends are made for the Boston Symphony Orchestra.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

DEC 14 1970

BSO Friends' Yule Luncheon

COME AS A GUEST and join as a Friend, urges The Council of Friends of the Boston Symphony Orchestra, which is having its Christmas luncheon Friday, Dec. 18, at noon, in Horticultural Hall. The orchestra welcomes your support. Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., co-chairmen of The Council of Friends, will have Mrs. Francis W. Sargent as special guest of honor.

The luncheon chairmen, Mrs. Nelson W. Aldrich and Mrs. George A. Parson, will have members of the Council from the South Shore and Milton areas as hostesses and decorators for this Christmas party. Don't miss this second luncheon of the season before Mozart and Mahler symphonies, conducted by William Steinberg across the street in Symphony Hall.

Subscribers who wish to release tickets for resale or would like to bring a guest should call Mrs. Whitty in The Friends office at Symphony Hall.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

NOV 16 1970

A very feminine red rose was the badge of distinction worn by all the ladies who attended the second Stage Door Lecture at Symphony Hall on Friday. The flower was carefully wrapped in celophane and was pinned to the outside of the white-boxed lunches presented to the ladies as they arrived for the lecture in the basement of Symphony Hall.

The feminine touch was appropriate for the member of the Boston Symphony Orchestra who reminisced for the ladies on her career with the B.S.O. was the young female cellist, Carol Procter. Her stories of her days in Japan where she spent some time as a musician kept her audience laughing, and her obvious devotion to her mother, who was seated close by and who is a teacher of piano in Dedham, was most touching.

The hostesses for the event were members of the Council of Friends of the Boston Symphony Orchestra from the Weston, Wayland and Wellesley areas. They included Mrs. James T. Countz, Mrs. Richard Ely, Mrs. Lyndall F. Carter, Mrs. William D. Manice, Jr., Mrs. Robert J. Caldwell, Mrs. Francis Devlin, Mrs. H. Allen Powning, Mrs. Robert Kistner, Mrs. Thomas W. Chesterton, Mrs. Jack S. Parker, Mrs. Thomas Franks, Mrs. Howard E. Hansen and Mrs. Edward S. Stimpson.

The lecture was one more of the many events that are open to those who become a Friend of the Boston Symphony Orchestra. For $15 a year a member is invited to participate in the pre-symphony concert suppers and luncheons, the lectures and all the other events planned for them. It is not generally known that for as little as one dollar a year one can become a Friend of the B.S.O., and for this tiny sum, every cent of which helps to support the orchestra,, you will be invited to a free rehearsal and to the annual meeting of the Friends. A dollar well spent, one could say.

Another group who work hard to support another musical organization, the Boston Symphony Orchestra, work in conjunction with the Friends of the New England Conservatory and many of them belong to both organizations. Like the Friends of the Conservatory, the Council of Friends of the Boston Symphony Orchestra organize events for their members amongst which are the series of pre-symphony luncheons given four times a year before the Friday afternoon B. S. O. concerts.

The second in the 1970-71 series will take place Dec. 18 at noon at Horticultural Hall. This will be a Christmas luncheon and the hostesses for the event and those in charge of the decorating of the hall will be from the South Shore and Milton areas of the Council of Friends. Mrs. Francis W. Sargent will be the guest of honor at the luncheon.

Mrs. Nelson W. Aldrich of Marblehead and Mrs. George A. Parson of Beacon Hill are cochairmen of the series, and Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin, Jr. of Chestnut Hill are cochairmen of the Council of Friends.

The system of ticket resale for the luncheons applies to these events as it does to the resale of Symphony tickets. Those wishing to release tickets for resale or those who would like to bring a guest to the luncheon should call Mrs. Kay Whitty at the Friends office at Symphony Hall.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

DEC 11 1970

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

DEC 21 1970

SOCIETY
by Miriam Tod

In case anyone is at a loss about what to give that hard to please friend for Christmas, a suggestion might be a jewelled Christmas tree. That this is the "in" jewelry this season was very apparent on Friday at the Pre-Symphony luncheon held at Horticultural Hall. Little pins in this shape bedecked the coats, dresses and even the hair of dozens of the members of the Friends of the Boston Symphony Orchestra attending the luncheon, echoing the theme of the affair, which, as might be expected, was Christmas.

The luncheon was the second in the series of four arranged for the Friends of the orchestra during the symphony season. A complete sell-out, the popularity of the event is well deserved for in addition to one-stop parking the guests are close to Symphony Hall and are conducted in style across the street by one of Boston's "finest", the mounted police. They have no worry about transportation to the concert or the dreaded spector of a late arrival looming over them.

On Friday the members of the Council of Friends from the Milton and South Shore areas were responsible for the luncheon. They had hung wreaths decorated with red ribbons at the windows and the massed pots of red poinsettias in the entrance way. Each luncheon table was decorated with a little pot of red kalanchoe, together with a Christmas corsage, all of which were snapped up by eager buyers at the end of the event.

Almost all the committee from the South Shore and Milton had got into the mood of the season and wore either red or green. Mrs. Sherman Whipple of Plymouth and Mrs. C. Russell Eddy of Duxbury chose red and among those in green was Mrs. Frederick Whiskin of Duxbury. Others on the committee were Mrs. Lewis W. Kane of Milton, Mrs. John Thayer, Mrs. William Harris of Milton, Mrs. Stephen Ames of Milton, Mrs. Henry Russell and Mrs. Joseph Watkins of Hingham.

Mrs. Harris Fahnestock of Concord, one of the two lady trustees of the orchestra, wore the most outstanding hat at the luncheon. Perfect with her plain black dress it was a circle of gilded doves, made of kid and intertwined with black velvet ribbons. Mrs. James Perkins, the other lady trustee, wore a hat of violet felt with her beige suit. Both ladies sat at the head table with guest of honor, Mrs. Francis Sargent, who had crossed the street from Symphony Hall for the luncheon where she had formally lighted a large Christmas tree in the Huntington Avenue lobby. Also seated with them was the president of the trustees of the orchestra, Talcott Banks; a member of the orchestra, Harry Ellis Dickson, well known for his Youth Concerts at Symphony Hall; Mrs. Albert Goodhue, cochairman of the Council of Friends, who was one of the many wearing the Christmas tree symbol, hers pinned to the back of her dark hair; Mrs. John L. Grandin, her cochairman, and Mrs. Charles Hovey.

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Nation's arts are being hampered by effects of unhealthy economy

BY EARL J. DIAS

The arts in this nation are experiencing enormous difficulty and menacing threats to their continued existence. Orchestras, ballet and theater companies, museums— all are suffering from the effects of inflation and an unhealthy economy. And not only organizations but interpretive artists are feeling the pinch as well.

Actually, this woeful state is something of a paradox, for never in the history of this country have its arts institutions presented such lengthened seasons or been engaged in such widespread and varied activities. However, rarely have so many labored under so serious and pressing an economic threat.

Let us look, first, at some of the evidence nearest at hand. In nearby Boston, the venerable and first-rate New England Conservatory of Music may not be able to open during the 1971-72 academic year. The Charles Playhouse, Boston's residential professional theater company, has shut its doors and is now engaged in a fund-raising campaign its last hope for survival. The Boston Symphony Orchestra this year will have a large deficit. one that must be made up by devoted friends of the orchestra and by foundation grants.

Money is scarce

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JAN 11 1971

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Boston Symphony Orchestra's only woman cello player, Carol Ann Proctor (born into a musical family) has a sparkling personality as the Council of Friends of the BSO quickly noted at her Stage Door Lecture Friday at Symphony Hall.

Carol's mother, a composer and pianist who teaches music in Dedham, was introduced to the audience by Mrs. George E. Bates, co-chairman of the Friends Committee.

The cellist, recently returned from Japan where she lived for a year, devoted her lecture to her experiences there.

While she never learned to speak the language, even though she knew the alphabet, Carol made many friends. One was a psychiatrist bent on helping her to lose 10 pounds. Instead she gained two more.

Seated at Pops tables, the lecture-goers enjoyed box lunches, (each one tied with a fresh rosebud) and coffee. Cocktails were available.

Hostess duties were shared by Council of Friends from the Weston, Wayland and Wellesley areas and included Mrs. James T. Mountz, Mrs.

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"Don't miss the fun in '71" is the slogan of the Council of Friends of the Boston Symphony Orchestra, which has started a January to April membership Drive for 1000 new Council Friends.

The present membership enjoys such privileges as luncheons, lectures, table talk suppers, receptions, meetings and special programs.

Mrs. Howard W. Davis of Concord, New Members Drive chairman, has arranged grand awards for the three solicitors who obtain the largest numbers of new Friends.

First award will be a gold pass for two to the series of their choice for the 1971-72 season. Second place: a weekend for two at Tanglewood; and third, a table at the Boston Pops for three concerts this season.

All three winners will receive the first Deutsche Gramaphon Albums with Michael Tilson Thomas, Claudio Abbado and the BSO Chamber Players.

This Friday is one of the Council's festive days, beginning with bouillon at 11:30 a.m. downstairs in Symphony Hall, followed by a stage-door lecture at 11:45 and a box luncheon (an a la carte bar will be available).

Co-chairmen Mrs. Albert Goodhue and Mrs. John L. Grandin have invited Luis G. Leguia, BSO cellist to be guest lecturer. He joined the Orchestra in 1963, has played solo recitals and concerts and this season played at the National Gallery of Art in Washington, D.C.

Mrs. George E. Bates and Mrs. David Bird are in charge of the lecture for which Newton and New Hampshire area members will be hostesses.

Subscribers who wish to release tickets for resale (same plan as for Symphony concert tickets) or desire single tickets may call Mrs. Frank Whitty in the Friends' office, 266-1348.

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58

Nation's arts are being hampered by effects of unhealthy economy

BY EARL J. DIAS

The arts in this nation are experiencing enormous difficulty and menacing threats to their continued existence. Orchestras, ballet and theater companies, museums— all are suffering from the effects of inflation and an unhealthy economy. And not only organizations but interpretive artists are feeling the pinch as well.

Actually, this woeful state is something of a paradox, for never in the history of this country have its arts institutions presented such lengthened seasons or been engaged in such widespread and varied activities. However, rarely have so many labored under so serious and pressing an economic threat.

Let us look, first, at some of the evidence nearest at hand. In nearby Boston, the venerable and first-rate New England Conservatory of Music may not be able to open during the 1971-72 academic year. The Charles Playhouse, Boston's residential professional theater company, has shut its doors and is now engaged in a fund-raising campaign its last hope for survival. The Boston Symphony Orchestra this year will have a large deficit. one that must be made up by devoted friends of the orchestra and by foundation grants.

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Last year the Friends (numbering 4200) contributed over $334,000 for the Orchestra's support. An additional $129,000 was received from the glittering Anniversary Ball.

This season the goal is even higher—$550,000. Everyone is invited to be a "Friend," and the way to do it is to make an annual contribution to the Friends of the Boston Symphony Orchestra.

There are special events throughout the season — like the pre-Symphony Luncheon series; the Stage Door Lectures, pre-Symphony suppers, attendance at a BSO rehearsal and an invitation to attend the annual meeting.

Even as small a contribution as $1 entitles a "friend" to a rehearsal and the annual meeting.

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Symphony's Friends Promise Fun in '71

"Don't miss the fun in '71" is the slogan of the Council of Friends of the Boston Symphony Orchestra, which has started a January to April membership Drive for 1000 new Council Friends.

The present membership enjoys such privileges as luncheons, lectures, table talk suppers, receptions, meetings and special programs.

Mrs. Howard W. Davis of Concord, New Members Drive chairman, has arranged grand awards for the three solicitors who obtain the largest numbers of new Friends.

First award will be a gold pass for two to the series of their choice for the 1971-72 season. Second place: a weekend for two at Tanglewood; and third, a table at the Boston Pops for three concerts this season.

All three winners will receive the first Deutsche Gramaphon Albums with Michael Tilson Thomas, Claudio Abbado and the BSO Chamber Players.

This Friday is one of the Council's festive days, beginning with bouillon at 11:30 a.m. downstairs in Symphony Hall, followed by a stage-door lecture at 11:45 and a box luncheon (an a la carte bar will be available).

Co-chairmen Mrs. Albert Goodhue and Mrs. John L. Grandin have invited Luis G. Leguia, BSO cellist to be guest lecturer. He joined the Orchestra in 1963, has played solo recitals and concerts and this season played at the National Gallery of Art in Washington, D.C.

Mrs. George E. Bates and Mrs. David Bird are in charge of the lecture for which Newton and New Hampshire area members will be hostesses.

Subscribers who wish to release tickets for resale (same plan as for Symphony concert tickets) or desire single tickets may call Mrs. Frank Whitty in the Friends' office, 266-1348.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JAN 18 1971

Social Chatter
by Alison Arnold

Membership Drive Is Under Way For Friends of Boston Symphony

MORE FRIENDS are needed for the Boston Symphony Orchestra. Its costs are increasing each year. Last year, nearly 4200 Friends contributed more than $334,000 for the orchestra's support and an additional $129,000 was received from the 90th Anniversary Ball. Not surprisingly, the Friends' goal this year must be even higher and is $550,000. So 1,000 new Friends are needed, and The Council of Friends, headed by Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. is launching a 1971 January-April membership drive in charge of Mrs. Howard W. Davis of Concord.

In Boston and throughout the world of music the Boston Symphony is regarded as unique, a matchless musical instrument and a source of pleasure and pride. At Symphony Hall and at Tanglewood we have concerts conducted by William Steinberg and Michael Tilson Thomas and guest conductors.

There are open rehearsals, and in the spring Arthur Fiedler conducts the Pops and the free outdoor concerts on the Charles River Esplanade. At Tanglewood there is the Berkshire Festival and the Berkshire Music Center.

As a Friend of the orchestra you will be invited to luncheons, lectures, table talk suppers, receptions, meetings and special programs. The stage door luncheons are informal and held on the lower floor of Symphony Hall in an area usually seen only by members of the orchestra. The guest speaker at each luncheon is a member of the orchestra who gives a glimpse of the backstage workings.

Under the chairmanship of Mrs. George E. Bates and Mrs. David Bird there will be one, Friday, Jan. 22, at Stage Door, Symphony Hall. Hostesses from the Newton and New Hampshire areas will serve bouillon at 11:30. The lecture will start promptly at 11:45, with an a la carte bar and luncheon to follow.

Luis G. Leguia, cellist with the orchestra, will be the guest lecturer. He joined the orchestra in 1963, has played solo recitals and concerts at the Canadian Broadcasting Corporation and with the Place des Arts in Montreal. In Washington he has appeared at the Lisner Auditorium and at the Phillips Collectkon and this season at the National Gallery of Art.

The luncheons at Horticultural Hall are popular and give an opportunity to visit with Friends who gather before the Friday afternoon concerts. This season there is a series of table talk suppers, one for each series, open to all Friends.

Additional special events are also planned for those in the Named Categories of giving: $15 and more, contributor; $50 and more, donor; $100 and more, sponsor; $250 and more, sustaining; $500 and more, patron; $1000 and more, guarantor; and $5000 and more, benefactor. So you may choose your own category.

You can join the Friends by going to the Friends office at Symphony Hall during the day or by writing or phoning the Friends of the Boston Symphony Orchestra at Symphony Hall. Gifts to the orchestra are deductible under the Federal Income Tax laws and checks should be made payable to the Boston Symphony Orchestra, Inc.

Prizes will be given to the three persons who obtain the largest number of new Friends. There will be a Gold Pass for two to a series of their choice for the 1971-72 season, a weekend for two at Tanglewood, and a table at the Pops for three concerts of the 1971 season. All three winners will receive one of the first Deutsche Grannophen Albums with Michael Tilson Thomas, Claudio Abbado and the Boston Symphony Orchestra Chamber Players.

According to the dictionary, a friend is one attached to another by esteem, respect or affection. So why not be a Friend to the Boston Symphony Orchestra? It certainly rates your esteem, respect and affection.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S)

JAN 18 1971

NEWS
FRAMINGHAM, MASS
(E) 19,654

JAN 25 1971

Membership Drive Launched For New Symphony Friends

FRAMINGHAM — More friends are needed for the Boston Symphony's Orchestra, whose costs are increasing.

Last year nearly 4,200 friends contributed more than $334,000 for the orchestra's support and an additional $129,000 was received from the 90th anniversary ball.

Because friends are needed, the Council of Friends is launching a 1971 January to April membership drive headed by Mrs. Howard W. Davis, formerly of Framingham.

Mrs. Richard M. Bunker is in charge of the Framingham area committee assisted by Mrs. George Naylor, Mrs. Raymond C. Gordon, Mrs. Kenneth Howes Jr., Mrs. William Randall, Mrs. Herbert Horene, and Mrs. George Willis.

The area includes Framingham, Fayville, Southboro, Marlboro, Hudson, Ashland, Hopkinton, and Holliston.

Boston Symphony is considered a matchless musical source of pleasure not only in Boston but throughout the world of music.

At Symphony Hall and at Tanglewood the concerts are conducted by William Steinberg, Michael Tilson Thomas and guest conductors.

There are open rehearsals and in the spring Arthur Fiedler conducts the Pops and the free outdoor concerts on the Charles River Esplanade. At Tanglewood, there is the Berkshire Festival and the Berkshire Music Center.

Friends of the orchestra are invited to luncheons, lectures, table talk suppers, receptions, meetings, and special programs. The stage door luncheons are informal and held on the lower floor of Symphony Hall in an area usually seen only by members of the orchestra. Guest speaker at each luncheon is a member of the orchestra who provides a glimpse of the backstage workings.

Area residents wishing to become Friends may report to the Friends office at Symphony Hall during the day or write or phone the Friends of the Boston Symphony Orchestra at Symphony Hall.

TIMES
PEABODY, MASS.
WEEKLY 6,000

JAN 29 1971

Symphony seeks Friends

BOSTON — The Boston Symphony Orchestra depends on its 4,200 "Friends" who contributed $334,000 towards the orchestra's support last year with an additional $129,000 received from the 90th Anniversary Ball.

Not surprisingly, new Friends are needed to support this year's goal of $550,000. The Council of Friends, headed by Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr., has launched a January to April membership drive.

The Boston Symphony Orchestra is unique in that it carries as diverse a program as any orchestra in the world. Besides the regular Friday and Saturday afternoon concerts there are Tuesday and Thursday series. There are open rehearsals conducted by William Steinberg and his assistant conductor, Michael Tilson Thomas and guest conductors.

In the spring Arthur Fiedler conducts the well known Pops Concerts and summer brings the free Esplanade Concerts on the Charles River. The orchestra performs every summer at the Berkshire Music Festival and travels abroad.

The cost demanded by the musicians in this unique Symphony Orchestra is stupendous with a new goal that is only $87.00 more than last years. Therefore, the new drive for additional needed Friends is a cause that music lovers must support. Those interested may join the Friends by going to the Friend's office at Symphony Hall during the day or by writing or phoning the Friends of the Boston Symphony Orchestra at Symphony Hall. Any contribution allows an individual to be a Friend. Gifts to the orchestra are deductible under the Federal Income Tax laws.

Additional special events are planned for those giving $15 and more. The different catagories are $15, $50, $100, $250, $500, $1000, and $5000, allows one to be a benefactor. There are luncheons at Horticultural Hall, lectures, table talk suppers, receptions, meetings and special programs for friends.

Those working on the North Shore committee for the membership drive are: Mrs. F. Corning Kenly, chairman; Mrs. Richard Russell, assistant chairman; Mrs. Drayton Phillips, publicity; Mrs. Neil R. Ayer, Mrs. John M. Bradley, Mrs. Louis W. Cabot, Mrs. William Ellis, Mrs. William Endicott Jr., Mrs. Hans H. Estin, Mrs. Thomas Gardiner, Mrs. Francis W. Hatch Jr., Mrs. Robert Livermore, Mrs. William C. Loring, Mrs. Edward P. Parker, Mrs. Josiah A. Spaulding, Mrs. Richard K. Thorndike, Mrs. Barrett Wendell Jr., Mrs. Richard West, Mrs. Lyon Weyburn and Mrs. Oliver Wolcott Jr.

Prizes will be given to the persons who obtain the largest number of new Friends. Such musical excitement as that porvided by the Boston Symphony orchestra and its Friends is matchless and well worth the experience it provides.

Boston Symphony Orchestra Friendship Drive

CRICKET
MANCHESTER, MASS.
WEEKLY 1,598

JAN 29 1971

The Boston Symphony Orchestra depends on its 4200 "Friends" who contributed $334,000 towards the Orchestra's support last year with an additional $129,000 received from the 90th Anniversary Ball. Not surprisingly, new Friends are needed to support this year's goal of $550,000.

The Council of Friends, headed by Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr., have launched a January to April Membership Drive.

The Boston Symphony Orchestra is unique in that it carries to you as diverse a program as any orchestra in the world. Besides the regular Friday and Saturday afternoon concerts there are Tuesday and Thursday series. There are Open Rehearsals conducted by William Steinberg and his assistant conductor, Michael Tilson Thomas and guest conductors. In the spring Arthur Fiedler conducts the well known Pops Concerts and summer brings the free Esplanade Concerts on the Charles River. The Orchestra performs every summer at the Berkshire Music Festival and travels abroad.

The cost demanded by the musicians in this unique Symphony Orchestra is stupendous with a new goal that is only $87,000 more than last years. Therefore, the new drive for additional needed Friends is a cause that music lovers must support. You may join the Friends by going to the Friend's office at Symphony Hall during the day or by writing or phoning the Friends of The Boston Symphony Orchestra at Symphony Hall. Any Contribution allows you to be a Friend. Gifts to the Orchestra are deductible under the Federal Income Tax laws.

Additional special events are planned for those giving $15 and more. The different categories are $15, $50, $100, $250, $500, $1000, and $5000. allows one to be a benefactor. You will be invited to luncheons at Horticultural Hall, lectures, table talk suppers, receptions, meetings and special programs.

Those working on the North Shore Committee for the Membership Drive are: Mrs. F. Corning Kenly, chairman; Mrs. Richard Russell, assist. chairman; Mrs. Drayton Phillips, publicity; Mrs. Neil R. Ayer, Mrs. John M. Bradley, Mrs. Louis W. Cabot, Mrs. William Ellis, Mrs. William Endicott Jr., Mrs. Hans H. Estin, Mrs. Thomas Gardiner, Mrs. Francis W. Hatch Jr., Mrs. Robert Livermore, Mrs. William C. Loring, Mrs. Edward P. Parker, Mrs. Josiah A. Spaulding, Mrs. Richard K. Thorndike, Mrs. Barrett Wendell Jr., Mrs. Richard West, Mrs. Lyon Weyburn and Mrs. Oliver Wolcott Jr.

Rose Walsh – Challenge Issued

Here's a challenge for artists, architects, students or, quoting the Institute of Contemporary Art, "anyone who wishes to submit a proposal to make walking through the long, dark passageway inside the State Station a more pleasant experience."

The Institute and the Mass. Bay Transportation Authority have announced an open competition to improve the passageway. There are no limits on media.

An allotment of $5000 of a $15,000 grant from the Rockefeller Family Fund is being made by the Institute of Contemporary Art as the award to the winner of the competition.

The passageway links the southbound Orange and Blue lines at State Station and is used by more than 10,000 passengers.

Only stipulation of the grant is that the artist work with an apprentice. The competition winner will receive $5000 salary, plus an additional budget of $8000 for supplies, fabrication and actual execution of his project.

Initial proposals must be presented in outline form to the Institute by March 1. Upon receipt of the proposal, the institute will team up artists and prospective apprentices.

Final proposals are due June 1; work on the finished project must be completed by the end of the year. Susan Channing or Edwin Child at the Institute of Contemporary Art, 33 Beacon st., may be contacted for more information, maps and plans of the station.

Luis Leguia, a cellist with the Boston Symphony Orchestra, remembers the cello he had when he was 4-years-old. Then there was an interval when he studied other music and his mother sold the cello. But at 14 Luis went back to his "first love" and bought his own cello.

This reminiscence came to light in his music-accompanied talk at Friday morning's Stage Door Lecture sponsored by the Council of Friends of the Boston Symphony Orchestra in Symphony Hall. The talented musician who joined the BSO in 1963 after being a member of the Houston and Metropolitan orchestras has a busy spring schedule, including a performance at the Organziation of American States in the Pan American Union and in Town Hall in New York.

Mrs. David Bird, co-chairman with Mrs. George E. Bates of the popular lecture series, introduced the honor guest and his attractive wife, Virginia. They stayed on for the chatty box-luncheon session for which Newton and New Hampshire Council of Friends members were hostesses.

Included in that group were Mrs. Robert M. P. Kennard, Mrs. Morgan Campbell (presiding at the coffee/bouillon table); Mrs. David Connor, Mrs. William Bruce, Mrs. Langdon Parsons, Mrs. Samuel A. Levine, Mrs. John Osborn, Mrs. Irving Usen, Mrs. Charles T. Gallagher, Mrs. Fairfield Raymond and Mrs. Charles Pritchard.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JAN 25 1971

PATRIOT-LEDGER
QUINCY, MASS.
(E) 56,387

JAN 25 1971

The ladies at the Stage Door Lecture that preceded the Friday afternoon symphony concert at Symphony Hall received an unexpected and very welcome breath of spring with their box luncheons. Attached to each box was a spray of fragrant mimosa and a carnation that came in a variety of colors so that each guest could choose the shade most becoming to her outfit and proudly wear it to the concert later.

The speaker at this third in the series of lectures by members of the Boston Symphony Orchestra was cellist Luis Leguira. He played a solo for the ladies but the fact that aroused their real interest was the news that he had studied with the great Pablo Casals in the South of France for a year and many were the questions asked about this topic.

The hostesses for the event were from the Newton and New Hampshire areas of the Council of Friends of the Boston Symphony Orchestra, among them Mrs. Robert M.P. Kennard of West Newton who everyone was delighted to welcome back after a long seige of illness and hospitalization.

Others at the lecture were Mrs. Allan P. Joslin who was wearing a dramatic black gaucho hat with her black suit; trustee of the orchestra Philip Allen; Mrs. Howard Hansen of Wellesley; Mrs. Paul Grang; Mrs. John Knowles who was working diligently at her needlepoint while listening to Mr. Leguira; Mrs. George Sargent of Dover back recently from a fascinating trip half way around the world; Mrs. William V. Ellis and Mrs. Sherman R. Thayer of Cohasset.

Council Seeks Members

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050

JAN 21 1971

ANDOVER — The Andover-North Andover Council of Friends of the Boston Symphony Orchestra is seeking to broaden its membership.

A person can become a "friend" of the orchestra with a donation of $1 or more. The council is hoping the orchestra's wide listening audience in the area will respond to the need to keep the orchestra alive.

Last year, nearly 4,200 Friends contributed over $334,000 to the orchestra with $129,0000 coming from the 90th anniversary ball. The friends' goal this year is $550,000.

Friends of the orchestra are invited to luncheons, lectures, table talk suppers, receptions, meetings and special programs.

Additional special events are planned for those in the named categories of giving: $15 and more, contributor; $50 and more, donor; $100 and more, sponsor; $250 and more, sustaining; $500 and more, patron; $1000 and more, benefactor.

One may join the friends by writing or phoning the friends office at Symphony Hall, Boston, during the day or by contacting one of the members of the local council. The chairman is Mrs. James H. Grew, assisted by Mrs. Philip K. Allen, Mrs. Hart D. Leavitt, Miss Ruth Hayes, Mrs. Fredric S. O'Brien, Mrs. Alexander Z. Warren, and Mrs. Samuel S. Rogers, all of Andover; and Mrs. Harry H. Godden Jr., Mrs. Albert P. Manzi, Mrs. G. C. Waterston and Mrs. Frederic P. Worthen, of North Andover.

60

SOCIETY

by Miriam Tod

It is often not until after the New Year's holiday has passed that those new calendars received at Christmas are flipped and the blank month of January begins to get notations and jottings about affairs coming up.

It is amazing how the supposedly slow month of January is already peppered all over with lectures, benefits, luncheons, concerts and cocktail parties. On Tuesday Dr. Charles J. Chu, chairman of the Department of Chinese at Connecticut College, will give the first of the January lectures at the Women's Educational and Industrial Union, 264 Boylston St., Boston, to be called "Individualism in Chinese Painting." On Wednesday the newly formed FANS of Channel 2 will get together at the station to view one of the tapes on drugs that the channel will be showing shortly. The FANS hope to generate interest in Boston and in all the communities reached by the educational television stations for this excellent series on drugs and their abuse.

Thursday of this week will see the first of the 1971 Stammtisch luncheons at the Ritz Carlton sponsored by the Friends of Switzerland, Inc. The speaker will be Robert E. Hamman who will discuss a subject that should appeal mostly to the men seated around the big oval table in the Adams Room, "The Role of Chemical Industry in Agriculture."

That evening the Boston Opera Association is holding a cocktail party in honor of Francis Robinson, assistant manager of the Metropolitan Opera Association. President of the association in Boston, David Crockett of Ipswich, will be the host at the party that will take place in the Presidential Suite of the Sheraton Boston.

From there many of these ardent music lovers will go on to the first of a new series of pre-Symphony concert events instituted by the Council of Friends of the Boston Symphony Orchestra. This is the Table Talk suppers that will be held before the first Thursday evening concert in the months of January, February and March. Similar in many ways to the Stage Door Lectures held before the Friday afternoon concerts in locale and informality, these events also will feature members of the orchestra who will speak. As has been overwhelmingly proven at the Stage Door Lectures these musicians are among the most entertaining speakers it is possible to find so those signing up for the series of three suppers are in for a treat. Before Thursday's concert, which will be conducted by Michael Tilson Thomas, the guest speaker will be William Stokking, cello. On Feb. 4, at which concert Claudio Abbado will conduct, first violinist Sheldon Rotenberg, will be featured, and the final Table Talk supper before the concert conducted by Bernard Haitink, on March 4, will have second violinist Christopher Kimber as speaker.

There will be an a la carte bar at 6 p.m. followed by a simple supper of casserole or pies. Guests will be asked to use the Stage Door entrance at Symphony Hall for the event. Any subscriber to the Thursday evening concerts is welcome at these suppers. Reservations may be made by calling Mrs. Kay Whitty at the Friends Office at Symphony Hall.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JAN 4 1971

Help sought for Boston Symphony

Several area residents are working on the North Shore Committee for the January to April Membership Drive launched by the Council of Friends of the Boston Symphony Orchestra.

Working on the committee are Mrs. F. Corning Kenly, chairman; Mrs. Richard Russell, assistant chairman; Mrs. Drayton Phillips, publicity; and Mrs. Neil R. Ayer, Mrs. John M. Bradley, Mrs. Louis W. Cabot, Mrs. William Ellis, Mrs. William Endicott Jr., Mrs. Hans H. Estin, Mrs. Thomas Gardiner, Mrs. Francis W. Hatch, Jr., Mrs. Robert Livermore, Mrs. William C. Loring, Mrs. Edward P. Parker, Mrs. Josiah A. Spaulding, Mrs. Richard K. Thorndike, Mrs. Barrett Wendell Jr., Mrs. Richard West, Mrs. Lyon Weyburn and Mrs. Oliver Wolcott Jr.. Prizes will be given to persons who obtain the largest number of new Friends.

The Boston Symphony Orchestra depends on its 4,200 'Friends' who contributed $334,000 towards the Orchestra's support last year with an additional $129,000 received from the 90th Anniversary Ball. This year's goal is $550,000.

Persons wishing to join the Friends may do so by going to the Friends' office at Symphony Hall during the day or by phoning the Friends of The Boston Symphony Orchestra at Symphony Hall.

HERALD
DANVERS, MASS.
WEEKLY 4,000

FEB 4 1971

TRI-TOWN TRANSCRIPT
& PENNY SAVER
TOPSFIELD, MASS.
WEEKLY

Feb 3 1971

NEWS
AMESBURY, MASS.
WEEKLY 2,040

FEB 4 1971

Social Chatter

by Alison Arnold

Pre-Symphony Luncheon Idea Adopted by Women's City Club

IMITATION is the sincerest form of flattery, it's said. Certainly, Pre-Symphony Luncheons, originated a decade ago by a former newspaper woman have been widely imitated in many forms by different organizations.

They began in 1961 at the Midtown Motor Inn and featured a speaker at each one. Then they moved to the Ritz-Carlton and became fashion luncheons with standing-room only. Later, they were held at the Statler Hilton and the Somerset.

The Council of Friends of the Boston Symphony Orchestra pounced on the idea and conducted a series of Pre-Symphony Luncheons at Horticultural Hall, but without speakers or fashsions. Now we hear that the Women's City Club is having a Fun Fur Fashionette Pre-Symphony Luncheon, with cocktails, Friday, Feb. 12, at the clubhouse on Beacon Street. There will be two seatings—at 11:30 and 1:15—and a bus will transport the Symphony-goers to Symphony Hall after the earlier luncheon.

Friends of the Boston Symphony Orchestra are looking forward to the third Pre-Symphony Luncheon, Friday, Feb. 12, at Horticultral Hall at 12 o'clock. No bus is needed to transport members of this group as mounted police escort them across the street to Symphony Hall after the luncheon.

Mrs. George A. Parson and Mrs. Nelson W. Aldrich are co-chairmen of these luncheons, and members of the Council of Friends from the Boston, Brookline and Chestnut Hill areas will have charge of this one.

Also popular are the Pre-Symphony box luncheons in the basement of Symphony Hall. Leslie Martin, bass player with the orchestra, will be the final lecturer in this season's "Know Your Orchestra" series, Friday, Feb. 26, when Mrs. George E. Bates and Mrs. David Bird will have as their hostesses members of the Council of Friends from the Concord, Framingham and Winchester areas.

The Council of Friends asks you as a Friend to bring a valentine (a new Friend) to these gay and friendly get-togethers before Symphony. Subscribers who wish to release tickets for resale or who would like to bring a guest, should call Mrs. Kay Whitty, executive secretary, at the Friends office, Symphony Hall.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 15 1971

After conducting his Youth Symphony Orchestra concert, Friday morning, Harry Ellis Dickson first violinist with the Boston Symphony Orchestra, joined the Council of Friends of the BSO at a Pre-Symphony luncheon at Horticultural Hall. It was just a for him before playing in the regular Friday afternoon BSO concert in Symphony Hall.

At the adjoining table, Philip K. Allen, vice-president of the trustees of the BSO, and Mrs. Allen lunched with trustees, Mrs. Harris Fahnestock and Mrs. James H. Perkins; Mrs. Albert Goodhue, co-chairmen (with Mrs. John L. Grandin, Jr.) of the Friends; Harry J. Kraut and Andrew Raeburn of the Orchestra staff.

That the hostesses — members of the Boston, Brookline and Chestnut Hill areas — were thinking "Spring" was evidenced in the table centerpieces of white-potted pink appleblossoms. The bare walls were adorned with red and pink Valentine hearts fluttering from clusters of balloons.

The Military Order of the Loyal Legion of the U.S., Commandery of the State of Massachusetts, honored Abraham Lincoln at an Invitation Reception Thursday evening at its headquarters, Cadet Armory. Founded in 1868, the Loyal Legion's oldest Chapter is in Philadelphia.

Lenahan O'Connell, Commander-in-Chief of the distinguished organization and Mrs. O'Connell planed in Washington, D.C., after the gathering, to place a wreath at the Lincoln Memorial.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298

FEB 9 1971

Support Asked For Boston Symphony

During the coming months it is hoped that the ranks of Friends of the Boston Symphony Orchestra will be increased by at least 1000 new members. The Concord Council of Friends of the Boston Symphony Orchestra under the chairmanship of Mrs. Howard W. Davis and Mrs. Donald B. Sinclair has started its drive with confidence and enthusiasm, for there was a time when this group was represented 100% in its support. This means that for every registered Friend in the Concord area a financial contribution to the orchestra was made by someone. Donations were received from people who were and still are not Friends. They do however, subscribe to at least one of the concert series, and they appreciate the cultural value and continuing source of pleasure this unique and matchless group of musicians offers.

In Concord there are approximately 240 subscribers to one or more of the Boston Symphony concert series and only 174 Friends. It is our hope that by the end of the 1970-71 Drive which terminates in August, not only will the deficit be eliminated but also all Concord subscribers will be members of the Friends. The need for money is great and the price of subscriptions pays for little more than one half the cost of the concerts.

In becoming a Friend one may look forward to informal Stage Door Luncheons where the guest speaker, a member of the Boston Symphony gives glimpses into the backstage workings of the Orchestra. Horticultural Hall Luncheons give Friends an opportunity to visit with each other before the Friday afternoon concert. And for those members who attend the evening series, there are pre-Symphony Suppers open to Friends. Other special events are planned from time to time.

This year your help is needed more than ever. However, should you be interested in the financial support of the Boston Symphony, You are urged to communicate with any member of the Concord Council listed below or send your tax deductible gift payable to Boston Symphony Orchestra, Inc. to Symphony Hall, Boston, Massachusetts 02115.

Area Chairmen are: Mrs. Howard W. Davis and Mrs. Donald B. Sinclair.

The committee includes Mesdames Horace L. Arnold, George N. Barker, Lawrence H. Boling, Loring W. Coleman, Carl de Suze, Anatole Haemmerle, Edward Neal Hartley, Andrew Hepburn, Henry M. Keyes, Carl Koch, Anson W. Krickl, John E. Laynor, Henry A. Laughlin, William S. Malcolm, William B. Moses, Jr., William C. Moyer, Douglas H. Sears, Walter K. Shaw, Jr., Gordon Smith and Benjamin L. Wilson.

JOURNAL
CONCORD, MASS.
WEEKLY 5,000

FEB 4 1971

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 8 1971

It is not often that the Friends of the New England Conservatory and the Friends of the Boston Symphony Orchestra clash over an event but they did on Thursday evening for while the Pierre Cardin fashions were being shown at Bonwit's for the Conservatory the second in the series of three Table Talk suppers was also going on in the basement of Symphony Hall.

These suppers are organized by the Council of Friends of the Boston Symphony Orchestra for the Friends attending the Thursday evening series of concerts, and like the Stage Door Lectures feature a member of the orchestra as speaker. Informality and a good time are the keynotes of these affairs, and Thursday evening's supper party lived up to both. Spaghetti and meat balls — served from silver chafing dishes was the main course and guests who, a few minutes earlier, were complete strangers gathered together around the tables decorated with gay red and blue bandanas and became friends.

The speaker was Sheldon Rotenberg first violinist with the orchestra who gave his audience an entertaining account of his stay in Japan in 1968 when he was cultural exchange representative.

From here the guests went up the stairs into Symphony Hall where they heard the young Italian conductor Claudio Abbado lead the orchestra in a superb concert of Tchaikovsky's "Romeo and Juliet"; Scriabin's "Le Poem de L'Extase" and Beethoven's Third Symphony "Eroica".

SOCIETY

by Miriam Tod

One facet of next Friday's Pre-Symphony luncheon the guests can look forward to is the decorations. With Valentine's Day only two days away the decor is almost certain to be the pretty whites, reds and pinks of this holiday which, if the weather continues as it has been, will surely give a lift to jaded hearts.

The hostesses for this next event for the Friends of the Boston Symphony Orchestra, which as usual will be held in Horticultural Hall will be members of the Council of Friends from the Boston, Brookline and Chestnut Hill areas.

Concord, Framingham and Winchester will be represented on Feb. 26 for the hostesses at the final Stage Door Lecture of the 1970-71 season will come from these areas. The speaker at this event which will take place in the basement of Symphony Hall will be a member of the orchestra, bass player Leslie Martin. Mrs. George E. Bates and Mrs. David Bird are cochairmen of these lectures that have proved to be extremely popular with the Friends of the B.S.O. Buillon is served at 11:30 a.m. and the lecture is followed by an a la carte bar and a box luncheon for subscribers.

The ticket resale policy applies to these events as it does to concerts at Symphony Hall. Subscribers unable to use their tickets are asked to call Mrs. Kay Whitty at the Friends Office at Symphony Hall and release them so that those wishing to bring a guest to one or other of the events may purchase a reservation by also calling the Friends Office.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 9 1971

Rose Walsh

Valentines come in all shapes and sizes — thus the suggestion from the Council of Friends of the Boston Symphony Orchestra, "As a Friend, bring a Valentine (a new Friend)" to the 3rd Pre-Symphony Luncheon, Friday, noon at Horticultural Hall.

These luncheon parties are great get-togethers before the Friday Symphony and the music lovers just have to walk across the street for the concerts.

Mrs. George A. Parson and Mrs. Nelson W. Aldrich, luncheon chairmen, have on their committee Council members from the Boston, Brookline and Chestnut Hill areas.

Subscribers who wish to release tickets for resale or who would like to bring a guest should call Mrs. Kay Whitty, executive secretary, at 266-1348.

Equally popular social event sponsored by the Friends is the Pre-Symphony Stage Door Series, "Know Your Orchestra."

The final one on Friday, Feb. 26 takes place at the Stage Door, Symphony Hall. Leslie Martin, bass player with the BSO, will lecture.

Mrs. George E. Bates and Mrs. David Bird, co-chairmen, will have as their hostesses, members of the Council from the Concord, Framingham and Winchester areas.

Last Thursday night, the second in a new series of Pre-Symphony hospitalities, "Stage Door Table Talk Suppers" prior to the Thursday "B" Series of concerts, had first violinist Sheldon Rotenberg as the lecturer. He introduced Japanese exchange player Hironaga Sugie and Mrs. Sugie.

Talcott Banks, president of the Symphony board of trustees, and Thomas Perry, manager of the Orchestra, were welcomed by Mrs. George L. Sargent and Mrs. Frank Whitty, when they strolled in to join friends. Seated with the Thomas Curtins were the Francis Cusacks, all of Nahant, and the Richard Badlians of Boston. (she is the noted handwriting expert).

The final talk in that series on March 4 will have Christopher Kimber, second violinist, as the speaker.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 9 1971

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 19 1971

Rose Walsh

Boston Symphony Set For European Tour

Other great Symphony Orchestras have toured Europe, accompanied by groups of friends, and have been widely acclaimed.

But the thrilling welcome that has been planned for our world-famed Boston Symphony Orchestra in Britain, Germany, Austria, Italy and France in April during its 12-city tour is fantastic.

Some 40 Friends of the BSO including trustees, overseers and Friends of Music at Tanglewood, will share in the hospitality spotlight in seven of the cities.

American Ambassadors will be hosts. Special receptions have been planned by the Lord Mayors of Berlin, Hamburg and Paris, as well as many other notables.

The Friends of the BSO fortunate enough to be taking the fabulous trip are persons who have contributed generously every year to this great institution, both in Greater Boston and in Tanglewood, the orchestra's summer home in the Berkshires.

In the happy safari will be conductors William Steinberg, Michael Tilson Thomas and Arthur Fiedler; 106 members of the orchestra, plus staff and the Friends.

On April 2 at 10 a.m., after a gala send-off, they will fly on two chartered jets especially named "Clipper Boston Symphony" and "Clipper Boston Pops" for a 23-day concert tour of the great halls of Europe.

Each jet will carry half the orchestra (so that in case of delay or any plane difficulty the concerts can still go on).

At lunch Wednesday in the luxurious 9-room Beacon st. apartment of Mrs. Harris Fahnestock, she and Mrs. Richard H. Thompson of Swampscott, who have been the arranging geniuses, revealed some of the highlights. Mr. and Mrs. Stephen V. C. Morris of Washington, D.C. and Lenox added their expertise to the plans.

Members of the Royal Family have been invited to the London concerts and the Lord Mayor of Boston, England, will be honored at a party after the Pops. And speaking of the Pops, England wants the setting to be identical to the Boston Pops at Symphony Hall, round tables seating 5, and the traditional "light refreshments."

There is a question as to whether or not the closely-guarded recipe for Pops Punch will be turned over to the English. Marvin Schofer, BSO's public relations director, told us that the recipe is known only to 3 of the Symphony Hall staff and they are not about to share it.

The President of West Germany will entertain the orchestra and Friends in Bonn, and the Berlin Senat has planned a soirce on Easter Eve.

There are so many other exciting events on the itinerary that I will have to continue the story in my Sunday Advertiser column.

Social Chatter
by Alison Arnold

Friends of BSO to Travel With Orchestra to Europe

THE FORTY FRIENDS of the Boston Symphony Orchestra who will have the unusual privilege of traveling with their orchestra on the European tour in April will have a busy schedule. These are Friends who have contributed generously every year to the orchestra, both in Boston and in Tanglewood, the orchestra's summer home in the Berkshires.

Leaving Boston April 2 aboard two chartered jets especially named Clipper Boston Symphony and Clipper Boston Pops, the Friends, conductors William Steinberg, Michael Tilson Thomas and Arthur Fiedler, will embark on a 23-day concert tour of the great halls of Europe.

The Friends will visit seven of the 12 cities where the orchestra will play—London, Berlin, Hamburg, Bonn, Vienna, Rome and Paris. They will hear the Boston Symphony six times, the Boston Pops twice and the Chamber Players once, as well as taking in eight opera and ballet performances by famous European companies.

They will be entertained by the American Ambassadors to Great Britain, Austria, Italy and France and by our cultural missions. Special receptions have been planned by the Lord Mayors of Berlin, Hamburg and Paris, as well as by many other notables.

Members of the Royal Family have been invited to the London concerts, and the Lord Mayor of Boston, England, will be honored at a party after the Pops. The president of West Germany will entertain the orchestra and Friends in Bonn, and the Berlin Senat has planned a soiree on Easter Eve.

Other highlights of the trip will be a supper dance in Hamburg given by Deutsche Grammophon, the orchestra's new recording company, and a Heuringen in the Vienna Woods where the Friends will join Boris Goldovsky and his opera touring group.

There will be a luncheon in the Paris town houses of Mrs. Johnson Garrett and Mrs. Randolph A. Kidder. These two former Washingtonians are in charge of a benefit for the American Library in Paris performed by the Chamber Players April 27 after the official end of the tour.

The entertainments and arrangements for this unique trip have been planned by Mrs. Harris Fahnestock of Boston, one of the two women trustees of the orchestra, Mr. and Mrs. Stephen V. C. Morris of Washington and Lenox and Mrs. Richard H. Thompson of Swampscott.

Among those going on the tour will be trustees, overseers and Friends of Music at Tanglewood, as well as Boston Symphony Orchestra Friends, including Mrs. Curtis Brooks of Providence, Mrs. M. Bella Gans of Newton, Mr. and Mrs. Frederick J. Leviseur, Mrs. Albert C. Titcomb and Mrs. Fahnestock of Boston, Mrs. Houghton P. Metcalf of Exeter, N. H., Mrs. Fredrick J. Stare of Wellesley and Miss Grace M. Otis of Everett.

Clipper Boston Pops will return April 25 and for those players and Friends who wish to spend an extra week abroad, Clipper Boston Symphony will fly home May 2.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298

FEB 18 1971

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 18 1971

SOCIETY
by Miriam Tod

It really pays off to become a "Friend" of a charitable organization. Not only do you find yourself a much courted VIP with the group, in addition to the satisfactory feeling of helping it financially in some small way, but fantastic opportunities are open to you that never would be available to the average person in a million years.

Forty lucky souls who are Friends of the Boston Symphony Orchestra will live through a "dream come true" during the month of April for they are the fortunate ones who will accompany the B.S.O. on its first European tour in 15 years.

This fact in itself may not sound too exciting but the itinerary and the events planned for the fortunate 40 reads like a triumphal procession and a tour of state rolled into one. Seven principal cities of Europe will host them and each will vie to outdo each other in the events planned and the entertainment offered.

It would seem that there are two ingredients necessary to become a member of this select tour — one is energy, for nobody with faint heart could possibly keep up the pace, and the other is the bald but obvious fact of dollars and cents. Each of the 40 has given, in addition to the heavy expenses of the tour, a more than substantial gift to the Boston Symphony Orchestra, one that in each case is in the four figure category.

Unlike gifts often given to other charitable organizations, this one will be returned tenfold in experience and fun. Ambassadors, presidents, royalty, and top cultural groups will entertain them throughout Europe. They will attend ballets and concerts and operas in Paris and Vienna, Rome and London. They will stay in top luxury hotels as only Europe can provide them; they will dine aboard a boat on the Rhine and attend a cocktail party at the Kaiser's old hunting lodge in Bonn. They will have dinner at Maxim's in Paris, and attend a Heuringen — a tasting of new wine — in the famous Woods of Vienna where they will be joined by Boris Goldovsky and his opera touring group.

They will travel with and be a part of the orchestral group. They will join the 120 people from Symphony Hall connected with the Boston Symphony Orchestra — 106 musicians and 14 stage hands, librarians, publicity directors and others who will be filling two jets called "Clipper Boston Symphony" and "Clipper Boston Pops." Conductors William Steinberg, Michael Tillson Thomas and Arthur Fiedler will be part of the group for both the Boston Symphony Orchestra and the Boston Pops will play concerts in the 12 cities in which the orchestras will perform.

Yesterday cochairman of the Friends European Tour, Mrs. Harris Fahnestock, gave a luncheon at her recently occupied and attractive apartment on Beacon Street facing the Public Garden. Also at the luncheon were her cochairman Mrs. Richard H. Thompson of Swampscott and Mrs. Richard Carter of Weston who will be one of the guides on the tour. Also assisting with the arrangements are Mr. and Mrs. Stephen V. C. Morris of Lenox and Washington who are Friends of the Orchestra at Tanglewood and members of the Board of Overseers of the B.S.O.

Among those going on this once-in-a-lifetime tour will be Mrs. Curtis Brooks of Providence, R.I.; Mrs. William K. Russell of Chestnut Hill who will meet the group in Europe after a tour of Japan and the Far East; Mrs. M. Bella Gans of Newton; Mrs. Fahnestock, the Frederick J. Levisurs of Boston; Mrs. Albert C. Titcomb of Boston; Mrs. Houghton P. Metcalf of Exeter, R.I. and Hope Sound; the Stephen Morris'; Mrs. Robert M. Murdock of Hasting-on-Hudson, N.Y.; Miss Grace M. Otis of Everett; Mrs. Fredrick J. Stare of Wellesley and Mrs. Thompson.

The group, together with the orchestra, will leave Boston on April 2 for first stop London and return home, no doubt dazed and happy, on April 25.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

MAR 1 1971

SOCIETY
by Miriam Tod

Except among the musicians who might once in a while entertain each other this way it is not often that the nether regions of Symphony Hall resound with the thump, thump, thump of a jazz bass. It did though on Friday morning as the speaker at the last of the Stage Door Lectures given for the Friends of the Boston Symphony Orchestra went into a wild jazz session to round off the number he had been playing quite seriously up to that moment. Needless to say it brought cheers from his audience seated in the basement below Symphony Hall.

The speaker at the Stage Door Lecture was double bass player with the B.S.O. Leslie Martin who, to many, looked the very personification of a jazz musician. A very distinguished member of the orchestra he has played in the past with such well known bands as those of Gene Krupa, Bob Chester and Skinnay Ennis. For 20 years he played with the Seattle Symphony Orchestra before coming to the Boston Symphony in 1957. A resident of Needham he has a wonderful sense of humor and kept the ladies laughing throughout his talk.

These Stage Door Lectures are among the most popular of the events planned for the Friends of the B.S.O. One of the nicest aspects of them are the little details planned to give pleasure to the many attending. On Friday this took the form of a spring flower corsage pinned to every box luncheon and in an instant the somewhat barren basement of Symphony Hall was abloom with carnations, daffodils, roses and iris.

The springlike day brought forth both spring and winter fashions. Many still wore their long winter boots yet there were flower-loaded spring hats to be seen here and there. Pastel spring colors were popular although there were fur trimmed suits and hats. Among those at this last lecture until the new season starts again in the fall were Mrs. Harold Blanchard of Winchester, who was one of the hostesses; Mrs. Edwin T. Green of Cambridge; Mrs. Richard Ely of Weston in a pale pink suit; Mrs. Louis Cabot of Wenham! Mrs. Hollis Gleason of Cohasset; Mrs. Thomas Franks of Wellesley; Mrs. Charles Devens of Milton, another who chose pink; Mrs. James H. Perkins of Westwood wearing a dress and hat of her favorite violet, and Mrs. George Simonds of Belmont.

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THE LOWELL SUN

FEBRUARY 13, 1971

Fiedler recalls happy years in Lowell

By ALFRED W. BURKE

Sun Music Critic

LOWELL — The conversation was centered around Maestro Arthur Fiedler and his musical activities in Lowell over a period of time covering about 40 years.

A few points had been briefly covered. The personable conductor of the world famous Boston Pops Orchestra suddenly broke in with "you know we are coming back to Lowell on March 10 for a concert sponsored by the Lowell and Tewskbury Rotary clubs?

We knew that very well and pointed out that this was to be an encore engagement. The dynamic and ever enthusiastic maestro smiled broadly. He was in his Lowell performance kind of mood. "I have been going to Lowell for almost 40 years, and I hope I am only beginning." Such a statement could only bring a note of assent from this city's concert going public who have literally made Arthur Fiedler No. 1 on the community's list of music makers.

However, it was important to go back to the "early days" when the conductor was a mere lad in the field — that is aside from where he stands at the present time. The late John A. Hunnewell, the executive head of the Lowell Electric Light Company, who was a devoted music lover as well as a man capable of recognizing a great musician in the making, brought the young man to Lowell. His duty was to train an orchestra whose members were on the company staff.

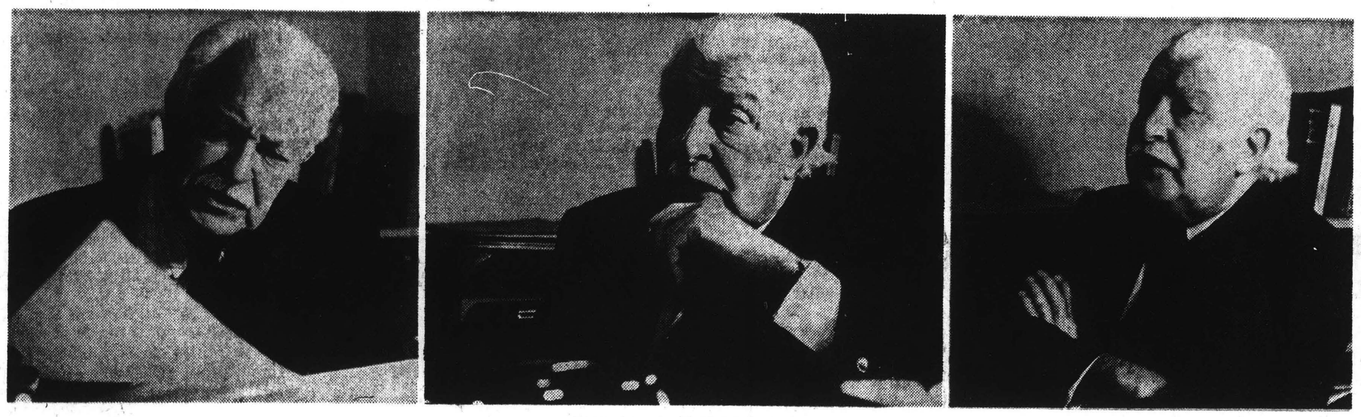
The young man who in the coming years was to achieve world fame did his job better than well. "It was push and go at times", he smiled as he reflected on the occasions he spent locally one night a week at the Market Street spot, and continued, "but you know, these young men just had to have music, they gave everything."

Recalls Lowell musicians

There was another pause and he spoke of such musicians in our cit yas Stanley Gonyea, Herman Faust who was concertmaster of the Orchestra, and James McCormack. He took time out for a moment and turned to our long time friend and one of this city's top horn men, John Gleason, and said, "you were not with the company orchestra under me, but I remember well when you played for me with the McDowell Club of Boston, and during the war at Fort Devens where I conducted a concert."

That is the thing about Arthur Fiedler, nothing is a passing event, concerts past, and present, are equally important and a great part of his life. Possibly that is one reason why Maestro Arthur takes the gathering years in stride. He loves music, lives music, and decided a long time ago that it was a means of making people enjoy life.

For a moment we broke our concentration and glanced toward the ceiling of the "great man's office in Boston Symphony Hall, and in the next moment we had executed a fast double take. It is well known that conductor Fiedler is a fire "buff", but the collection of fireman helmets that were neatly set in an unbroken pattern around the top of the room was a revelation. They were of all colors, styles and came from all parts of the world.



THE MANY MOODS OF MAESTRO ARTHUR FIEDLER

It seems that Arthur Fiedler has been named a honorary fire chief of several hundreds of departments located in cities on every continent. From coast-to-coast he has been honored. In Japan he was equally recognized, and in Europe you can name any leading city and the name Arthur Fiedler, honorary fire chief, is solidly printed into the community records.

Owns fire truck

"You know" he grinned, "someone also gave me a fire truck. It's up in my garage and goes as part of my collection of such things." One thing we forgot to ask him, however, was whether he wore red suspenders as his late friend and world famous conductor Pierre Monteux did.

Before leaving the subject of fire departments we learned that many cities throughout the world celebrate the coming of Arthur Fiedler as a guest conductor by meeting him at the city line and putting him in the "drivers" seat on a long piece of apparatus that wends its way down the main thoroughfares of the community. The streets are always lined with well wishers, and the shouts of "bravo, Arthur and Maestro" are part of what is now a regular routine.

A few moments passed during which time incidents concerning the Boston Pops were brought back to life. But then again the old home town came back into focus. "The conductor eyed us intently for a moment, and then with his characteristic smile asked, "Didn't you and a violinist named Leo Penn, oh yes, and a gentleman that attended Lowell Tech, Allen Frank, team up on a radio panel in Lowell?" He was right. It was the first in a series of programs entitled, The Lowell Musical Appreciation Series," which was aired a a local station. The series covered various phases of music and also featured vocal and instrumental performers.

With Arthur Fiedler on the panel—to us he was the panel, the subject of music in the concert style was discussed. Even back then, and that goes to the mid-40's, the Maestro was greatly concerned with the development and opportunity of young and promising talent. He also remembered how we piled into a car after the program and wended our way to a restaurant where a "jam" session of music talk lasted into the late hours. "That is one thing I always enjoyed about Lowell over the years," he offered, "everyone you meet wants to talk music." In brief summary he added, "And it is still the same today. Why I remember well the first concert sponsored by the Rotary, and definitely those affairs for the Paint and Powder Club, everybody loves music in Lowell."

Paint and Powder Shows

From this point the subject turned completely to the Boston Pops concerts for the Paint and Powder Club in Lowell. Each was a success and the programs were some of the finest the orchestra ever played. There was the concert with a local angle featuring the duo-piano team of Marden and Reilly. They played a "Concerto for Orchestra and Two Pianos which was written by Harl MacDonald of New York.

The first of the Paint and Powder concerts which was in the late 1940's featured Leo Litwin as soloist and he played the "Warsaw Concerto."

Though Arthur Fiedler does not deal directly with many of the youth concerts played by the Pops he still remembers the names of those musicians from Lowell who have had their great moment either at the Esplanade or at other spots. Among those who have appeared on one or more occasion have been Leo Penn, Deborah Moriarty, who by the way will be soloist at the coming concert on March 10, Michael Thermopolis, to name only a few. These young artists with the exception of Leo Penn performed under Harry Ellis Dixon.

Next on the agenda was the subject of Conductor Arthur Fiedler in the role of teacher. The energetic maestro wants no part of teaching. "You can only learn the basic rhythms" he suggested, "as for myself, I simply go along and use my own ideas." We could only mentally reflect, "Well stated Maestro." All to many aspiring and even experienced conductors want every move and touch in the exact place at the exact time. Don't you believe it—if this were to happen at the Met goodness knows what the greats of the Golden Age would have done . . .!

How does Conductor Fiedler enjoy conducting opera and ballet? He enjoys both. He has not had as much experience in either as he has had in the concert or symphonic media, but he manages better than well. His performances in both fields have been far above average. We are certain that the singers especially love his complete and thoroughly sound beats that greets them from across the footlights.

The subject of composers of various types were brought up. Fiedler has played them all, from the three B's to Rock. We mentioned Leroy Anderson. Fiedler has played and recorded more of his music than any other conductor in the world. Actually Anderson's music is a sheer delight, but thanks to Arthur Fiedler and his musical magicians, the Boston-born composer has achieved modern music immortality.

This all lead to performances and recordings. Mr. Fiedler has to his credit more performances than any other conductor in musical history. His total exceeds the mid-four figure plateau! As for his record albums, he has more recordings than any other conductor. And naturally, that means that his orchestra shares his fame in this department.

First love is boxing

In an about face, the subject turned to sports. Arthur loves tennis which he played a lot in "his day", but his first love is boxing. There was a twinkle in his eye as we queried as to his ability in the realm of footwork, fast jabs and hooks. From what we could gather from a broad smile we would say that in years past "Kid Arthur" was quite adapt in all of these departments.

He is a dedicated fight fan. That is the way he puts it. He is a close friend and supporter of Peter Fuller and shares a ringside seat with him regularly. In fact, the Maestro is presently on a concert tour in Australia, but will return to this country to attend the coming Clay-Frazier title bout in New York. His second stop after the tour will be the concert in Lowell.

The conversation led to the names of other boxers and their places in ringdom. One was Rory Calhoun who is one of Fiedler's most popular ring figures. He remembers him from away back—back when he was a youngster with a four-rounder coming up. He has been to the Golden Gloves in Lowell on numerous occasions, and his enthusiasm never wanes.

However, he is first a musician, an expert on good food, and one of the "nicest guys" you will ever meet.

He recently reached the mid-70's mark, but he should be a great name in music for many years to come—especially in Lowell—where for about 40 years he has brought his magnificent music and the influence for the arts that every community needs.

So that is our story of Arthur Fiedler, conductor par excellence—honorary fire chief—and boxing expert.

Arthur Fiedler was their conductor

Some members of the Lowell Electric Light Company Orchestra prepare to catch Maestro Arthur Fieldler's initial beat as a rehearsal session swings into action. This rehearsal dates back to the very early 1930's, and pictured among the talented Lowell instrumentalists were left to right: Jocelyn Roy, Ken Fields, John Beattie, Ray Kinch, Herb Carlson, Stanley Gonyea, Herman Faust, concertmaster; James McCormack, Alexander Patterson and Joseph Lawrence.

BOSTON LOSES SYMPHONY DIRECTOR

NEW YORK (AP)—William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced Monday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

The Boston Symphony board will meet later this week and may discuss the possibility of Steinberg's spending eight weeks in Boston and being "senior conductor and music adviser" for the 1972-73 season.

The Pittsburgh Symphony gave the Cologne-born Steinberg a lifetime contract as music director in 1968.

NEWS
GARDNER, MASS.
(E) 7,904
FEB 10 1971

POST
WASH., D. C.
(M) 479,750 (S
FEB 10 1971

JOURNAL
LEWISTON, MAINE
(E) 14,465
FEB 9 1971

RECORDER-GAZETTE
GREENFIELD, MASS.
(E) 13,822
FEB 9 1971

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800
FEB 9 1971

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
FEB 9 1971

SUN
ATTLEBORO, MASS.
(E) 14,200
FEB 9 1971

SENTINEL
FITCHBURG, MASS
(E) 21,000
FEB 9 1971

HERALD
PORTSMOUTH, N. H.
(E) 16,596
FEB 9 1971

NEWS
NEWPORT, R. I.
(E) 14,827
FEB 9 1971

STEINBERG TO LEAVE BOSTON SYMPHONY

William Steinberg has informed the Boston Symphony Orchestra that he will not renew his contract as music director when it expires at the end of next season.

Mr. Steinberg, who has been music director in Boston since the fall of 1969, said yesterday that he had been asked by the Pittsburgh Symphony, of which he also is music director, to devote more of his time to that orchestra and its expanding activities. "The Pittsburgh Symphony, of which I have been music director for 20 years, will always come first with me," he said.

The 71-year-old conductor's decision was announced by John E. Angle, president of the Pittsburgh Symphony Society. Mr. Steinberg said the Boston trustees had inquired whether he would be available to stay on for an additional year as music director, through the 1972-73 season.

He told them he could offer Boston no more than eight weeks, which he regarded as insufficient to carry out the duties. He offered instead to consider the post of senior conductor and music director for that season, ad the matter was to be taken up later this week by the Boston board of trustees.

Mr. Steinberg informed Talcott M. Banks, president of the Boston Symphony, of his decision last December, and promised to help in recommending possible candidates to succeed him. During the 1972-73 season, Mr. Steinberg is scheduled to give at least 22 weeks to the Pittsburgh orchestra, conducting 16 of the 24 major concerts.

Modest About His Music

By John Haskins
The Star's Music Editor

William Steinberg, on the podium of the Pittsburgh symphony, which he has conducted since 1952, or of the Boston symphony, of which he has been musical director since the retirement of Erich Leinsdorf in 1969, qualifies as one of the great active chefs d'orchestre.

Off the podium Steinberg is one of the civilized men of music, with an extraordinary memory for particulars, courteously offering his tobacco pouch to an interviewer with a pipe stem peeking out of his breast pocket.

Steinberg brings his 106-piece Pittburgh symphony into the Music Hall tonight for a program of Carl Maria von Weber, Tchaikovsky and Dichard Strauss.

Steinberg was told ticket sales for the concert had gone badly because of speculation he might not appear and the concert might be conducted by his touring assistant. The speculation was attributed to an overpublicized illness last year that caused him to cancel performances in Boston and Pittsburgh.

Innately courteous though he may be, Steinberg is a conductor used to commanding and getting his way; he is very out spoken.

"Bah!" he exclaimed with a deprecatory wave of the hand. "This business of who stands before an orchestra at a concert is an invention of the press and entirely a thing of our time. When I was a child, playing violin in the orchestra at Cologne (I was 15 years old), people used to come to concerts to hear Beethoven, Tchaikovsky, Strauss, Mahler, Bruckner, not to watch a fellow wave his arms before the orchestra."

WILLIAM STEINBERG

He would not be put off with the counter-argument from one who has seen him turn an orchestra on, that the public counts on conductors of his vast experience to show them things in thrice-familiar scores which they had not known were there. Cited was an occasion at Tanglewood summer workshop a couple of years ago when Steinberg conducted the Boston symphony in a Russian program without score and impelled about a dozen visiting music critics to go backstage after the concert to shake his hand. He remembered the concert and modestly responded "Yes, it went very well that night.

"I can memorize a Hamlet soliloquy, or a poem, but I do not memorize music," Steinberg said. 'Some things, however, I know that well that I do not need a score, either in rehearsal or in performance."

It was announced two weeks ago Steinberg would not continue with the Boston symphony when his current contract expires, since the Pittsburgh orchestra has asked more of his time.

For those who doubted it can be reported Steinberg is alive and well here, looking forward to leading his Pittsburgh orchestra tonight in the Music Hall.

The program: Overture to "Oberon," Weber; Symphony No. 6 in B Minor, Op. 74 ("Pathetique"); "Don Juan," Strauss; "Till Eulenspiegel's Merry Pranks," Strauss.

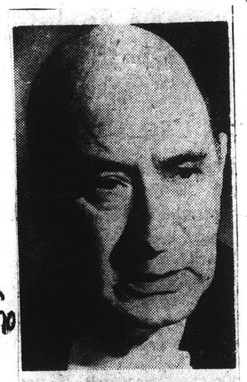
The Kansas City Times
KANSAS CITY, MO.
D. 334,249
FEB 19 1971

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445
FEB 7 1971

Boston

The post of music director of the Boston Symphony Orchestra also is open when William Steinberg's contract expires in 1972. Rumors indicate some of the same persons are being considered there.

LONG ISLAND PRESS
October 14, 1970



ON PODIUM: Maestro William Steinberg is on the podium for three concert series openers. He conducts the Boston Symphony tonight and Friday in Philharmonic Hall and conducts tomorrow night in Carnegie Hall.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377
FEB 9 1971

Steinberg expected to leave BSO after 1971-72 season

By Michael Steinberg
Globe Staff

The 1971-72 season is likely to be William Steinberg's last as music director of the Boston Symphony Orchestra, it was learned yesterday Steinberg, who will be 73 at the end of that season, plans thereafter to devote his main energies to the Pittsburgh Symphony Orchestra whose music director he has been since 1952.

He has held the music directorship of both orchestras since 1969, dividing his time more or less equally between them in 1969-70, though kept out of action much of last year because of illness. During the current year he has been conducting about half the Pittsburgh season and one quarter of Boston's.

By 1972 the Pittsburgh Symphony expects to have completed a $4 million fund drive that will bring its endowment to $20 million. It will have moved into a new hall, increased its size to 106 players, offering them year-round employment for the first time. The Pittsburgh trustees asked Steinberg if for that gala year for their orchestra he would increase his commitment to them for 22 weeks of conducting, and he said he

That would leave him only eight weeks for Boston, and he commented he thought that too short a period to justify his continuing to have the responsibilities and title of music director. He has offered to continue to serve the Boston Symphony with some such title as senior conductor or musical adviser. The Boston Symphony's future arrangement with Steinberg will be discussed at a trustees' meeting Thursday.

Steinberg's three-year contract with Boston for the seasons 1969-72 was announced in the spring of 1968 following the announcement in December 1967 by Erich Leinsdorf, music director since 1962, of his intention to resign as of the end of the summer of 1968.

FOR THOSE OF YOU who like Tanglewood over there at Lenox, Mass. every summer, it's of interest to hear that music director William Steinberg won't be renewing his contract with the Boston Symphony. He was named to the post after Erich Leinsdorf left in the fall of 1969. The Pittsburg Symphony, which Steinberg also directs, has asked him to devote more of his time to that orchestra.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
FEB 12 1971

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
FEB 15 1971

William Steinberg announced his decision to leave the Boston Symphony as music director upon completion of an initial 3-year contract [in the spring of 1972], to concentrate on the Pittsburgh Symphony — of which he is lifetime music director — and guest conducting. The Boston trustees, known to have wooed but not won either Herbert von Karajan or Rafael Kubelik, are begging his reconsideration thru the 1972-73 season, but Steinberg says he will have only 8 weeks free for Boston then. Shall his successor be, as lately rumored, Claudio Abbado—or, as also rumored, young Michael Tillson Thomas?

New York Post
D. 708,180 SAT. 369,902
FEB 12 1971

Steinberg to Leave Boston in Spring '72

William Steinberg, currently music director of both the Pittsburgh and Boston Symphony Orchestras, will leave the Boston at the expiration of his current contract in the spring of '72. He has been asked by the Pittsburgh Board to give the orchestra more time, especially as it has plans for expansion and in view of the completion of the reconstruction of the Penn Theater in downtown Pittsburgh in the fall of this year. Donald Johanos, formerly music director of the Dallas Symphony, will remain as associate conductor of Pittsburgh.

Steinberg will devote at least 22 weeks to the '72-'73 season and will participate in the Temple University Summer Music Festival and Institute.

BOSTON LOSES SYMPHONY DIRECTOR

NEW YORK (AP)—William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced Monday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

The Boston Symphony board will meet later this week and may discuss the possibility of Steinberg's spending eight weeks in Boston and being "senior conductor and music adviser" for the 1972-73 season.

The Pittsburgh Symphony gave the Cologne-born Steinberg a lifetime contract as music director in 1968.

NEWS
GARDNER, MASS.
(E) 7,904
FEB 10 1971

POST
WASH., D. C.
(M) 479,750 (S
FEB 10 1971

JOURNAL
LEWISTON, MAINE
(E) 14,465
FEB 9 1971

RECORDER-GAZETTE
GREENFIELD, MASS
(E) 13,822
FEB 9 1971

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800
FEB 9 1971

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
FEB 9 1971

SUN
ATTLEBORO, MASS.
(E) 14,200
FEB 9 1971

SENTINEL
FITCHBURG, MASS
(E) 21,000
FEB 9 1971

HERALD
PORTSMOUTH, N. H.
(E) 16,596
FEB 9 1971

NEWS
NEWPORT, R. I.
(E) 14,827
FEB 9 1971

STEINBERG TO LEAVE BOSTON SYMPHONY

William Steinberg has informed the Boston Symphony Orchestra that he will not renew his contract as music director when it expires at the end of next season.

Mr. Steinberg, who has been music director in Boston since the fall of 1969, said yesterday that he had been asked by the Pittsburgh Symphony, of which he also is music director, to devote more of his time to that orchestra and its expanding activities. "The Pittsburgh Symphony, of which I have been music director for 20 years, will always come first with me," he said.

The 71-year-old conductor's decision was announced by John E. Angle, president of the Pittsburgh Symphony Society. Mr. Steinberg said the Boston trustees had inquired whether he would be available to stay on for an additional year as music director, through the 1972-73 season.

He told them he could offer Boston no more than eight weeks, which he regarded as insufficient to carry out the duties. He offered instead to consider the post of senior conductor and music director for that season, ad the matter was to be taken up later this week by the Boston board of trustees.

Mr. Steinberg informed Talcott M. Banks, president of the Boston Symphony, of his decision last December, and promised to help in recommending possible candidates to succeed him. During the 1972-73 season, Mr. Steinberg is scheduled to give at least 22 weeks to the Pittsburgh orchestra, conducting 16 of the 24 major concerts.

Modest About His Music

By John Haskins
The Star's Music Editor

William Steinberg, on the podium of the Pittsburgh symphony, which he has conducted since 1952, or of the Boston symphony, of which he has been musical director since the retirement of Erich Leinsdorf in 1969, qualifies as one of the great active chefs d'orchestre.

Off the podium Steinberg is one of the civilized men of music, with an extraordinary memory for particulars, courteously offering his tobacco pouch to an interviewer with a pipe stem peeking out of his breast pocket.

Steinberg brings his 106-piece Pittburgh symphony into the Music Hall tonight for a program of Carl Maria von Weber, Tchaikovsky and Dichard Strauss.

Steinberg was told ticket sales for the concert had gone badly because of speculation he might not appear and the concert might be conducted by his touring assistant. The speculation was attributed to an overpublicized illness last year that caused him to cancel performances in Boston and Pittsburgh.

Innately courteous though he may be, Steinberg is a conductor used to commanding and getting his way; he is very out spoken.

"Bah!" he exclaimed with a deprecatory wave of the hand. "This business of who stands before an orchestra at a concert is an invention of the press and entirely a thing of our time. When I was a child, playing violin in the orchestra at Cologne (I was 15 years old), people used to come to concerts to hear Beethoven, Tchaikovsky, Strauss, Mahler, Bruckner, not to watch a fellow wave his arms before the orchestra."

WILLIAM STEINBERG

He would not be put off with the counter-argument from one who has seen him turn an orchestra on, that the public counts on conductors of his vast experience to show them things in thrice-familiar scores which they had not known were there. Cited was an occasion at Tanglewood summer workshop a couple of years ago when Steinberg conducted the Boston symphony in a Russian program without score and impelled about a dozen visiting music critics to go backstage after the concert to shake his hand. He remembered the concert and modestly responded "Yes, it went very well that night.

"I can memorize a Hamlet soliloquy, or a poem, but I do not memorize music," Steinberg said. "Some things, however, I know that well that I do not need a score, either in rehearsal or in performance."

It was announced two weeks ago Steinberg would not continue with the Boston symphony when his current contract expires, since the Pittsburgh orchestra has asked more of his time.

For those who doubted it can be reported Steinberg is alive and well here, looking forward to leading his Pittsburgh orchestra tonight in the Music Hall.

The program: Overture to "Oberon," Weber; Symphony No. 6 in B Minor, Op. 74 ("Pathetique"); "Don Juan," Strauss; "Till Eulenspiegel's Merry Pranks," Strauss.

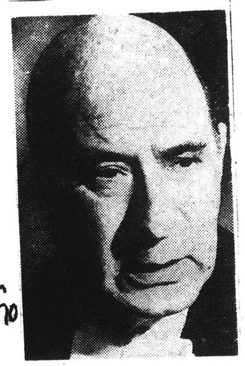
The Kansas City Times
KANSAS CITY, MO.
D. 334,249
FEB 19 1971

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445
FEB 7 1971

Boston

The post of music director of the Boston Symphony Orchestra also is open when William Steinberg's contract expires in 1972. Rumors indicate some of the same persons are being considered there.

LONG ISLAND PRESS
October 14, 1970



ON PODIUM: Maestro William Steinberg is on the podium for three concert series openers. He conducts the Boston Symphony tonight and Friday in Philharmonic Hall and conducts tomorrow night in Carnegie Hall.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377
FEB 9 1971

Steinberg expected to leave BSO after 1971-72 season

By Michael Steinberg
Globe Staff

The 1971-72 season is likely to be William Steinberg's last as music director of the Boston Symphony Orchestra, it was learned yesterday Steinberg, who will be 73 at the end of that season, plans thereafter to devote his main energies to the Pittsburgh Symphony Orchestra whose music director he has been since 1952.

He has held the music directorship of both orchestras since 1969, dividing his time more or less equally between them in 1969-70, though kept out of action much of last year because of illness. During the current year he has been conducting about half the Pittsburgh season and one quarter of Boston's.

By 1972 the Pittsburgh Symphony expects to have completed a $4 million fund drive that will bring its endowment to $20 million. It will have moved into a new hall, increased its size to 106 players, offering them year-round employment for the first time. The Pittsburgh trustees asked Steinberg if for that gala year for their orchestra he would increase his commitment to them for 22 weeks of conducting, and he said he

That would leave him only eight weeks for Boston, and he commented he thought that too short a period to justify his continuing to have the responsibilities and title of music director. He has offered to continue to serve the Boston Symphony with some such title as senior conductor or musical adviser. The Boston Symphony's future arrangement with Steinberg will be discussed at a trustees' meeting Thursday.

Steinberg's three-year contract with Boston for the seasons 1969-72 was announced in the spring of 1968 following the announcement in December 1967 by Erich Leinsdorf, music director since 1962, of his intention to resign as of the end of the summer of 1968.

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
FEB 15 1971

William Steinberg announced his decision to leave the Boston Symphony as music director upon completion of an initial 3-year contract [in the spring of 1972], to concentrate on the Pittsburgh Symphony — of which he is lifetime music director — and guest conducting. The Boston trustees, known to have wooed but not won either Herbert von Karajan or Rafael Kubelik, are begging his reconsideration thru the 1972-73 season, but Steinberg says he will have only 8 weeks free for Boston then. Shall his successor be, as lately rumored, Claudio Abbado—or, as also rumored, young Michael Tillson Thomas?

FOR THOSE OF YOU who like Tanglewood over there at Lenox, Mass. every summer, it's of interest to hear that music director William Steinberg won't be renewing his contract with the Boston Symphony. He was named to the post after Erich Leinsdorf left in the fall of 1969. The Pittsburg Symphony, which Steinberg also directs, has asked him to devote more of his time to that orchestra.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
FEB 12 1971

New York Post
D. 708,180 SAT. 369,902
FEB 12 1971

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Steinberg will devote at least 22 weeks to the '72-'73 season and will participate in the Temple University Summer Music Festival and Institute.

63

FREE PRESS
BURLINGTON, VERMONT
(M) 41,[illegible]

OCT 1[illegible] 1970

LAS VEGAS, NEV.
SUN
D. 33,500 S. 3[illegible]

JAN 21 1971

Fiedler Conducting Pops Sunday

IN CONCERT — Arthur Fiedler of the Boston Pops will be guest conductor at the Las Vegas Symphony Concert, Sunday, Jan 24, 4 p.m., in the Rotunda Convention Center.

★ ★ ★

The Las Vegas Symphony Concert will present an afternoon of Pops music, Sunday, Jan. 24, 4 p.m., in the Rotunda Convention Center. Arthur Fiedler of the Boston Pops will be guest conductor.

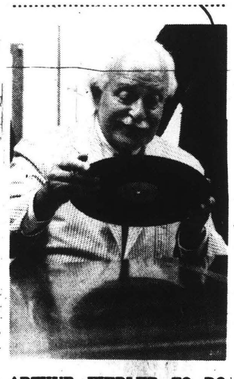
Bostonian Arthur Fiedler is more than the local boy who made good. He is the local boy who has made an indelible mark not only on the musical history of his city, but on the musical taste of millions throughout the world.

Born in Boston on December 17, 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony (no relation to Max Fiedler, onetime conductor of the BSO). "I was brought up in the European manner," Fiedler says. "As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery." When Arthur showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman par excellence.

Fiedler's formal education was obtained at the Prince Grammar School and the Boston Latin School until his father's retirement after twenty-five years in the Boston Symphony and the family's return to their native Austria. In Vienna and later in Berlin, teen-aged Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

Important in making the names of Fiedler and the Boston Pops into household words has been recordings. The Boston Pops has made more records than any other orchestra. Fiedler's rediscovery of a forgotten Jacob Gade composition, "Jalousie," resulted in the sale of over one million copies of this record by Fiedler and his Pops. In the summer of 1958 RCA honored Mr. Fiedler with a plaque commemorating both his 30th anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

General admission $2, $3 and $5. The Convention Center Box Office will be open Saturday and Sunday, 1-4 p.m. For further information call 384-1139 or 382-2012.



ARTHUR FIEDLER TO DO ROCK OF AGES COMMERCIAL

BARRE — The conductor of the Boston Pops Orchestra, Arthur Fiedler, has been signed by the Rock of Ages Corp. to be the spokesman in the company's national advertising program for 1971. He will be the spokesman in a TV commercial to be filmed in Symphony Hall, Boston.

A stereo record, "Music for Memories," recorded by the Boston Pops and produced for Rock of Ages by RCA Victor, will be offered in the commercial to qualified memorial prospects by the company's dealers.

MACON, GA.
TELEGRAPH
D. 50,500

JAN 27 1971

Concert Here To Include 'Dash of the Unexpected'

When Arthur Fiedler conducts the Atlanta Sumphony Orchestra at the Grand Opera House here Sunday afternoon, he will once again use his familiar formula for entertaining an audience: "two parts classical and semi-classical to one part popular — plus a dash of the unexpected."

The concert, third in a series the Atlanta orchestra is presenting in Macon during the season, will begin at 2:30 p.m.

The program will include Tchaikovsky's Piano Concerto No. 1 in B Flat Minor, Op. 23, featuring soloist Barry Snyder.

Other selections will be Festive Overture, Op. 96, by Shostakovitch; Dances from The Three-Cornered Hat, de Falla, and Music from the Movies, "Hello Dolly", by Herman; "Love Is A Many Splendored Thing", Fain; "Consider Yourself, Bart, and selections from "Hair", MacDermot.

According to officials of the Macon Arts Council, sponsor for the symphony series, tickets for the concert are available at the Grand Opera House box office, telephone 745-7925.

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 52,000 S. 55,

JAN 17 1971

Las Vegas Convention

Symphony Society to p

The Las Vegas Symphony Society will present Arthur Fiedler of the Boston Pops Orchestra, as guest conductor of the Las Vegas Symphony Orchestra on Sunday, January 24 at 4 p.m. in the Rotunda of the Las Vegas Convention Center.

The box office at the Convention Center will be open January 16, 23 and 24 from 1 to 4 p.m. For further information call 384-1139 or 382-2012.

In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, style and individual approach to music have made him a s familiar and beloved a feature of Boston life as Symphony Hall-where, each spring, he inaugurates the Boston Pops season. Bostonian Arthur Fiedler is more than the local boy who male good. He is the local boy who has made an indelible mark not only on the musical history of his city, but on the musical taste of millions throughout the world.

Born in Boston on December 17, 1894, Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony (no relation to Max Fiedler, onetime conductor of the BSO), and his mother was a "good amateur musician" who gave the young Arthur his first piano, and studied French and German. European manner, Fiedler says. As a young boy, I practiced the violin and piano lessons: "I was brought up in the I didn't like music more than any other kid. Practice and lessons were drudgery." When Fiedler showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre—which may account for his reputation not only as a popular conductor but as a showman par excellence.

Fiedler's formal education was obtained at the Prince Grammar School and the Boston Latin School until his father's retirement after twenty-five years in the Boston Sumphony and the family's return to their native Austria. In Vienna and later in Berlin, teen-aged Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

With the advent of World War I Fiedler returned to Boston and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued play as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments.

In 1929, after long planning and financial struggle, Mr. Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River, at the foot of Boston's Beacon Hill. The final stamp of approval was placed on Fiedler's Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the 25th anniversary of the concerts by dedicating a new "Arthur Fiedler Bridge" over the highway bordering the area.

In 1930 Fiedler was appointed the 18th conductor of Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction, the Boston Pops has become familiar to the music-minded citizens of the world. Fiedler states that the key to the great success of the Pops is: "A Strauss waltz is as good a thing of its kind as a Beethoven symphony. It's nice to eat a chunk of beef, but you want a slice of light dessert, too."

Important in making the names of Fiedler and the Boston Pops into household words has been recordings. The Boston Pops has made more records than any other orchestra. Fiedler's rediscovery of a forgotten Jacob Gade composition, "Jalousie," resulted in the sale of over one million copies of this record by Fiedler and his Pops. In the summer of 1958 RCA honored Fiedler with a plaque commemorating both his 30th anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of top American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

Married since 1942 to former Boston debutante Ellen Bottomley, Mr. and Mrs. Fiedler and their three children live in suburban Brookline. Fiedler cherishes his status as an active honorary member of the Boston Fire Department, and his car is equipped with a short wave radio and siren to keep him in constant touch with his revered fire-fighters.

In almost every city he visits, Fiedler is designated an honorary Fire Chief with appropriate badge and helmet. His collection is large, with regalia from over a hundred cities in this country and abroad. He speaks to the world through the universal language of music, and the universal appeal of the Boston Pops.

FREE PRESS
BURLINGTON, VERMONT
(M) 41,[illegible]

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LAS VEGAS, NEV.
SUN
D. 33,500 S. 3:

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D. 50,500

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According to officials of the Macon Arts Council, sponsor for the symphony series, tickets for the concert are available at the Grand Opera House box office, telephone 745-7925.

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 52,000 S. 55,

JAN 17 1971

Center site for concert

present Arthur Fiedler

FADED TEXT

65.

Point Of View

Arthur Fiedler: Brisk At 75

By DONALD FREEMAN
Copley News Service

SAN FRANCISCO — It's a wonderful life when you're Arthur Fiedler, a briskly youthful 75 and still one of the surpassing giants and genuinely beloved figures of the symphonic world.

"I don't mean to boast about my age," said the maestro, for 41 years now the conductor of the Boston Pops, "but it's a fact and I live with it. I live with it very nicely."

For his 75th birthday, last December, Fiedler was saying his family gave him a 1937 fire engine from Milford, N.H. "Ah, what a beauty she is!" raved the maestro, a fire-fighting buff and an honorary fire chief in over 200 cities. "I drive to all the fires in Boston. I keep my fire engine in my garage and I put my Lincoln out in the street."

Fiedler was leading his Boston Pops in a concert in San Francisco and it seemed fitting for Station KQED, the public TV station, to honor the maestro at a luncheon. Fiedler has just launched his "Evening at Pops" concert series for the Public Broadcasting Service, featuring such people as Peter Nero, Doc Severinsen, George Shearing, Chet Atkins.

Guitar-playing Chet Atkins from Nashville? "Absolutely," said Dr. Fiedler. "Chet Atkins is a fine artist and a true gentleman."

It is typical of Arthur Fiedler that he draws no artificially inhibiting musical boundaries. He was, for instance, the first of the classicists to praise the Beatles and to record their music. "I got a letter from one of the Beatles," Fiedler recalled gleefully. "Just a little note really. It read: 'Dear Mr. Fiedler — You've got a great band. Thanks a lot.' "

Fiedler munched on crab salad, sipped his champagne and talked with great gusto. He's a dignified-looking Bostonian with a snowy thatch of hair and a silver moustache, a dapper man in his tweed sport jacket set off by a black knit tie on his striped shirt. He looked terrific. And, apparently, he feels like several million untaxable dollars.

"It must be a healthful activity, conducting an orchestra," Fiedler said. "But the legs do go first."

"How do you stay in shape, maestro?"

"By conducting," Fiedler said, "and by walking. Conductors do seem to have a durability. One reason, I believe, is that as you conduct you perspire terribly. Conducting is like a healthful Turkish bath, beginning with the downbeat.

"From the waist up, I'm built like a prizefighter. Strong! Muscular! A conductor gets very developed in the arms and shoulders. Try waving a baton for a couple of hours and you will see what it does. But one must watch the legs. I walk a lot. I shun elevators. I don't walk up Bunker Hill or the Empire State Building but I'll always walk up four or five floors."

Conducting is, however, more than physical movement, Fiedler pointed out. It is an exercise in control.

"This is what a symphony conductor is," said Fiedler. "He's a mother hen with a hundred chicks — a mother hen that's earned a degree in psychology the hard way. To lead a symphony, to make a hundred or so musicians conform to your will in a split second with only a quick glance — there are oh, so many pitfalls. Some musicians hate conductors. Some musicians hate music.

"And if you are a guest conductor — and I have conducted all over the world — some orchestras are more difficult than others.

"The New York Philharmonic—I shall put this as diplomatically as possible — is not the untoughest orchestra to lead."

Dr. Fiedler still harbors an ambition to conduct the Duke Ellington orchestra. But one night in New Orleans he did lead Al Hirt's group. "Al Hirt had played with the Boston Pops and invited me to reciprocate," Fiedler said. "So I did. 'Take over, maestro,' Al said. I got up and I noticed he had only six musicians. 'Al,' I said, 'where are the other 89 men?' "

Fiedler said he has an 18-year-old son who leads a rock group and his own tastes have few limits. "I agree with Rossini who once said, 'All music is wonderful except the boring kind.' I like whatever's good — classics, rock, a good Sousa march, a Strauss waltz, jazz. It's all stupid snobbery, the idea that if you like Bartok you can't like Tchaikovsky, too."

Would the maestro care to rate the world's symphonies? He hesitated, then he shrugged. "The Boston Symphony, of course, the Cleveland, the New York, the Chicago, the Philadelphia — but in no order, you understand. They are like five beautiful women, each slightly different. How do you choose from five Miss Universes?"

THE POST
FRANKLIN, MASSACHUSETTS
DAILY
NOV 16 1970
New England

The Tampa Times
TAMPA, FLA.
D. 31,651
SEP 26 1970

Brahms turns them on

WASHINGTON (UPI) — Youthful peace groups have been dancing — and raising money — to the blasting strains of rock music. Now they plan to try a new approach to broaden their appeal.

They're going long-hair — Brahms, that is.

The new approach will be sounded tomorrow at an all-Brahms concert in Washington sponsored by 10 national anti-war groups. It will be called "In Concert for Peace."

THE ORGANIZERS hope it will be the forerunner of similar concerts across the country.

Mike Bialek, spokesman for the concert coordinating committee of the peace groups, says the main reason for the concert is to bring together classical music lovers, regardless of their political views, in an atmosphere of peace. Besides, of course, raising some money.

"What we'd like to do," Bialek said, "is to set up a national organization to give concerts by a variety of artists, as sort of an artists' clearing house, besides raising money.

"The people involved with this want to express their dedication to peaceful ideals through artistic means, rather than make these concerts political forums."

PROFITS WILL be used by the anti-war groups to pay off debts and, if possible, to support peace candidates and "candidates working to save the environment."

But, Bialek said, "We don't think of this as a politically-oriented event, we like to think of it as a concert for classical music lovers."

"We chose Brahms," he added, "because we found that the members of our committee and our advisory board have a mutual interest in classical music. Also, we thought an all-Brahms program would be unusual."

If the concert succeeds, the "In Concert for Peace" alliance hopes to stage other programs possibly including theatrical events as well as musical concerts, coordinating them on a national level.

"ACTUALLY, we have an existence of our own now," Bialek said. "We've had several congressmen in contact with us." He said Sen. Edward M. Kennedy, D-Mass., has promised to attend the concert at Constitution Hall.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
FEB 25 1971

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CUE
NEW YORK, N. Y.
W. 244,000
JAN 16 1971

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NEWS-TRIBUNE
WALTHAM, MASS.
(E) 16,245
DEC 19 1970

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FADED TEXT

65

Point Of View

Arthur Fiedler: Brisk At 75

By DONALD FREEMAN
Copley News Service

SAN FRANCISCO — It's a wonderful life when you're Arthur Fiedler, a briskly youthful 75 and still one of the surpassing giants and genuinely beloved figures of the symphonic world.

"I don't mean to boast about my age," said the maestro, for 41 years now the conductor of the Boston Pops, "but it's a fact and I live with it. I live with it very nicely."

For his 75th birthday, last December, Fiedler was saying his family gave him a 1937 fire engine from Milford, N.H. "Ah, what a beauty she is!" raved the maestro, a fire-fighting buff and an honorary fire chief in over 200 cities. "I drive to all the fires in Boston. I keep my fire engine in my garage and I put my Lincoln out in the street."

Fiedler was leading his Boston Pops in a concert in San Francisco and it seemed fitting for Station KQED, the public TV station, to honor the maestro at a luncheon. Fiedler has just launched his "Evening at Pops" concert series for the Public Broadcasting Service, featuring such people as Peter Nero, Doc Severinsen, George Shearing, Chet Atkins.

Guitar-playing Chet Atkins from Nashville? "Absolutely," said Dr. Fiedler. "Chet Atkins is a fine artist and a true gentleman."

It is typical of Arthur Fiedler that he draws no artificially inhibiting musical boundaries. He was, for instance, the first of the classicists to praise the Beatles and to record their music. "I got a letter from one of the Beatles," Fiedler recalled gleefully. "Just a little note really. It read: 'Dear Mr. Fiedler — You've got a great band. Thanks a lot.' "

Fiedler munched on crab salad, sipped his champagne and talked with great gusto. He's a dignified-looking Bostonian with a snowy thatch of hair and a silver moustache, a dapper man in his tweed sport jacket set off by a black knit tie on his striped shirt. He looked terrific. And, apparently, he feels like several million untaxable dollars.

"It must be a healthful activity, conducting an orchestra," Fiedler said. "But the legs do go first."

"How do you stay in shape, maestro?"

"By conducting," Fiedler said, "and by walking. Conductors do seem to have a durability. One reason, I believe, is that as you conduct you perspire terribly. Conducting is like a healthful Turkish bath, beginning with the downbeat.

"From the waist up, I'm built like a prizefighter. Strong! Muscular! A conductor gets very developed in the arms and shoulders. Try waving a baton for a couple of hours and you will see what it does. But one must watch the legs. I walk a lot. I shun elevators. I don't walk up Bunker Hill or the Empire State Building but I'll always walk up four or five floors."

Conducting is, however, more than physical movement, Fiedler pointed out. It is an exercise in control.

"This is what a symphony conductor is," said Fiedler. "He's a mother hen with a hundred chicks — a mother hen that's earned a degree in psychology the hard way. To lead a symphony, to make a hundred or so musicians conform to your will in a split second with only a quick glance — there are oh, so many pitfalls. Some musicians hate conductors. Some musicians hate music.

"And if you are a guest conductor — and I have conducted all over the world — some orchestras are more difficult than others.

"The New York Philharmonic—I shall put this as diplomatically as possible — is not the untoughest orchestra to lead."

Dr. Fiedler still harbors an ambition to conduct the Duke Ellington orchestra. But one night in New Orleans he did lead Al Hirt's group. "Al Hirt had played with the Boston Pops and invited me to reciprocate," Fiedler said. "So I did. 'Take over, maestro,' Al said. I got up and I noticed he had only six musicians. 'Al,' I said, 'where are the other 89 men?' "

Fiedler said he has an 18-year-old son who leads a rock group and his own tastes have few limits. "I agree with Rossini who once said, 'All music is wonderful except the boring kind.' I like whatever's good — classics, rock, a good Sousa march, a Strauss waltz, jazz. It's all stupid snobbery, the idea that if you like Bartok you can't like Tchaikovsky, too."

Would the maestro care to rate the world's symphonies? He hesitated, then he shrugged. "The Boston Symphony, of course, the Cleveland, the New York, the Chicago, the Philadelphia — but in no order, you understand. They are like five beautiful women, each slightly different. How do you choose from five Miss Universes?"

THE POST
FRANKLIN, MASSACHUSETTS
NOV 16 1970

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WALTHAM, MASS.
(D 15,24[illegible])

DEC 1[illegible]

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Brahms turns them on

WASHINGTON (UPI) — Youthful peace groups have been dancing — and raising money — to the blasting strains of rock music. Now they plan to try a new approach to broaden their appeal.

They're going long-hair — Brahms, that is.

The new approach will be sounded tomorrow at an all-Brahms concert in Washington sponsored by 10 national anti-war groups. It will be called "In Concert for Peace."

THE ORGANIZERS hope it will be the forerunner of similar concerts across the country.

Mike Bialek, spokesman for the concert coordinating committee of the peace groups, says the main reason for the concert is to bring together classical music lovers, regardless of their political views, in an atmosphere of peace. Besides, of course, raising some money.

"What we'd like to do," Bialek said, "is to set up a national organization to give concerts by a variety of artists, as sort of an artists' clearing house, besides raising money.

"The people involved with this want to express their dedication to peaceful ideals through artistic means, rather than make these concerts political forums."

PROFITS WILL be used by the anti-war groups to pay off debts and, if possible, to support peace candidates and "candidates working to save the environment."

But, Bialek said, "We don't think of this as a politically-oriented event, we like to think of it as a concert for classical music lovers."

"We chose Brahms," he added, "because we found that the members of our committee and our advisory board have a mutual interest in classical music. Also, we thought an all-Brahms program would be unusual."

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The Tampa Times
TAMPA, FLA.
D. 31,651
SEP 26 1970

JEWISH ADVOCATE
BOSTON, MASS
WEEKLY 2[illegible]

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R.H.: *How do you feel the past year has changed you personally?*

M.T.T.: Whew! Let me answer this way: The first time I took over the concerts in New York, I just went through it and couldn't remember very much of what happened – as I told you then. The second night, in Philadelphia, I was fine. The third night was again in New York – and suddenly on that third night it *hit* me. My God! I'm here! I'm conducting *this* orchestra in *this* music which I never really rehearsed! That was about the most frightening moment of the year.

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M.T.T.: Because it really wasn't that widely available until very recently. Also, there was this immense snobbery connected with it – the society thing with the concert hall and all that. I think we're beginning to get beyond that now. The fact that rock music, especially, has become so much more sophisticated harmonically and rhythmically, kind of leads young people much more naturally into deeper, more diverse areas of music.

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R.H.: *Do you think the Beatles' music will ever be part of regular concert programs the way Gershwin now is?*

M.T.T.: I don't think so. But it's interesting to speculate on that because, you know, when Bach was writing, there was an enormous, rich, secular, popular music of which we have virtually no record. It was just played, and not written down. Today all our popular stuff *is* recorded and available. One wonders, say in 200 years, what a music historian evaluating the second half of the 20th century will think is the most important. Will it be the superserialized works of some of our brainier people? Or will it be something like "Norwegian Wood"? Who knows?

R.H.: *What about the charge that concert halls are becoming just museums?*

M.T.T.: I *love* museums. I think it's fabulous that in the midst of our polluted atmosphere, in the midst of our throwaway society, there is some place where one can get *away* from the whole horror of day-to-day ozone counts, and where, in a reasonably calm environment, things which have deeply affected men as being beautiful *are* kept. I think the concert hall can be a museum in the best sense – exhibiting the *best* of the past, plus contemporary things of course.

R.H.: *Who do you feel is the most significant composer today under 30?*

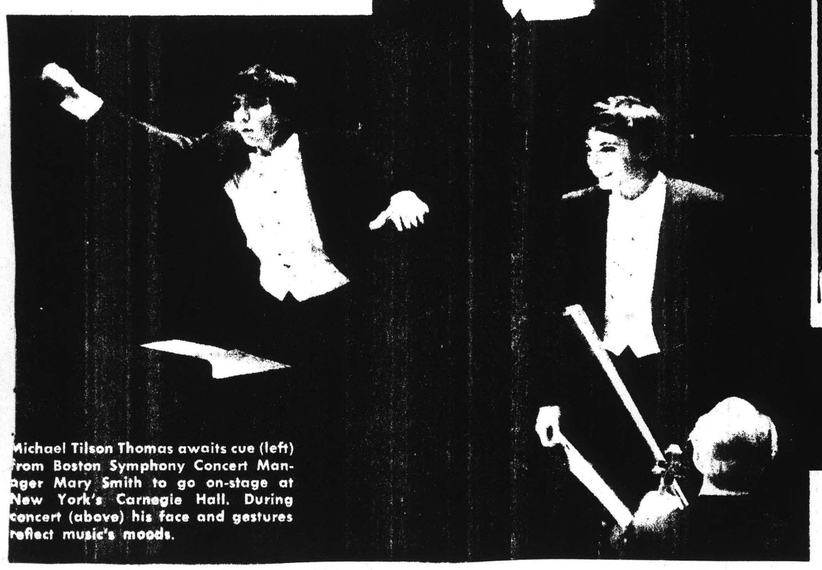
M.T.T.: Wow! What a question! First of all, the word "significant" is tough. I could change the question and say who's the composer really into something very much of his own, very much apart from the aesthetic of what music has been, and answer perhaps Steve Reich. But that's a totally different idea – totally different.

R.H.: *Is there anything you wish somebody had told you when you were 16 that you'd tell today's students?*

M.T.T.: Yes – go through much more material than you think is even possible. Don't just read the textbook, but read books all around the text. Read things in all *kinds* of different areas. Don't get bogged down. Refuse to be programmed a particular way, the way a particular text or institution *wants* you to be programmed. Keep asking: Is it really true? Is it really so? And if you have things within yourself which you feel are strong, things you feel are good, and they're different from the sense of the people around you, you *must* stick to them against all pressures, against all the disapproval, against all the oblivion you may find yourself in. You must stick because everything depends on it.

R.H.: *Like a rebel with a cause?*

M.T.T.: There are different kinds of rebellion. There's a very romantic sort where people stand up and wave a flag or shout something obscene – that's very dramatic and appealing to some. But there's another kind of much more constructive rebellion – and that's to work and *not* be worn down, to work until you're in a position to put your ideas into effect. □



Michael Tilson Thomas awaits cue (left) from Boston Symphony Concert Manager Mary Smith to go on-stage at New York's Carnegie Hall. During concert (above) his face and gestures reflect music's moods.

At concert's end, Thomas grabs towel backstage to dry off hastily before returning to acknowledge audience cheers.

Photos by Paul J. Hoeffler

Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra:

"We in the orchestra like Michael Tilson Thomas very much. He's a remarkable fellow – and he has two characteristics that young people who are as serious and gifted musically as he is don't often have: humility and a sense of humor. He's very much turned on to the whole modern scene. He's a real, engaging young American personality."

Thomas Mowrey, producer of Boston Symphony recordings for Deutsche Grammophon:

"Michael Tilson Thomas has, at 25, a tremendous musical scope – and he's busy acquiring more breadth all the time. His first recording sessions for us were remarkable in that he seemed very little interested in himself and was completely intent on the music. Yet at the same time he has charisma, pizzazz, or sex appeal – whatever you want to call what communicates to audiences – and classical music today can certainly use that sort of thing."

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

OCT 26 1970

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M.T.T.: Until my second or third year in college, I didn't want to have *anything* to do with pop music. Then, around 1962, I was in England at the beginning of the Beatles craze. I heard them do their first songs "live" on television, and I liked their things very much. That began it. I remember incredible feelings of guilt when I bought my first Beatles record. Now, of course, I'm wide open to all this music. As a matter of fact, when I listen to music for my own enjoyment – often listen to rock, jazz, or Oriental music.

R.H.: *Do you think the Beatles' music will ever be part of regular concert programs the way Gershwin now is?*

M.T.T.: I don't think so. But it's interesting to speculate on that because, you know, when Bach was writing, there was an enormous, rich, secular, popular music of which we have virtually no record. It was just played, and not written down. Today all our popular stuff *is* recorded and available. One wonders, say in 200 years, what a music historian evaluating the second half of the 20th century will think is the most important. Will it be the superserialized works of some of our brainier people? Or will it be something like "Norwegian Wood"? Who knows?

R.H.: *What about the charge that concert halls are becoming just museums?*

M.T.T.: I *love* museums. I think it's fabulous that in the midst of our polluted atmosphere, in the midst of our throwaway society, there is some place where one can get *away* from the whole horror of day-to-day ozone counts, and where, in a reasonably calm environment, things which have deeply affected men as being beautiful *are* kept. I think the concert hall can be a museum in the best sense – exhibiting the *best* of the past, plus contemporary things of course.

R.H.: *Who do you feel is the most significant composer today under 30?*

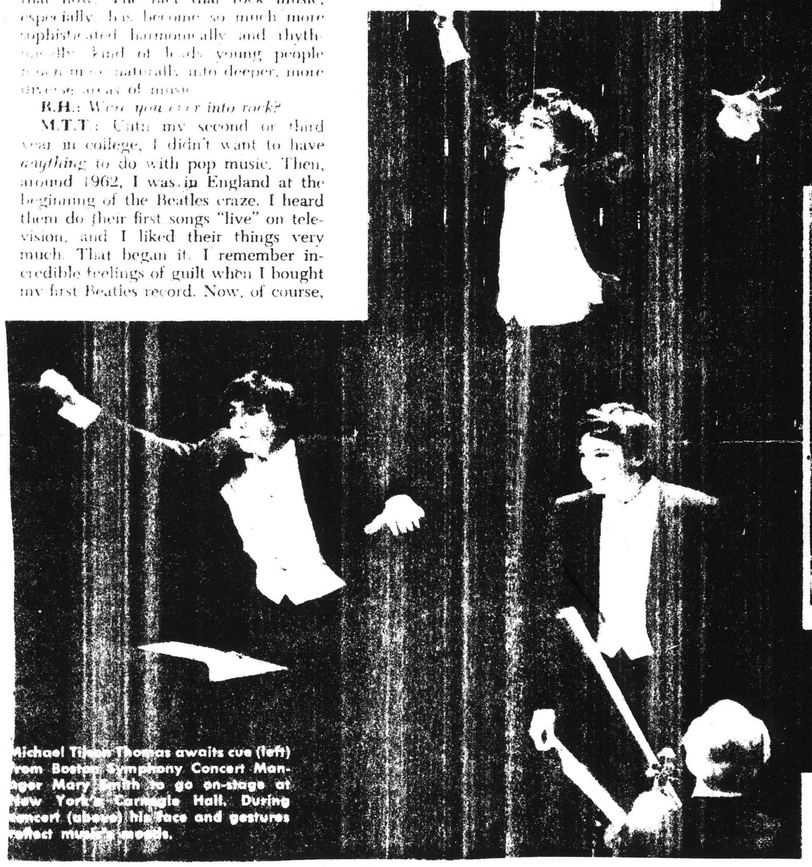
M.T.T.: Wow! What a question! First of all, the word "significant" is tough. I could change the question and say who's the composer really into something very much of his own, very much apart from the aesthetic of what music has been, and answer perhaps Steve Reich. But that's a totally different idea – totally different.

R.H.: *Is there anything you wish somebody had told you when you were 16 that you'd tell today's students?*

M.T.T.: Yes – go through much more material than you think is even possible. Don't just read the textbook, but read books all around the text. Read things in all *kinds* of different areas. Don't get bogged down. Refuse to be programmed a particular way, the way a particular text or institution *wants* you to be programmed. Keep asking: Is it really true? Is it really so? And if you have things within yourself which you feel are strong, things you feel are good, and they're different from the sense of the people around you, you ***must*** stick to them against all pressures, against all the disapproval, against all the oblivion you may find yourself in. You must stick because everything depends on it.

R.H.: *Like a rebel with a cause?*

M.T.T.: There are different kinds of rebellion. There's a very romantic sort where people stand up and wave a flag or shout something obscene – that's very dramatic and appealing to some. But there's another kind of much more constructive rebellion – and that's to work and *not* be worn down, to work until you're in a position to put your ideas into effect. □



Michael Tilson Thomas awaits cue (left) from Boston Symphony Concert Manager Marvin Rich to go on-stage at New York's Carnegie Hall. During concert (above) his face and gestures reflect music's moods.

At concert's end, Thomas grabs towel backstage to dry off hastily before returning to acknowledge audience cheers.

Photos by Paul J. Hoeffler

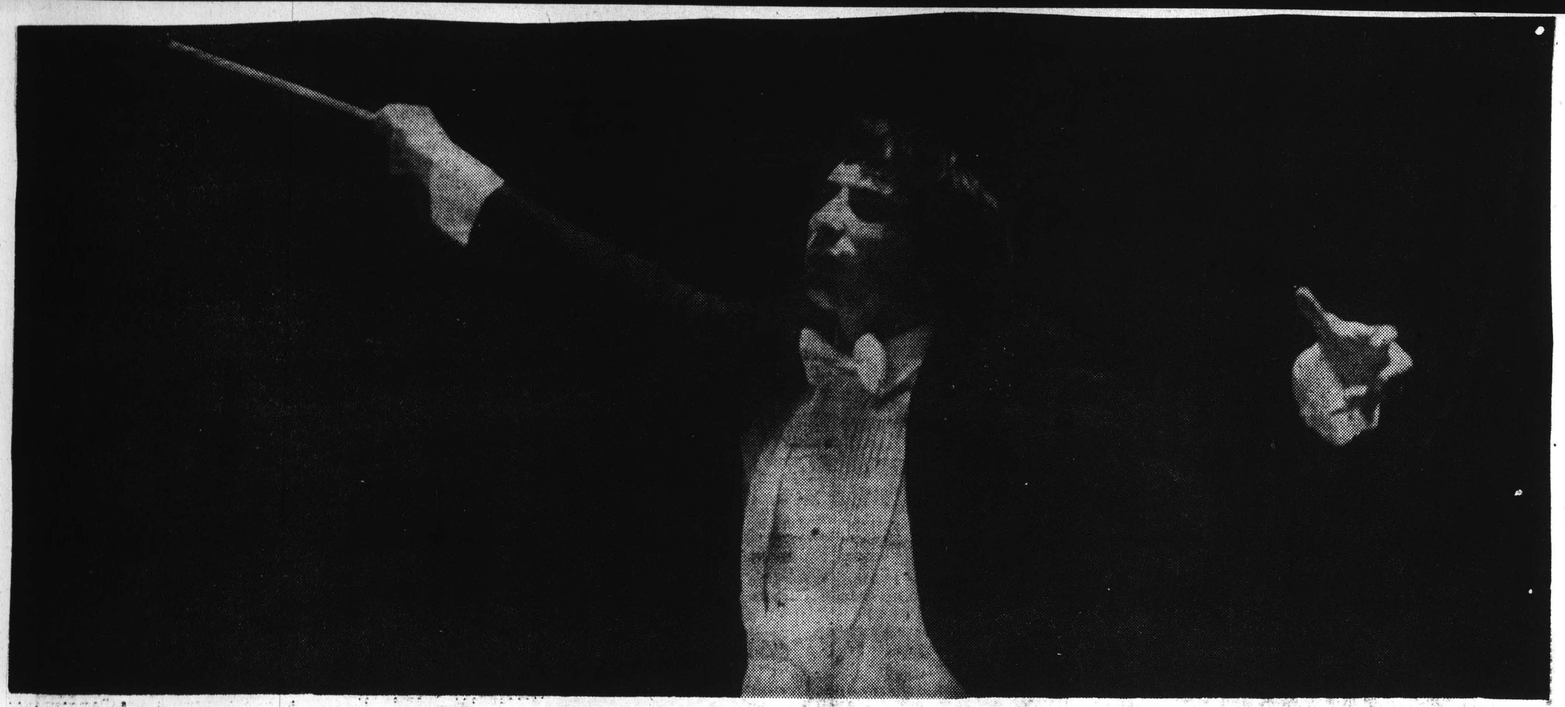
Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra:

"We like the orchestra like Michael Tilson Thomas very much. He's a remarkable fellow – and he has two characteristics that young people who are as serious and gifted musically as he is don't often have: humility and a sense of humor. He's very much turned on to the whole modern scene. He's a real, engaging young American personality."

Thomas Mowrey, producer of Boston Symphony recordings for Deutsche Grammophon:

"Michael Tilson Thomas has, at 25, a tremendous musical scope – and he's busy acquiring more breadth all the time. His first recording sessions for us were remarkable in that he seemed very little interested in himself and was completely intent on the music. Yet at the same time he has charisma, pizzazz, or sex appeal – whatever you want to call what communicates to audiences – and classical music today can certainly use that sort of thing."

THE HARTFORD TIMES
JANUARY 10, 1971



REMARKS THAT HE'S THE NEXT BERNSTEIN BRING A SMILE TO 26-YEAR OLD THOMAS

Upbeat Conductor — Michail Tilson Thomas

MICHAEL TILSON THOMAS, young associate conductor of the Boston Symphony Orchestra will lead the Bostonians in a concert at the Bushnell this Tuesday. Curtain time is at 8:15 p.m.

By RUTHANNE DEVLIN
Times Staff Writer

BOSTON — At age 26, Michael Tilson Thomas seems to have the world tucked in his back pocket. His dizzyingly swift climb to fame after he replaced ailing conductor William Steinberg mid-concert is already well on its way to becoming a musical legend. "Cosmopolitan" magazine named him one of the year's most eligible bachelors. Fashionable ladies dote on him and musical journalists know a good interview subject when they see him.

But for all this, Thomas is disturbed when people insist he is a musical "prodigy."

"Prodigy! I'm no prodigy. Who ever heard of a prodigy starting music at age ten?"

If not a prodigy, then at least prodigious. His parents started him in piano lessons out of fear that with his natural talent he would never learn to read music. He entered the University of Southern California as a music major at age 18 with advanced standing, took graduate courses before his freshman ones, and in a year was conductor and piano soloist with the Young Musicians Foundation Debut Orchestra.

Meanwhile he was studying for three years in Piatigorsky's master classes, organizing his own groups, and conducting premieres of works by Stravinsky, Pierre Boulez, Stockhausen, Lukas Foss and Ingolf Dahl. In 1966 he found time to be assistant conductor to Boulez during the Bayreuth Festival and the Ojai Festival a year later.

These accomplishments plus a practical use of five languages, a natural ear for dialects and several years' study of inorganic chemistry and crystallography preceded the event which even today he can't believe really happened — his abrupt introduction as replacement for Steinberg during the concert at Philharmonic Hall, Lincoln Center in New York Oct. 22, 1969.

"It was a good concert," the 26-year-old reminisced. "It's all so very mysterious to me now, and I remember so little about that night. Now, when I go out someplace these days and see one of my records in a store window, I'm floored!"

Thomas finished the rest of the Boston Symphony's tour as Steinberg's replacement, more than 30 concerts in all. Then at the beginning of last summer's Tanglewood Festival season, he was named Associate Conductor, the first man to hold the position since Richard Burgin.

On the podium, Thomas is an imaginative, energetic conductor who makes dramatic passes at the orchestra with his hands or baton. He happily admits being in Leonard Bernstein's debt for his "free and open approach" to conducting, but adds he is integrating his new freedom with old principles he has learned.

Inevitably, because he exhorts, cajoles, weaves and viscerally fires the orchestra to performances, he has drawn the expected charge of "acting."

"One of the most important things a musician ever said to me was that a conductor had to act all the time — but for the orchestra, not the audience," Thomas explained. "He must be able to get people who have been sitting there night after night playing the same music for the umpteenth time to really want to play it. If you can get them 'up' for every performance by dramatizing the music, then I'm all for it."

Another sort of acting — the legitimate stage or, better yet, movies — appeals to the Hollywood-born conductor. A recurring fantasy is to take an important role in a movie, perhaps one directed by his famous father, director-producer Ted Thomas.

"I grew up surrounded by actors, so if I conduct dramatically it's no surprise. When I get stuck or bogged down in music or the business of music, I try to think of it as theater or just a performing art and it becomes less problemmatic.

"Really, a conductor is like a director," he continued with enthusiasm. "He questions what pacings should be, faster or slower, then the level and balance. Some times conductors can get so wrapped up i asking 'is it musical?' or the other tenuou esthetics they become paralyzed. I try t remember 'let's put it together and g the show on the road'!"

The desire for stage dramatics laughingly dismisses as answering a genet demand. In addition to his film-maki father, Thomas is grandson to Boris a Bessie Thomashevsky, founders of t American Yiddish theater, and cousin actor Paul Muni.

During last summer, the young c ductor's boyishness, engaging person and musical acumen evoked the nickn "MT-squared" from the students at Ta wood. Dressed casually, the six-foot-one conductor with penetrating blue-grey and dark brown hair blends unobtrus with students.

(Continued on Page 16C)

Michael Tilson Thomas

(Continued from Page 14C)

Before the Boston Symphony, however, the boyishness gives way to the professional musician. He has the respect of his instrumentalists and, reportedly, an almost uncanny knack for programming works, many of them contemporary.

"I'm not at all afraid of contemporary or electronic music," said Thomas. "I'm about as progressive as I want to be in my programming now, and there are composers I like very much who are not appreciated by the average listener yet."

Thomas disagrees with the premise that today's composers are untouchably far ahead of their time. Rather, he believes audiences are behind times, totally unfamiliar with the new music or judging it from the wrong perspectives.

"It's very interesting that some of the most avant-garde composers are a hit now with the teenage record world," Thomas pointed out. "A piece like 'Gesang der Junglinge' by Stockhausen is an enormous seller. It's just a matter of time . . ."

A glimpse of the enterprising conductor's attitude toward his new fame and responsibilities can be seen in the "green room" at Symphony Hall in Boston. The room has dignified appointments. Deep Persian rug, landscape of apple trees by the American Impressionist Enneking, still lite of fruit and flowers over the mantlepiece, and in the middle of the room a Baldwin with a small plate of pastries on it.

A huge, grey striped cardboard cut-out of a Cheshire cat, a la Lewis Caroll smile, rests on the mantlepiece and beams mockingly at everyone in the room.

"That's my Thomas cat," Michael Thomas said. "It was given to me by some friends in Los Angeles, and I love it so much. I think that's just the way the world is. When I come in here he smiles at me and I think, 'that's right'."

Doesn't that type of cat disappear tail first, we asked.

". . . until only the smile is left," Thomas completed with a grin of his own. "It's caudalocephalous instead of cephalocaudal, you understand."

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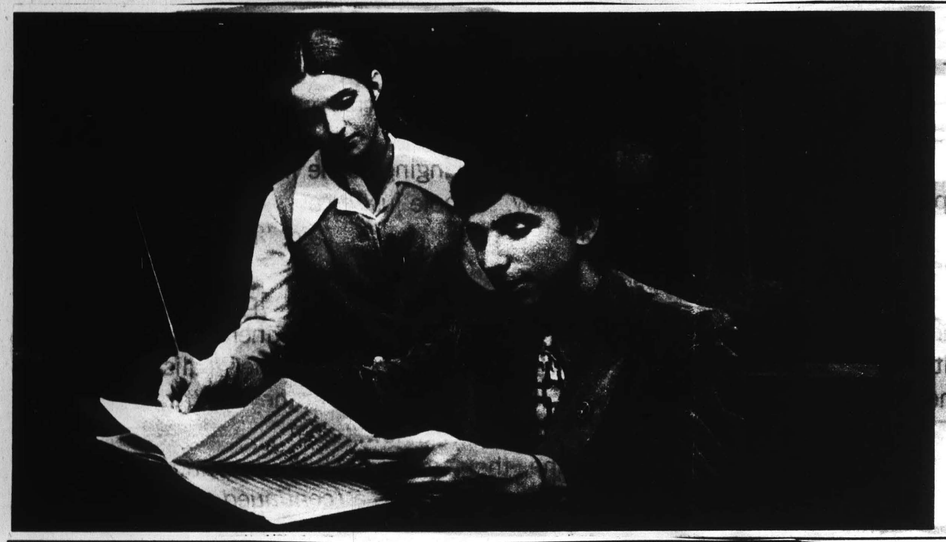

MICHAEL TILSON THOMAS

ASSOCIATE CONDUCTOR, BOSTON SYMPHONY ORCHESTRA

"Music is an enormously liberating experience"

How does one address a boyish twenty-six-year-old associate conductor of the Boston Symphony? I didn't want to get too familiar by calling him "Michael," but "Mr. Thomas" seemed much too formal for a near-contemporary of mine.

I worried about this as I sat in the backstage office of Philharmonic Hall at Lincoln Center in New York waiting to meet him. Suddenly, a thin young man in a gray suede jacket with a "Music for Peace" button on the lapel was shaking my hand. He knew about Interlochen Music Camp and the Academy, and asked me if I had ever been to Tanglewood, the famous Massachusetts summer music center, where he had conducted last year. I hadn't, but that didn't seem to matter. His warm, sincere interest put me immediately at ease. I decided to avoid calling him by name.

By the time we had gone two floors in the elevator, we were like old friends. Heading toward the greenroom, where we were to have the interview, he suddenly veered off in the opposite direction, beckoning me to follow. Strains of Tchaikovsky became more emphatic as he led me into a small observation booth from which we could see Leonard Bernstein rehearsing the New York Philharmonic. I stood awed for several moments and then remembered that my companion was also a conductor *(continued on page 122)*

MICHELLE MAKARSKI, 16, of Hamtramck, Michigan, is concertmistress of the orchestra at the Interlochen Arts Academy, where she's a junior. She is considered one of the most brilliant young violinists ever enrolled there. She hopes to go on to study liberal arts as well as music at the University of Michigan.

BFP021902-2/19/71-BUFFALO,NY-With these hands 26 year old Micheal Thomas will conduct the Buffalo Philharmonic.Appointed 2/19,Thomas is also associate conductor of the Boston Symphony Orchestra. UPI-TWL-PHOTO rb/rb

MICHAEL TILSON THOMAS

continued from page 97

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Comfortably ensconced in the greenroom, which was rather like a formal living room with piano, couch, wall tapestries and antique chests, I plunged into my first question. "How did you ever achieve so much so young?"

"I was born into a theatrical family in Hollywood, California. When I was a small child, I used to listen a lot to my parents' phonograph records, which were mainly classical. I began to play those pieces by ear on the piano. When I was ten I started formal lessons.

"Until I was eighteen I wavered between science and music as a career. But I found myself drawn toward becoming a performer. I remember one experience when I was about thirteen. I had learned to play the oboe and was in the orchestra at a summer camp. It was the first time we had played a piece through without stopping. I had an incredible feeling of exhilaration—a moment when what was just a dead piece of paper suddenly became alive and exciting. I think that was the kind of thing that drew me."

Michael attended the University of Southern California simultaneously with his last two years of high school and won the "outstanding student" award at his college graduation in 1964.

His brilliance, though, took its toll in personal relationships, at least in his early years. "I was very much alone in high school," he admitted, "because my interests and the work I was doing set me apart from the others. But I think it's important, if you feel there's something you want to do and can do, to have the courage to pursue it."

His unusual activities included conducting orchestras, appearing as a pianist in Los Angeles and other cities, working with celebrated musicians like Erich Leinsdorf and Pierre Boulez. Along the way he collected numerous awards and honors which culminated in his appointment as assistant conductor of the Boston Symphony.

But his biggest break came just a month later, in October 1969, when he was called upon in mid-concert at Lincoln Center in New York to replace conductor William Steinberg who had suddenly become ill. Thomas was immediately hailed a success. The *New York Times* wrote: "He knows his business and we shall be hearing from him again." The prophecy had not long to wait. Because of Steinberg's continuing illness, the young assistant was asked to take over the season's thirty-four remaining concerts and several recording sessions. His title was changed to Associate, he won national acclaim and this *(continued on page 124)* year he will go on a European tour with the orchestra.

To my many questions on musical issues, his answers were quick and stimulating.

How would he change music education? "I'd abandon the entire current format and have a course like 'hearing', for example, dealing with many kinds of music and textures—to teach people who are not musicians how to listen, how to get into the sound world. That's so much more important than learning Bach had twenty children."

What will concerts of the future be like? "Much less formal. Not necessarily in big concert halls. More variety in programs, more different kinds of ensembles. I hope the stodgy aspect of the symphony will vanish. Music, if you really involve yourself, is enormously liberating."

What about electronic music? "Great. Definitely here to stay. A valid, often profound art form."

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SEVENTEEN
NEW YORK, N. Y.
MONTHLY 1,362,000

JAN 1971

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continued from page 97

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Music/Alan Rich

TILSON THOMAS TO THE RESCUE

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NEW YORK MAGAZINE
NEW YORK, N. Y.
W. - CIRC. N

FEB 1 1971

I haven't written very much about the new phenomenon known as Michael Tilson Thomas, for two reasons. One is that there just isn't enough space on this one page to chronicle all my evening activities (even the musical ones) during a busy season. The other is a slight reticence that I seem to be acquiring—mostly from experience—to treat every arrival on the scene as the herald of a new era.

But after Thomas' recent week of concerts here with the Boston Symphony and a quick but exhilarating get-acquainted lunch, I guess it's time to add my small voice to the cheers of the many. He's good, this handsome, cocky, maybe-genius kid; his talents are solid and genuine, and the ideas he has for putting on concerts can do tremendous good in restoring some measure of excitement to the sometimes-stifling process of symphony-going. It would be foolish to claim that he, or any other single person, can save the symphony orchestra from its present moribund condition. But even if he can give the institution the same sort of 20-year reprieve that Leonard Bernstein did when he first rocketed to stardom, that would be something.

Comparisons with Bernstein are, of course, inevitable. Thomas was about the same age as Bernstein was when the Cinderella thing hit, and the circumstances were practically identical. But Thomas got an even better break, since the ailing conductor he had to replace (William Steinberg) missed most of a season, so that Thomas had that time to learn what conducting a major symphony orchestra was all about. The Boston Symphony has had a long tradition for granting its assistant conductor plenty of exposure. When I was growing up in Boston the post was held by the orchestra's concertmaster, Richard Burgin, who grew into one of the most eloquent and satisfying conductors of his time.

The major difference between Thomas today and Bernstein in 1943, however, is that nobody in those days questioned the idea that symphony programs as they were then constituted were anything less than sublime. Now, people do. The symphonic sound—

that is, the sound of the orchestra as is was used from 1800 to about 1920—is in everybody's ears; we hear it somewhere or other for the major part of every day, and we're getting sick of it. The record industry has revealed to millions of people the fact that music contains other sounds as well. Thomas has the good sense to realize that if the orchestra is going to survive there has to be a greater variety of sound at a concert, to say nothing of style, than there was in the past.

He talked about a program he had done recently in Boston; I wish he had done it here. It had such things in the first half as a piece of thirteenth-century polyphony by Perotinus, done by a chorus and small instrumental ensemble with a certain amount of amplification used to adapt the complex designs of the music to Symphony Hall. Then there was a piece for seven instruments by Lou Harrison, and something-or-other by Stockhausen involving electronic sounds. After the intermission he conducted the Third Symphony of Schumann—a piece as mired in the symphonic sound as you can find. "You just wouldn't believe how fresh and new it sounded," he exulted. I *would* believe it.

His concert here a couple of weeks ago had a similar format: some little orchestral pieces by Webern, then the Bach Third *Brandenburg* played by only nine strings (in Koussevitzky's day they used to bring in *extra* strings for this kind of thing), a lively but rather old-fashioned piece by Ingolf Dahl for saxophone and wind band and then, after the intermission, Debussy's *Images* as the one concession to the repertory. The quality of Thomas' performances made the music sound tremendously fresh, but the marvelous layout of the program contributed even more to this effect.

Like anything else, this kind of programming could become a gimmick in time. Young conductors who are trained in the symphonic repertory are not necessarily ready to handle Perotinus or Stockhausen. Thomas, however, is. He has had a thorough training in the entire sweep of musical styles at one of the best liberal-arts-oriented music schools in the country, the University of Southern California. This is exactly the kind of training our future generation of conductors will need if they expect to join in this process of resuscitating our orchestras.

The best thing that could have happened to Beethoven for his birthday, Thomas told me, would have been to declare a three-year moratorium on performing his music. That way, the revival of the Fifth Symphony in say, 1973 could have had tremendous impact. This idea is, of course, thoroughly impractical in terms of present-day realities.

Or is it? Talking to—or, rather, being talked at by—Thomas, the realization hits one that the potentialities of the symphony orchestra have only begun to be explored by conductors in the last 200 years. This great, lumbering aggregation of talent could be better regarded as a *source* of music, rather than a single *instrument* for music. A fantastic repertory of music exists for almost every conceivable combination of single instruments, and most of it is sadly underprogrammed in our halls. One reason for the success of the Chamber Music Society at Tully Hall is its revival of some of the great out-of-the-way chamber works. If this kind of repertory could also engage the talents of a man like Thomas, and the whole generation of conductors, the benefit to our ears would be enormous. The alternative—this week's all-Tchaikovsky program and next week's—is sad to contemplate. ■

CHRISTIAN SCIENCE MONITOR
FEBRUARY 24, 1971

Thomas off to Buffalo in conductorial shuffle

By Louis Snyder

With the announcement last week of his engagement as music director of the Buffalo Philharmonic, Michael Tilson Thomas is one declared winner in the newest game of musical chairs. The latest flurry was started recently when the Pittsburgh Symphony announced that William Steinberg, its lifetime music director (and also music director of the BSO since 1969) would make himself available there for increasing periods of time because of the expanding activities of the orchestra. Mr. Steinberg himself indicated that he would not be able to renew his contract as music director in Boston at its expiration in the spring of 1972, although he would be willing to retain his connection as "senior conductor and music advisor."

Although Mr. Thomas is still in his 20's, he inevitably joined the lists of successors to Mr. Steinberg, hastily drawn by prognosticators, because of his dramatic and successful takeover in midseason last year when Mr. Steinberg became ill. Mr. Thomas's promotion by the BSO from assistant to associate conductor, his increased conducting schedule during the current season, his identification with the orchestra on its new Deutsche Grammophon recordings, and the assignment to him of five concerts on the European tour in April would seem to have made him a leading contender.

The fact that important orchestra conductors, like hit show tickets, must be booked well in advance lends added zest to this game of second guessing. By mutual agreement between Buffalo and Boston, Mr. Thomas will retain his position as associate conductor with the latter orchestra for an unspecified time. His contract in Buffalo is initially for two years.

The Boston Symphony's trustees have not yet announced a decision with regard to Mr. Steinberg's future with the orchestra after the spring of 1972, nor are they obliged to announce his successor immediately. Meanwhile, Mr. Thomas is venturing forth with their good wishes, and in the words of BSO president Talcott M. Banks: "We are pleased that by the arrangement we have made with the Philharmonic, our Associate Conductor can serve them without reducing his responsibilities or concert schedule in Boston and Tanglewood." Which covers a multitude of possibilities.

By Paul Buck Hoeffler

Michael Tilson Thomas

The young associate conductor of the Boston Symphony will retain that post when he becomes music director of the Buffalo Philharmonic Orchestra at the beginning of the 1971-72 season.

Music/Alan Rich

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FEB 1 1971

I haven't written very much about the new phenomenon known as Michael Tilson Thomas, for two reasons. One is that there just isn't enough space on this one page to chronicle all my evening activities (even the musical ones) during a busy season. The other is a slight reticence that I seem to be acquiring—mostly from experience—to treat every arrival on the scene as the herald of a new era.

But after Thomas' recent week of concerts here with the Boston Symphony and a quick but exhilarating get-acquainted lunch, I guess it's time to add my small voice to the cheers of the many. He's good, this handsome, cocky, maybe-genius kid; his talents are solid and genuine, and the ideas he has for putting on concerts can do tremendous good in restoring some measure of excitement to the sometimes-stifling process of symphony-going. It would be foolish to claim that he, or any other single person, can save the symphony orchestra from its present moribund condition. But even if he can give the institution the same sort of 20-year reprieve that Leonard Bernstein did when he first rocketed to stardom, that would be something.

Comparisons with Bernstein are, of course, inevitable. Thomas was about the same age as Bernstein was when the Cinderella thing hit, and the circumstances were practically identical. But Thomas got an even better break, since the ailing conductor he had to replace (William Steinberg) missed most of a season, so that Thomas had that time to learn what conducting a major symphony orchestra was all about. The Boston Symphony has had a long tradition for granting its assistant conductor plenty of exposure. When I was growing up in Boston the post was held by the orchestra's concertmaster, Richard Burgin, who grew into one of the most eloquent and satisfying conductors of his time.

The major difference between Thomas today and Bernstein in 1943, however, is that nobody in those days questioned the idea that symphony programs as they were then constituted were anything less than sublime. Now, people do. The symphonic sound—

that is, the sound of the orchestra as is was used from 1800 to about 1920—is in everybody's ears; we hear it somewhere or other for the major part of every day, and we're getting sick of it. The record industry has revealed to millions of people the fact that music contains other sounds as well. Thomas has the good sense to realize that if the orchestra is going to survive there has to be a greater variety of sound at a concert, to say nothing of style, than there was in the past.

He talked about a program he had done recently in Boston; I wish he had done it here. It had such things in the first half as a piece of thirteenth-century polyphony by Perotinus, done by a chorus and small instrumental ensemble with a certain amount of amplification used to adapt the complex designs of the music to Symphony Hall. Then there was a piece for seven instruments by Lou Harrison, and something-or-other by Stockhausen involving electronic sounds. After the intermission he conducted the Third Symphony of Schumann—a piece as mired in the symphonic sound as you can find. "You just wouldn't believe how fresh and new it sounded," he exulted. I *would* believe it.

His concert here a couple of weeks ago had a similar format: some little orchestral pieces by Webern, then the Bach Third *Brandenburg* played by only nine strings (in Koussevitzky's day they used to bring in *extra* strings for this kind of thing), a lively but rather old-fashioned piece by Ingolf Dahl for saxophone and wind band and then, after the intermission, Debussy's *Images* as the one concession to the repertory. The quality of Thomas' performances made the music sound tremendously fresh, but the marvelous layout of the program contributed even more to this effect.

Like anything else, this kind of programming could become a gimmick in time. Young conductors who are trained in the symphonic repertory are not necessarily ready to handle Perotinus or Stockhausen. Thomas, however, is. He has had a thorough training in the entire sweep of musical styles at one of the best liberal-arts-oriented music schools in the country, the University of Southern California. This is exactly the kind of training our future generation of conductors will need if they expect to join in this process of resuscitating our orchestras.

The best thing that could have happened to Beethoven for his birthday, Thomas told me, would have been to declare a three-year moratorium on performing his music. That way, the revival of the Fifth Symphony in say, 1973 could have had tremendous impact. This idea is, of course, thoroughly impractical in terms of present-day realities.

Or is it? Talking to—or, rather, being talked at by—Thomas, the realization hits one that the potentialities of the symphony orchestra have only begun to be explored by conductors in the last 200 years. This great, lumbering aggregation of talent could be better regarded as a *source* of music, rather than a single *instrument* for music. A fantastic repertory of music exists for almost every conceivable combination of single instruments, and most of it is sadly underprogrammed in our halls. One reason for the success of the Chamber Music Society at Tully Hall is its revival of some of the great out-of-the-way chamber works. If this kind of repertory could also engage the talents of a man like Thomas, and the whole generation of conductors, the benefit to our ears would be enormous. The alternative—this week's all-Tchaikovsky program and next week's—is sad to contemplate. ■

CHRISTIAN SCIENCE MONITOR
FEBRUARY 24, 1971

Thomas off to Buffalo in conductorial shuffle

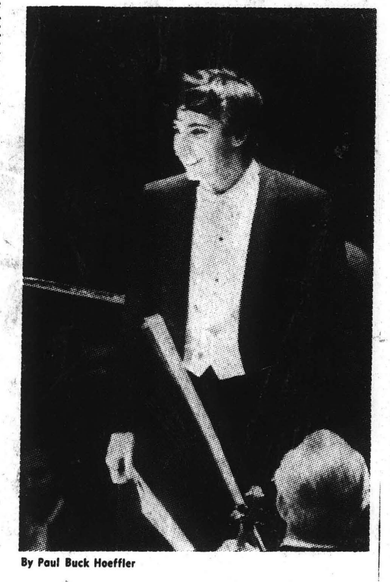
By Louis Snyder

With the announcement last week of his engagement as music director of the Buffalo Philharmonic, Michael Tilson Thomas is one declared winner in the newest game of musical chairs. The latest flurry was started recently when the Pittsburgh Symphony announced that William Steinberg, its lifetime music director (and also music director of the BSO since 1969) would make himself available there for increasing periods of time because of the expanding activities of the orchestra. Mr. Steinberg himself indicated that he would not be able to renew his contract as music director in Boston at its expiration in the spring of 1972, although he would be willing to retain his connection as "senior conductor and music advisor."

Although Mr. Thomas is still in his 20's, he inevitably joined the lists of successors to Mr. Steinberg, hastily drawn by prognosticators, because of his dramatic and successful takeover in midseason last year when Mr. Steinberg became ill. Mr. Thomas's promotion by the BSO from assistant to associate conductor, his increased conducting schedule during the current season, his identification with the orchestra on its new Deutsche Grammophon recordings, and the assignment to him of five concerts on the European tour in April would seem to have made him a leading contender.

The fact that important orchestra conductors, like hit show tickets, must be booked well in advance lends added zest to this game of second guessing. By mutual agreement between Buffalo and Boston, Mr. Thomas will retain his position as associate conductor with the latter orchestra for an unspecified time. His contract in Buffalo is initially for two years.

The Boston Symphony's trustees have not yet announced a decision with regard to Mr. Steinberg's future with the orchestra after the spring of 1972, nor are they obliged to announce his successor immediately. Meanwhile, Mr. Thomas is venturing forth with their good wishes, and in the words of BSO president Talcott M. Banks: "We are pleased that by the arrangement we have made with the Philharmonic, our Associate Conductor can serve them without reducing his responsibilities or concert schedule in Boston and Tanglewood." Which covers a multitude of possibilities.



By Paul Buck Hoeffler

Michael Tilson Thomas

The young associate conductor of the Boston Symphony will retain that post when he becomes music director of the Buffalo Philharmonic Orchestra at the beginning of the 1971-72 season.

70

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,810 SUN. 59,039

DEC 27 1970

Byron Belt on the arts

A major talent surfaces early

By BYRON BELT

Michael Tilson Thomas, the brilliant, young associate conductor of the Boston Symphony Orchestra, was recently acclaimed by the prestigious "Musical America" annual as "Musician of the Year." Since this final column for 1970 had long been blocked out for our own similar pronouncement we can only welcome the older journal's recognition as confirmation, if any were needed, of the astonishing rise of America's newest conducting wonder.

A bare quarter-of-a-century old, Thomas rose to the top of his profession at so early an age thanks to the two necessary ingredients for skyrocketing acclaim — talent and a major "break."

Thomas got a major unexpected opportunity when he was assistant conductor of the Boston Symphony and replaced indisposed music director William Steinberg midway through a concert at Lincoln Center.

Born of a theatrical family of almost legendary importance in turn-of-the-century Yiddish theater, Thomas began his studies at 10. Speeded up training in high school led to work at the University of Southern California with Ingolf Dahl and John Crown. Conducting and chamber music experiences were combined, for the piano was the solo instrument which dominated his early career.

Perhaps the most significant early opportunity was to serve as assistant to Pierre Boulez in 1966 at Bayreuth and the following year at the Ojai Festival which he himself then directed the following two seasons.

During the 1968 Tanglewood Festival season, musicians began to advise seeing Thomas in action, but our first encounter came the next summer, when he assisted in the preparation of Erich Leinsdorf's superb performance of Berg's "Wozzeck."

In the summer of 1969, Thomas was named assistant conductor for the Bos-

Byron Belt

ton Symphony, and it was on October 22 of that year that he replaced the indisposed music director and assumed command of more than 30 concerts in Boston and on the road.

A major fruit of the concerts Thomas directed were performances of one of the little known classics of American symphonic composition, the stupendous "Sun-Treader" of Carl Ruggles. After striking success with the work in Boston and New York City, Thomas included the exciting music by one of our great creative iconoclasts, on the first record made by the Boston Symphony under its new contract with Deutsche Grammophon Gesellshaft.

Browning's stirring lines in tribute to Shelley, "Sun-Treader, light and life be thine forever," provided the poetic inspiration for one of the most propulsive and explosive musical quarter hours imaginable. The craggy Ruggles genius created a work both heroic and challenging an orchestral burst of radiance altogether overwhelming.

When Thomas first conducted "Sun-treader" in Carnegie Hall, the audience response was enthusiastic. Sensing perhaps that the crowd was more impressed with the performance than the music, the young maestro picked up the score and held it aloft in triumph. It was a great night for Ruggles, who, at 94, has yet to hear his score in live concert.

When listening to that performance of "Sun-treader," he never dreamed that its surging power could be captured on a disc. DGG, however, knew better. On their stereo record, the engineers have realized full spectrum of the spectacular sonics of the Boston Symphony at its imposing best and done so on surfaces as smooth as silk.

BEST BET

"Hansel and Gretel" will be shown tonight on Channel 13 at 10 p.m. The Englebert Humperdinck opera may gain a wider audience than usual because many of today's generation think of the composer's name in connection with a popular singer.

"Hansel and Gretel," composed in 1895, deserves a large audience because the score is extremely melodic and appealing, and the production by the Canadian Broadcasting Corp., is generally worthy of the opera.

In spite of a few un-theatrical devices, such as showing the orchestra in concert setting for the long overture and various interludes, the show moves smoothly, with fanciful sets and costumes and a few clever electronic tricks to amuse the kiddies of all ages.

The Grimm fairy tale of the children who outwit the witch who tries to turn them into gingerbread is amiable enough, and Humperdinck's music ranges from Wagnerian splendors to more folk-like tunes.

The Candian cast is headed by Maureen Forrester, whose witch is a bit more campy than wicked, and Judith Forst and Christine Anton as Hansel and Gretel. Cornelis Opthof is the father, and Arlene Meadows is particularly impressive as the mother. The musical direction by Mario Bernardi is excellent, and the production, ballet and other visual credits are good enough to assure two hours of solid entertainment.

Someone should be scolded for placing "Hansel and Gretel" at so late an hour locally. An early re-run at an earlier hour is very much in order!

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

FEB 19 1971

New England Newsclip

Buffalo Philharmonic taps Michael T. Thomas of BSO

BUFFALO (AP) — The Buffalo Philharmonic Orchestra Society called a news conference today to announce the appointment of Michael Tilson Thomas, 26-year-old associate conductor of the Boston Symphony, as the Buffalo orchestra's part-time permanent conductor.

Thomas, who has been associated with the Boston Symphony since May 1969, had been considered heir-apparent to the Boston orchestra's conductor, 71-year-old William Steinberg, who last week announced he is retiring.

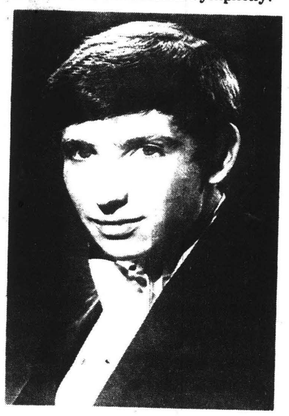
Leon H. Lowenthal, president of the Buffalo Philharmonic Orchestra Society, said Thomas and the society had reached "a tentative verbal agreement" and that "Mr. Thomas is in Buffalo now to sign a contract." The salary was not disclosed.

Melvin Strauss has been conductor-in-residence of the 87-piece Buffalo orchestra since Lukas Foss stepped down last year. Foss has remained as principal visiting conductor.

Thomas will divide his time between Boston and Buffalo but is expected to conduct from 12 to 20 of the Buffalo orchestra's 28 concerts next season. The appointment is effective in October.

The young conductor is a native of Hollywood, Calif., and is a member of a theater family, the Thomashefskys. He was graduated from the University of Southern California.

Thomas, considered a brilliant innovator and full of vitality, was a conducting fellow at Tanglewood in Massachusetts in 1968, when he won the Koussevitzky Prize, named for the late conductor of the Boston Symphony.



Michael Tilson Thomas

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

FEB 22 1971

Thomas Will Head Buffalo Philharmonic

Michael Tilson Thomas, the 26-year-old associate conductor of the Boston Symphony, has been appointed music director of the Buffalo Philharmonic effective with the beginning of the 1971-72 season.

Mr. Thomas will continue in his post with the Boston Symphony, which he joined as assistant conductor in 1969. Following a mid-concert substitution for William Steinberg at Philharmonic Hall when the latter became ill. Mr. Thomas conducted the Boston Symphony in more than 30 concerts during his first season with it. He was named associate conductor in 1970.

The Buffalo Philharmonic has been without a music director since Lukas Foss resigned in 1970.

The Sunday Star-Ledger
NEWARK, N. J.
SUN. 416,248

DEC 27 1970

Thomas at 25: Talent beyond years

Critic At Large

By BYRON BELT

Michael Tilson Thomas, the brilliant young associate conductor of the Boston Symphony Orchestra, was recently acclaimed by the prestigious "Musical America" annual as "Musician of the Year." Since this final column for 1970 had long been blocked out for our own similar pronouncement, we can only welcome the older journal's recognition as confirmation, if any were needed, of the astonishing rise of America's newest conducting wonder.

A bare quarter of a century old, Michael Tilson Thomas rose to the top of his profession at so early an age thanks to the two necessary ingredients for skyrocketing acclaim—talent and a major break.

Thomas got his major unexpected opportunity when he was in his first year as assistant conductor of the Boston Symphony and replaced ailing music director William Steinberg midway through a concert at Lincoln Center.

Having a break, and being ready for it, are two very different matters. In the case of the Hollywood-born musician, the preparation was thorough, the ability astonishing, the temperament ready for the big time. While he may look boyish, Michael Tilson Thomas is already one of the most mature musicians of our time.

* * *

Born of a theatrical family of almost legendary importance in the turn-of-the-century Yiddish theater, Michael began his studies at the age of 10. Speeded-up training in high school led to work at USC with Ingolf Dahl and John Crown. Conducting and chamber music experiences were combined, for the piano was the solo instrument which dominated his early career.

Perhaps the most significant early opportunity was to serve as assistant to Pierre Boulex in 1966 at Bayreuth, and the following year at the Ojai Festival which he himself then directed the following two seasons.

During the 1968 Tanglewood Festival season musicians began to advise keeping an eye on Thomas, but our first encounter came the next summer when he assisted in the preparation for Erich Leinsdorf's superb performance of Berg's "Wozzeck."

In the summer of 1969 Thomas was named assistant conductor for the Boston Symphony, and it was on Oct. 22 of that year that he replaced the indisposed music director and assumed command of more than 30 concerts in Boston and on the road. This summer he will share the podium with Dr. Steinberg and Arthur Fiedler when the orchestra tours Europe.

* * *

A major fruit of the concerts Thomas directed were performances of one of the little-known classics of American symphonic composition, the stupendous 1932 "Sun-treader" of Carl Ruggles. After striking success with the work in Boston and New York, Thomas included the exciting music by one of our great creative iconoclasts on the first record made by the Boston Symphony under its new contract with Deutsche Grammophon Gesellschaft.

Browning's stirring lines in tribute to Shelley, "Sun-treader, Light and Life be thine forever," provided the poetic inspiration for one of the most propulsive and explosive musical quarter-hours imaginable. The craggy Ruggles genius created a work both heroic and challenging—an orchestral burst of radiance altogether overwhelming.

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When listening to that performance of "Sun-treader," we never dreamed that its surging power could be captured on disc. DGG, however, knew better. On their stereo record 2530-048, the engineers have realized the full spectrum of the spectacular sonics of the Boston Symphony at its imposing best, and done so on surfaces as smooth as silk.

Thomas considers himself an "instinctive" musician. But with a remarkable ability to actually "hear" the scores he is studying, he comes to rehearsals fully prepared to take complete command.

Musicians and the public are expressing themselves with increasing fervor and enthusiasm for Michael Tilson Thomas. Surely most of them will be happy to share our conviction that the young conductor is "Musician of the year!"

D&C Photo by Jim Laragy

Michael Tilson Thomas, associate conductor of the Boston Symphony, is a night person.

A Nice, Normal Genius

By MARGARET CONVERSE

He must be — he is — sick of people who close in around him at receptions to say, "My, aren't you, er, normal!"

Especially since he isn't, really. He is Michael Tilson Thomas, the 25-year-old associate conductor of the Boston Symphony, one of the up-and-coming geniuses of our era. Ever since he stepped up to the podium a year ago last October to replace ailing conductor William Steinberg, he has been world famous and terribly busy. But he is just 25 years old and, well, very normal-looking.

Thomas arrived in Rochester at 2 a.m. Monday to begin preparing for tonight's Philharmonic concert, the first in a series of three he will conduct here.

At 11 a.m. Tuesday he has just crawled out of bed at the Holiday Inn, and is wandering around the unmade remains wearing a rumpled aqua-colored Shetland sweater and a pair of large chrome-framed sunglasses. The glare from the snow outside the window, he explains as he telephones room service for some toast and coffee, is getting to him, besides the fact that he is not a daytime person.

"Fame has charged my whole lifestyle. Take my pattern of eating: I almost never eat dinner earlier than 9:30 p.m., and my real dinner is after the concert, around 11 p.m." After that, he stays up late reading and studying scores; fame has made him work very, very hard.

He is somewhat nervous about the coming concert — not necessarily handling the orchestra or the theater: "A theater is a theater. I've been in the Eastman Theater in its thousand and one variations all over the world. I feel very much at home with any orchestra in any theater."

But he has been plotting out the program. "The first concert here is by far the easiest. Somehow, I produce my best when doing the most difficult. The second (with Beverly Sills on March 4) is difficult because there are so many pieces, and especially because it's with a singer, a very great, effortless singer. We've

Please turn to 4C

TILSON THOMAS

From 1C

observed each other at Tanglewood, and I admire her tremendously. The third (March 11, program yet unannounced) will be quite difficult, and a change from the first two."

TONIGHT'S PROGRAM IS just two works: Beethoven's Symphony No. 7 and the Brahms Piano Concerto No. 2, with soloist Bruno Leonardo Gelber. Thomas is noted for the terrific variety he puts into his program — in Boston recently, he placed a piece written in 1190 back-to-back with a 1966 Stockhausen work.

So what will he do to contrast the Two B's? "Beethoven is very pianistic. He worked a lot from keyboard models, and this influences his phrasing. I hope to achieve a variety of articulation and phrasing, particularly in the first movement where the same rhythmic patterns occur again and again and again. I want to make the Beethoven symphony have the qualities of a piano piece, and I want to make the Brahms piano concerto sound like an orchestra against the piano. That ought to make an interesting evening."

But what about this orchestra which is brand-new to him? "Inherent in your question is the idea that a conductor is a force that arrives and takes over the orchestra. Maybe that's the way conductors used to be. But my theory of conducting is that I am very much like a voice coach working with a singer. Sure you play things for her, offer different ideas, get her inspired, give shape to her performance — but it's the singer who sings, and the players who play. Even if you never actually say to the players, 'How do you perceive this?' it's obvious to you when you hear them, and you capitalize on that. Therefore, a performance here will be entirely different than one in Boston or in New York or in Berlin."

THE BREAKFAST ARrives, and Thomas begins spreading on the butter and jelly very thickly. The coffee is half cream. Conducting is fantastic exercise.

Does he find the orchestra members ever react to his inexperience? 'Inexperience?" The buttering and jellying stops.

Well, after all, he had only been assistant (not even associate) conductor to the Boston Symphony Symphony for three weeks and was fresh from the University of Southern California when lightning hit.

"Inexperience? I wouldn't say that. I had been at Tanglewood two years, won the Koussevitsky (Serge Koussevitsky Conducting Prize) and I had prepared 'Wozzeck' there for Eric Leinsdorf — the singers, the instrumentalists, everything . . . The first time I ever conducted was in junior high — Walter Reed Junior High School in North Hollywood. I was an oboist, and my teacher was also. So one time he had me conduct while he played the oboe. My principal impression was what a good oboist he was."

Young Thomas conducted the high school orchestra and band, organized chamber groups, then went off to USC where he did more of the same. At 19-and-a-half he was conductor of the Young Musicians Foundation Orchestra, composed of young professionals about 24 years old, and in 1968 he went off to the Berkshire Music Festival at Tanglewood, Mass. "That confirmed my decision to become a conductor. I decided that those particular problems were the most fascinating."

THEN IT WAS BOSTON and success. "The first thing that happened the day after the concert was that Leonard Bernstein called me from New York. He'd read about it in The New York Times. All he would say for the first ten minutes was 'I don't believe it.' "

Bernstein, who had a similar experience with the New York Philharmonic when he was 25 years old, provided "immense help" during the next year, along with Colin Davis, who had gone through the same thing at 32 with the Philharmonia Orchestra in London. "It wasn't just that one concert, you know, it was the whole year, because Mr. Steinberg continued to be ill — 40 concerts of five different programs. Things became very difficult, but they understood what it was like to stay up all night learning a score, wondering 'God, will I ever do it? Will I ever learn it?"

He has changed a lot since then, he admits, and not just in his eating habits and repertoire. "I'm more flamboyant now than I was, in everything I do. But I'm aware there's a reason; I have to find out things. The next stage is more control of the flamboyance."

Other than the lionizing at cocktail parties, he finds his youth to be no disadvantage at all — in fact, it seems to be right in the step of the times. "There was a period a half century ago when there were lots and lots of terribly young, terribly flamboyant people: Toscanini, Horowitz, Heifetz. But there is a kind of missing generation in music, people in their 40s and 50s, probably because of the war, and because they grew up in the direct shadow of that generation of geniuses. Now, you see lots of young people coming up in their 20s, again."

INSTEAD OF STUNTING his growth, success has opened new experiences to him: "Especially in traveling. I get a chance to see lots of places I would never get to see otherwise. The big thing is museums. I love to go to museums, wherever I am: the Stein show at the Museum of Modern Art in New York, the Albright-Knox Gallery in Buffalo, the reorganized Tate in London . . .

"And I read a lot. I read very fast, five books a week, every kind. I go on jags. Recently, I was on a Russian jag and re-read all of Pushkin, "Resurrection" by Tolstoy. Once, I read a three-volume history of the British Navy."

In college — he chose a university over a conservatory because of the liberal arts atmosphere — he took courses in literature, philosophy, Asiatic history, history of science, art history. His all-time hero is Theodoric of Freiberg, who worked out "with beautiful scientific method how the rainbow works, three centuries before Descartes. And he was right, too."

He has an apartment in Boston which is quite bare, because he is not there very often, and abhors acquiring things: "They hold you down."

The telephone rings; another interviewer has been waiting in the lobby for 15 minutes. "That's the one big disadvantage of all this. You're always being interviewed. Even at parties, people come up to talk to you, and they know all about you. Then they start asking questions. It's weird."

He grabs a sportscoat and walks out to the elevator, sunglasses still in place. Otherwise, he looks very normal.

Buffalo Evening News
D. 281,982 SAT. 297,247
JUL 13 1971

Philharmonic's Conductor Hailed in N.Y. Times Review

Reviewig a recent concert of the Boston Symphony Orchestra with Michael Tilson Thomas on the podium, the New York Times called the young maestro "one of those rare musicians who handle themselves so easily that prenatal influence seems the only explanation for it."

Thomas, recently named musical director of the Buffalo Philharmonic Orchestra is scheduled to conduct his first concert with the Philharmonic Oct. 16 at 8:30 PM in Kleinhans Music Hall.

"No doubt he works at the job as hard as anyone, but it certainly does not show," the Times review said.

"Most musicians have to work to become conductors; a few have conducting thrust upon them; Mr. Thomas was born to it," the Times praised.

REGISTER
TORRINGTON, CONN.
(E) 11,496
FEB 19 1971

Boston musician to conduct here

#6

Michael Tilson Thomas, the spectacular young associate conductor of the Boston Symphony, today was named conductor of the Buffalo Philharmonic orchestra.

Thomas succeeds Lukas Foss, who left the orchestra last year and has worked as principal guest conductor this season.

Spokesmen for the Buffalo Philharmonic told a news conference that Thomas has signed a two-year contract as conductor-in-residence. He becomes one of the youngest men in the nation to lead a full orchestra.

Terms of the contract were not disclosed.

Thomas made guest appearances with the Buffalo orchestra last Nov. 22-24.

Thomas, 26, became assistant conductor in April, 1970, in a classic way: Conductor William Steinberg became ill during an intermission during a concert in York and Thomas was told, "Put your suit on, you're going to conduct." He led the orchestra until Steinberg returned this fall.

MICHAEL TILSON THOMAS

His elegant and crisp manner of conducting won critical acclaim but sources close to the orchestra said Thursday Thomas had not done as well this year.

"The honeymoon seemed to be over between Thomas and the symphony," one member said. "He's a little wet behind the ears as far as handling a gang of men is concerned."

FUND DRIVE EXTENDED

Indefinite extension of the Buffalo Philharmonic Orchestra's drive to raise $575,000 has been announced by Thomas R. Beecher Jr., drive chairman. So far, $235,306 has been raised and the drive will honor all pledges of $10 or more with two tickets, worth $8, to any pops or symphony concert this season or next.

New England Newsclip

Thomas will conduct in Buffalo

BOSTO N(UPI)— Michael Tilson Thomas, the spectacular young assistant conductor of the Boston Symphony, will resign to become conductor of the Buffalo Philharmonic, sources in the orchestra said.

Thomas, 26, became assistant conductor in April 1970 in a classic way: Conductor William Steinberg became ill during an intermission during a concert in New York and Thomas was told, "put your suit on, you're going to conduct." He led the orchestra until Steinberg returned this fall.

His elegant and crisp manner of conducting won critical acclaim, but sources close to the orchestra said Thursday Thomas had not done as well this year. "The honeymoon seemed to be over between Thomas and the symphony," one member said. "He's a little wet behind the ears as far as handling a gang of men is concerned."

NORTH TONAWANDA, N. Y.
NEWS
(BUFFALO MARKET AREA)
D. 17,500
FEB 19 1971

Democrat and Chronicle
ROCHESTER, N. Y.
D. 141,697 SUN. 221,661
FEB 18 1971

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382
FEB 26 1971

M. T. Thomas Named to Buffalo Post

Michael Tilson Thomas, 26-year-old associate conductor of the Boston Symphony Orchestra, has been named music director of the Buffalo Philharmonic Orchestra.

Thomas will retain his present Boston position when he assumes the Buffalo post at the beginning of the 1971-72 season. The Buffalo orchestra has been without a permanent conductor since Lukas Foss resigned in May, 1970.

Born in Los Angeles, Thomas was a student of Ingolf Dahl at USC and active on the local music scene. He was appointed assistant conductor of the Boston Symphony in 1969 and associate conductor last year.

Thomas will lead several concerts of the Boston orchestra during its European tour this April, then guest-conduct the Japan Philharmonic before returning for the Tanglewood summer season. He was recently selected by Musical America magazine as its Musician of the Year.

72

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

MAR 7 1971 New England Newsclip

Buffalo names Boston conductor

BOSTON (AP) — Michael Tilson Thomas, 26, associate conductor of the Boston Symphony, has been appointed music director of the Buffalo Philharmonic Orchestra.

The Los Angeles native will add these duties to his Boston duties beginning next fall.

Thomas was appointed assistant conductor of the Boston Symphony in 1969, following his winning the Koussevitzky Conducting Award at Tanglewood in 1968. During his first season, he made a dramatic substitution when conductor William Steinberg got sick in the middle of a concert in New York's Philharmonic Hall. He was appointed Boston associate conductor in 1970.

Previous music director in Buffalo was Lukas Foss, who programmed a lot of modern music.

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

FEB 22 1971

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 20 1971 New England Newsclip

Thomas off to Buffalo in conductorial shuffle

By Louis Snyder

With the announcement yesterday of his engagement as music director of the Buffalo Philharmonic, Michael Tilson Thomas is one declared winner in the newest game of musical chairs. The latest flurry was started last week when the Pittsburgh Symphony announced that William Steinberg, its lifetime music director (and also music director of the BSO since 1969) would make himself available there for increasing periods of time because of the expanding activities of the orchestra. Mr. Steinberg himself indicated that he would not be able to renew his contract as music director in Boston at its expiration in the spring of 1972, although he would be willing to retain his connection as "senior conductor and music advisor."

Although Mr. Thomas is still in his 20's, he inevitably joined the lists of successors to Mr. Steinberg, hastily drawn by prognosticators, because of his dramatic and successful takeover in midseason last year when Mr. Steinberg became ill. Mr. Thomas's promotion by the BSO from assistant to associate conductor, his increased conducting schedule during the current season, his identification with the orchestra on its new Deutsche Grammophon recordings, and the assignment to him of five concerts on the European tour in April would seem to have made him a leading contender.

The fact that important orchestra conductors, like hit show tickets, must be booked well in advance lends added zest to this game of second guessing. By mutual agreement between Buffalo and Boston, Mr. Thomas will retain his position as associate conductor with the latter orchestra for an unspecified time. His contract in Buffalo is initially for two years.

By Paul Buck Hoeffler

Michael Tilson Thomas

The young associate conductor of the Boston Symphony will retain that post when he becomes music director of the Buffalo Philharmonic Orchestra at the beginning of the 1971-72 season.

The Boston Symphony's trustees have not yet announced a decision with regard to Mr. Steinberg's future with the orchestra after the spring of 1972, nor are they obliged to announce his successor immediately. Meanwhile, Mr. Thomas is venturing forth with their good wishes, and in the words of BSO president Talcott M. Banks: "We are pleased that by the arrangement we have made with the Philharmonic, our Associate Conductor can serve them without reducing his responsibilities or concert schedule in Boston and Tanglewood." Which covers a multitude of possibilities.

Thomas Named Conductor

BUFFALO, N.Y. (UPI)—Michael Tilson Thomas, regarded by some critics as the most gifted young musician to come along since Leonard Bernstein, was appointed music director and conductor of the Buffalo Philharmonic Orchestra Friday.

Thomas, 26, currently an associate conductor of the Boston Symphony, becomes one of the youngest conductors ever to head a major symphony orchestra in the United States.

Thomas' appointment was announced at a news conference by Robert I. Millonzi, chairman of the music advisory committee of the Buffalo Philharmonic. Millonzi said Thomas will continue to work as an associate conductor in Boston and will commute between the two cities.

Thomas told the news conference he planned to "go both backward and forward" with the Buffalo Philharmonic.

"I'll try to approach the totality of 800 years of Western music, going back into the past, performing works from the 16th century," he said. "I also hope to maintain Buffalo's already admirable tradition for presenting contemporary works."

A native of Hollywood, Calif., and a member of the Jewish theatrical family, the Thomaschevskys, Thomas stepped into the national spotlight on Oct. 22, 1969, when Boston Symphony Conductor William Steinberg became ill during a concert at the Lincoln Center in New York City.

It was less than a month since Thomas had been named an assistant conductor of the orchestra, but he was told during an intermission: "Put on your suit, you're going to conduct."

Steinberg, music director for the Buffalo Philharmonic from 1945 to 1952, did not return to work until last fall, giving Thomas an opportunity to conduct more than 30 concerts with the Boston Symphony. Thomas was appointed associate conductor at the close of the 1969-70 season.

Thomas made guest appearances with the Buffalo Philharmonic last November and also has conducted the Japan, London and Chicago symphony orchestras.

Michael Tilson Thomas

Buffalo Evening News
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HIGH NOTE FOR CITY—Michael Tilson Thomas, right, signs a memorandum of agreement that insures his appointment, effective next season, as musical director of the Buffalo Philharmonic Orchestra. Robert I. Millonzi, left, chairman of the Philharmonic Advisory Board that negotiated the agreement, and Leon H. Lowenthal, president of the Philharmonic Society, watch youthful conductor sign.

PAGE ONE

Michael Thomas Named Philharmonic Conductor

By JOHN DWYER

The nation's most exciting and most talked-about young conductor, Michael Tilson Thomas, has accepted appointment as Buffalo Philharmonic music director and conductor, effective in October.

Mr. Thomas, 26, will retain his current post as associate conductor of the Boston Symphony Orchestra and divide his time between Buffalo and Boston, though he will have a substantial role here. It is expected he will conduct six to 10 concert pairs in the 14-pair Buffalo season. He scored a triumph here as guest conductor in November.

Buffalo Philharmonic board approval of the appointment was voted enthusiastically on Thursday evening in a meeting in the residence of Robert I. Millonzi, chairman of the advisory board.

* * *

MR. MILLONZI and his committee have been negotiating for more than a year to bring Mr. Thomas to Buffalo as permanent conductor.

Leon H. Lowenthal, president of the Orchestra Society, said today that "a tentative verbal agreement" has been reached, and that "Mr. Thomas is in Buffalo now to sign a contract."

As for salary, Mr. Thomas commands one of the highest prices in the country for a pair of concerts, he said.

The appointment will make Mr. Thomas one of the youngest full conductors of a major orchestra in American music history.

* * *

THE YOUNG maestro had been recognized as exceptional for some years, but he zoomed to international attention and news magazine covers in October of 1969 in Lincoln Center.

Boston Symphony conductor William Steinberg (who incidentally was Buffalo maestro from 1945 to 1952 became ill on the podium, and Mr. Thomas, then an assistant-conductor, took the baton. His performance was hailed in the New York press and press reviews to the rest of the nation.

While Mr. Steinberg was recuperating, Mr. Thomas repeated his triumph in Carnegie Hall and went on to direct more than 30 concerts of the Boston orchestra.

He was raised from assistant to associate, and there was an immediate and huge demand for his appearances as guest conductor. He appeared with the Buffalo orchestra in series concerts Nov. 22-24, to high critical praise and standing audience tributes.

* * *

HE WAS born in Hollywood to a family renowned in Jewish theater, the Thomashevskys. A cousin was the late film actor Paul Muni (Scarface, Zola, Last Angry Man on late TV).

He was graduated from the University of Southern California and became director of the Young Musicians Foundation Debut Orchestra.

He was a conductor and piano soloist in the Los Angeles Monday Evening Concerts, founded by Mr. and Mrs. Peter Yates. Mr. Yates, now chairman of the music department of Buffalo State College, has continued to take a warm interest in the young musician.

Mr. Thomas was assistant conductor to noted composer Pierre Boulez in the 1966 Bayreuth Festival and the Ojai Festival in California, and he became Ojai Festival director in 1968 and 1969.

Also in 1968 he was a conducting fellow in the Berkshire Music Center and was awarded the Koussevitzky Prize. Last May he made his British debut with the London Symphony Orchestra, with ensuing summer appearances in the Ravinia Festival in Chicago and the Lincoln Center Mozart Festival.

* * *

THE BUFFALO Philharmonic, after formative years principally under John Ingram, developed the good fortune of having conductors of long tenure, rather than the fitful departures that have afflicted so many other orchestras.

From the mid-1930s to now there have been just four conductors, all of international repute — Franco Autori, William Steinberg, Josef Krips and Lukas Foss. Mr. Foss resigned and became principal guest conductor this season with Melvin Strauss as resident conductor.

Mr. Thomas is a thorough scholar, prepared to present masters of the Renaissance or the wide range of 20th-Century composers, as well as the more accustomed middle of the repertoire. And his gift of showmanship without trying, apparently a legacy of a theatrical family, should be no small factor in concert attendances.

NEWSWEEK
NEW YORK, N. Y.
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MAR 1 1971

MUSIC

On the Upbeat

At 26, Michael Tilson Thomas has advanced rapidly into the upper echelon of conductors. He was first catapulted into the limelight (NEWSWEEK, April 13, 1970) when he dramatically substituted for ailing conductor William Steinberg in the middle of a Boston Symphony Orchestra concert in New York's Philharmonic Hall in the fall of 1969. Since then the Los Angeles-born Thomas has been promoted from assistant conductor to associate conductor and has become a familiar figure on the podium of Boston's Symphony Hall. When the orchestra began to record for Deutsche Grammophon, it was Thomas who conducted the first release, an all-American parlay featuring the music of Charles Ives and Carl Ruggles. It has just been nominated for a Grammy Award as the best classical album of the year.

Loom: Last week Thomas took another giant step with the announcement that beginning this fall he would become the new music director of the Buffalo Philharmonic. He will also continue in his post with the BSO. "We're working out the period of residence in Buffalo now," Thomas told NEWSWEEK's Hubert Saal, "I'll probably spend about eight weeks actually conducting. But I'll also be around to decide on guest conductors and to plan the repertory. One of my first big projects is to schedule programs which will encompass in a season 800 years of Western music."

But the tall, lean figure of Thomas promises to loom even larger on the American musical scene. In Boston, 71-year-old music director William Steinberg (who himself directed the Buffalo Philharmonic from 1945 to 1952) will resign his position in 1972 to devote all his time to the Pittsburgh Symphony. Not only is the BSO in search of a conductor but so is the Cleveland Orchestra since the death of George Szell. And it should be added that Eugene Ormandy, head of the Philadelphia Orchestra, is 71 years old. It's clear that new, young blood is desperately needed in the sclerotic arteries of a number of major orchestras.

Magnetism: Steinberg's resignation in Boston will be followed by an interregnum during which he will serve as musical adviser and the orchestra will be led by Thomas and by a series of guest conductors. The Boston has gone through an unfortunate period of relative obscurity, especially in the sale of its records. Now, Thomas is in great favor with Deutsche Grammophon, as well as with the BSO, for his magnetism, his great grasp of repertory, his youthful American image, along the lines of a Leonard Bernstein.

"I will be doing a great deal of conducting in 1972-73 in Boston," admits Thomas. "Beyond that, there's nothing I can say." However, his two-year contract with Buffalo would free him nicely for 1973. And he would be well seasoned from running his own orchestra. A spokesman for the Boston Symphony was reluctant to confirm that Thomas would be the next musical director. But no one would deny it. And it seemed that widespread speculation as to who would become the new music director of the magnificent, 90-year-old orchestra, whose conductors have included Arthur Nikisch, Pierre Monteux, Serge Koussevitzky and Charles Munch, was now coming to an end. Michael Tilson Thomas is about to advance to the top of the orchestral ladder.

Ivan Massar—Black Star

Thomas: Young blood needed

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Thomas Gets Buffalo Baton

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BUFFALO CONDUCTOR IS 26

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MAR 15 1971

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Long Island Press
JAMAICA, N. Y.
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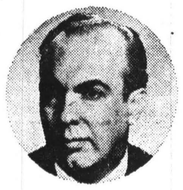
JAN 3

DEC 27 1970

CRITIC-AT-LARGE

Michael Tilson Thomas 'Musician of the Year'

By BYRON BELT
Special to The Republican



NEW YORK — Michael Tilson Thomas, the brilliant young associate conductor of the Boston Symphony Orchestra, was recently acclaimed by the prestigious "Musical America" annual as "musician of the year." Since this column had long been planned for our own similar pronouncement, we can only welcome that journal's recognition as confirmation — if any were needed — of the astonishing rise of America's newest conducting wonder.

A bare quarter of a century old, Michael Tilson Thomas rose to the top of his profession at so early an age thanks to the two necessary ingredients for skyrocketing acclaim — talent and a major "break."

Unexpected Chance

Thomas got a major unexpected opportunity when he was assistant conductor of the Boston Symphony and replaced indisposed music director William Steinberg midway through a concert at Lincoln Center.

Having a break and being ready for it are two very different matters. In the case of the Hollywood - born musician, the preparation was thorough, the ability astonishing, the temperament ready for the big time. While he may look boyish, Thomas already is one of the most mature musicians of our time.

Born of a theatrical family of almost legendary importance in turn - of-the - century Yiddish theater, Michael began his studies at the age of 10. Speeded - up training in high school led to work at the University of Southern California with Ingolf Dahl and John Crown. Conducting and chamber music experiences were combined. The piano was the solo instrument that dominated his early career.

Perhaps the most significant early opportunity was to serve as assistant to Pierre Boulez in 1966 at Bayreuth, and the following year at the Ojai Festival which Thomas himself then directed the following two seasons.

During the 1968 Tanglewood festival season, musicians began to advise seeing Thomas in action, but our first encounter came the next summer when he assisted in the preparation of Erich Leinsdorf's superb performance of Berg's "Wozzeck."

In the summer of 1969 Thomas was named assistant conductor for the Boston Symphony, and it was on Oct. 22 of that year that he filled in for the music director and assumed command of more than 30 concerts in Boston and on the road.

A major fruit of the concerts Thomas directed were performances of one of the little known classics of American symphonic composition, the stupendous "Sun-Treader" of Carl Ruggles. After striking success with the work in Boston and New York, Thomas included the exciting music by one of our great creative iconoclasts on the first record made by the Boston Symphony under its new contract with Deutsche Grammophon Gesellshaft.

Browning's lines in tribute to Shelley, "Sun-treader, light and life be thine forever," provided the poetic inspiration for one of the most propulsive and explosive musical quarter-hours imaginable. The craggy Ruggles genius created a work both heroic and challenging, an orchestral burst of radiance altogether overwhelming.

Fine Response

When Thomas first conducted "Sun-Treader," in Carnegie Hall, the audience's response was enthusiastic. Perhaps sensing that the crowd was more impressed with the performance than the music, the young maestro picked up the score and held it aloft in triumph. It was a great night for Ruggles, who's 94.

When listening to that performance of "Sun-Treader," one never dreamed that its surging power could be capture on disc. DDG, however, knew better. On its stereo record 2530-048, the engineers have realized the full spectrum of the spectacular sonics of the Boston Symphony at its imposing best, and have done so on surfaces as smooth as silk.

As if the Ruggles were not sufficient accomplishment for Thomas, the magnificent Bostonians and DGG, the flip side features a splendid performance of "Three Places in New England" by fellow Yankee rebel Charles Ives. The combination is ear-boggling and mind-stretching. It was a performance of another Ruggles work attended by Charles Ives that caused the latter to down a heckler by shouting, "stop being such a god-damned sissy. Stand up and use your ear like a man!"

Rich Adventure

To everyone who will listen, "Sun-Treader" and "Three Places in New England" will be rich adventure indeed.

While Thomas is surely destined to devote most of his future career to conducting, the piano is still important to him personally and professionally. DGG did not overlook his pianistic talents when making its first recordings in Boston, and the result is a beautiful album of Debussy chamber works played to shimmering perfection by Thomas and various principals of the orchestra.

DGG 2535-049 features Thomas with Joseph Silverstein in the Debussy violin and piano sonata and with Jules Eskin in the sonata for cello and piano. The latter is a special delight, performed with passionate conviction by both musicians. The exquisite sonata for flute, viola and harp is hauntingly performed by Doriot Anthony Dwyer, Burton Fine and Ann Hobson, and Miss Dwyer plays the mysterious syrinx, for solo flute, wonderfully well.

Thomas considers himself an "instinctive" musician. With a remarkable ability to actually "hear" the scores he is studying, Thomas comes to rehearsals fully prepared to take complete command. Yet, as he put it recently, he feels that 'all music is a collaboration — the conductor's job is to provide a climate where musicians can express themselves.

Both the public and musicians have been expressing themselves enthusiastically concerning Thonas. They will surely share our pleasure in saluting him as "musician of the year."

Republican New York Bureau

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

FEB 9 1971 New England Newsclip

Steinberg to leave Boston Symphony

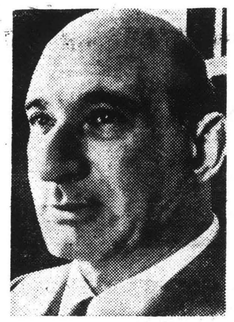
NEW YORK (AP) — William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced Monday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 10 1971 New England Newsclip



William Steinberg

Steinberg to Quit BSO Post When Pact Expires in '72

William Steinberg, conductor of the Boston Symphony Orchestra, will leave that post when his current contract expires in 1972.

Seinberg is also conductor of the Pittsburgh Symphony Orchestra, and said that post —one he has held for the past 18 years—is demanding more of his time.

Steinberg, who is 70, took over here when Erich Leinsdorf resiged two years ago, with the understanding that he would advise the trustees on a choice of a permanent replacement for Leinsdorf. He said he will continue to do that.

The trustees will meet later this week, with the possibility of asking Steinberg to spend eight weeks in Boston and to serve as senior conductor and music adviser for the 1972-73 season.

Steinberg to Quit Boston Music Post

NEW YORK (AP) — William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, has reported that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

FEB 9 1971 New England Newsclip

Symphony's Conductor Quitting Hub

Pittsburgh —(UPI)— William Steinberg, who has served for the last two years as music director of both the Pittsburgh and Boston Symphony Orchestras, is leaving the Boston post next year, it was announced yesterday.

However, he has offered to continue as senior conductor and music adviser another season while the Boston group searches for a permanent replacement, devoting a maximum of eight weeks to Boston.

John E. Angle, president of the Pittsburgh Symphony Society, said the society board had asked Steinberg to give more of his time to the orchestra here starting with the 1972-73 season. Steinberg has been conductor and music director here for 20 years.

"The Pittsburgh Symphony will always come first with me as far as it desires and needs are concerned," Steinberg said. He said he had notified the Boston Symphony in December that he would not renew his contract as music director after it expires in the spring of 1972.

Last Tuesday, the Boston group asked him to consider staying one additional year, but Steinberg said eight weeks was the maximum. The offer is to be considered by Boston directors at a meeting this week.

The Evening Star
WASHINGTON, D. C.
D. 318,026 SUN. 362,403

FEB 16 1971

Steinberg Set To Leave Job In Boston

NEW YORK (AP)—William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, has announced he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

The Boston Symphony board is expected to discuss the possibility of Steinberg's spending eight weeks in Boston and being "senior conductor and music adviser" for the 1972-73 season.

The Pittsburgh Symphony gave the Cologne-born Steinberg a lifetime contract as music director in 1968.

Newsday
GARDEN CITY, N. Y.
D. 427,270

FEB 12 1971

Steinberg to leave Boston

Conductor William Steinberg, music director of the Pittsburgh and Boston Symphonies, has announced that he will give up his Boston post after the 1971-72 season. Steinberg, 71, has been director of the Boston Symphony since 1969. He explained he was asked by Pittsburgh officials to devote more time to the orchestra he has directed since 1952. A spokesman for the Boston said that the orchestra's board of trustees were considering Steinberg's offer to spend eight weeks in Boston during the 1972-73 season as senior conductor and adviser.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

FEB 9 1971

STEINBERG TO LEAVE BOSTON SYMPHONY

William Steinberg has informed the Boston Symphony Orchestra that he will not renew his contract as music director when it expires at the end of next season.

Mr. Steinberg, who has been music director in Boston since the fall of 1969, said yesterday that he had been asked by the Pittsburgh Symphony, of which he also is music director, to devote more of his time to that orchestra and its expanding activities. "The Pittsburgh Symphony, of which I have been music director for 20 years, will always come first with me," he said.

The 71-year-old conductor's decision was announced by John E. Angle, president of the Pittsburgh Symphony Society. Mr. Steinberg said the Boston trustees had inquired whether he would be available to stay on for an additional year as music director, through the 1972-73 season.

He told them he could offer Boston no more than eight weeks, which he regarded as insufficient to carry out the duties. He offered instead to consider the post of senior conductor and music director for that season, ad the matter was to be taken up later this week by the Boston board of trustees.

Mr. Steinberg informed Talcott M. Banks, president of the Boston Symphony, of his decision last December, and promised to help in recommending possible candidates to succeed him. During the 1972-73 season, Mr. Steinberg is scheduled to give at least 22 weeks to the Pittsburgh orchestra, conducting 16 of the 24 major concerts.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

FEB 17 1971

Abbado . . . Davis . . . Kubelik . . . Ozawa?

Who'll succeed Steinberg as BSO conductor?

By Michael Steinberg, Globe Staff

As of mid-1972, the Boston Symphony will again be without a Music Director. The three-year contract of William Steinberg, who turns 73 that summer, runs out then, and the Boston trustees had not yet invited him to stay when, last week, he announced his intention of again, for the 1972-73 season and beyond, giving his more or less full-time attention to the Pittsburgh Symphony, whose Music Director he has been since 1952. That would leave him a maximum of eight weeks to give Boston in 1972-73 and that, said Steinberg, was not enough for him to have the responsibilities and the title of Music Director. He suggested continuing to serve here as Senior Conductor or Musical Advisor, and that offer was to be discussed by the BSO trustees at a meeting scheduled after the writing of this article.

It is likely to be some time before the Boston Symphony announces who its new Music Director is to be; meanwhile, if the trustees have anything definite cooking, it is a well-kept secret. So now the guesswork can start again, much as it did in December, 1967, when Erich Leinsdorf said he would leave at the end of summer, 1969. The game then was made interesting because the Chicago Symphony and the New York Philharmonic were also looking for conductors, whom they found in the persons respectively of Georg Solti, which was no surprise, and Pierre Boulez, which was. Now Cleveland needs a conductor after the death last spring of George Szell, and Philadelphia will have to deal with the problem before long, Eugene Ormandy now being 71.

Indulging in fantasies about the future of the Boston Symphony will be easier once next season's guest conductor list is published, but so far that is being sat on tight. Of course there are some conductors that one can probably eliminate as candidates: the ones who aren't good enough (. . . well? . . .), the ones who aren't famous enough, those who are too well employed elsewhere (Boulez and Solti, for example), those who are too old, probably the very young, even though enormously gifted (Daniel Barenboim, Lawrence Foster, James Levine, Michael Tilson Thomas, for intance), and surely Leinsdorf who is not apt to pass this way again except as a guest. Apart from all the obvious desiderata for a Music Director, it will also have to be someone who pleases the Deutsche Grammophon Gesellschaft, with whom the BSO now has an exclusive recording contract.

To make a beginning, here is a short list of names to think about:

Claudio Abbado, 37, an Italian. A winner of the Koussevitzky prize at Tanglewood and of the Mitropoulos competition, he has made a big career quickly, being much involved with LaScala, Milan, and having just been named Permanent Conductor of the Vienna Philharmonic. He conducted here this season and last, and will not return next only because of scheduling difficulties. Except for an "Eroica" (all right, but not distinguished) and one Bellini opera (marvelous), I have heard him only in late 19th century repertory and beyond, most of which he does with fine flair, particularly the really splashy things like Scriabin's "Poem of Ecstasy." He is Deutsche Grammophon property, and he has made two recordings here (Debussy-Ravel and Scriabin-Tchaikovsky). Clearly one of the good guys, though not, I think, great, and in many ways an unknown quantity still.

Colin Davis, 43, English, now heading the Covent Garden Opera, and with a well established reputation as one of the most serious, responsible, and versatile performers of his generation, outstanding in Mozart and Berlioz. Trouble is that already he has turned the BSO down twice, and though there were rumors that he had been very much interested in the New York Philharmonic, it seems unlikely that he would want to take any permanent post in the United States. A pity.

Rafael Kubelik, 56, a political exile from Czechoslovakia since the Cmmunist take-over of 1948, now music director of the Bavarian Radio (Munich), and said recently to have turned down an offer from Cleveland. He comes here in March for his third guest engagement with the BSO. He, too, is with Deutsche Grammophon and will record Smetana's "My Fatherland" here next month. A profound musician, magnificently mature, strong in a wide portion of repertory, though in the 20th century his interests and effective range seem not to go beyond, say, Schoenberg nad Bartok. As a young man he had a brutal experience with the Chicago Symphony (more exactly with Claudia Cassidy of The Chicago Tribune), and though he has been guest conductor of virtually every major American orchestra with success since then (including Chicago), he perhaps hesitates about a permanent affiliation with another orchestra in this country.

Seiji Ozawa, 33, music director of the San Francisco Symphony, and already ours in so far as he is Artistic Director of Tanglewood (jointly with Gunther Schuller). His "Cosi fan tutte" last summer was enjoyable, but he has not generally been impressive in the 18th century, and has been strongest in the Abbado repertory, and there often very strong indeed. Erratic, he has seemed sometimes to conduct pieces before really digesting them, but then he has also given Boston some of its most impressive concerts in recent years. It would be a lively time, though with exasperating days.

Michael Tilson Thomas at 26 probably belongs in my "too young" list, but his position here, Assistant Conductor last season, promoted to Associate Conductor for this year, and the considerable impression he has been able to make since William Steinberg's illness last year provided him with extraordinary opportunities, mean that he should be considered. If he is a future BSO Music Director, he is more likely — and surely more wisely — not the next, but the one after next. His musical qualifications are superb, but the continued terrific upward acceleration that such an appointment would mean, is about the last thing he needs just now for his development as a musician and, for that matter for the shaping of his career. He can be more effective coming in later from somewhere else, and maybe he is our man for the 1980's and 90's.

Someone should organize a sweepstakes for the BSO's Pension Fund.

BULLETIN
PROVIDENCE, R. I.
(E) 150,082
FEB 9 1971
New England Newsclip

Steinberg to Leave Boston Symphony

New York — (AP) — William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced Monday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

The Boston Symphony board will meet later this week and may discuss the possibility of Steinberg's spending eight weeks in Boston and being "senior conductor and music adviser" for the 1972-73 season.

The Pittsburgh Symphony gave the Cologne-born Steinberg a lifetime contract as music director in 1968.

UNION
SPRINGFIELD, MASS.
(M) 77,427
FEB 9 1971
New England Newsclip

Pittsburgh 'First'

Music Director Quits Hub Symphony Post

PITTSBURGH (UPI) — William Steinberg, who has served for the past two years as music director of both the Pittsburgh and Boston Symphony Orchestras, is leaving the Boston post next year, it was announced Monday.

However, he has offered to continue as senior conductor and music adviser for another season while the Boston group searches for a permanent replacement, but devoting a maximum of eight weeks to Boston.

President John E. Angle of the Pittsburgh Symphony Society said the society board had asked Steinberg to give more of his time to the orchestra here starting with the 1972-73 season.

Steinberg has been conductor and music director here for 20 years.

"The Pittsburgh Symphony... will always come first with me as far as its desires and needs are concerned," Steinberg said.

Eight Weeks

Steinberg said he notified the Boston Symphony in December that he would not renew his contract as music director after it expires in the spring of 1972.

Last Tuesday, the Boston group asked him to consider staying one additional year, but Steinberg said eight weeks was the maximum. The offer was to be considered by Boston directors at a meeting later this week.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
FEB 9 1971
New England Newsclip

Steinberg To Quit BSO At End of Next Season

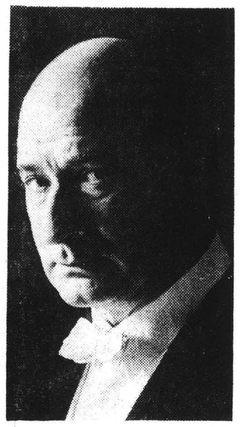
William Steinberg has informed the Boston Symphony Orchestra that he will not renew his contract as music director when it expires at the end of next season.

Pittsburgh Request

Steinberg, who has been music director in Boston since the fall of 1969, said yesterday that he had been asked by the Pittsburgh Symphony, of which he also is music director, to devote more of his time to that orchestra and its expanding activities. "The Pittsburgh Symphony, of which I have been music director for 20 years, will always come first with me," he said.

The 71-year-old conductor's decision was announced by John E. Angle, president of the Pittsburgh Symphony Society. Steinberg said the Boston trustees had inquired whether he would be available to stay on for an additional year as music director, through the 1972-73 season.

He told them he could offer Boston no more than eight weeks, which he regarded as insufficient to carry out the duties. He offered instead to consider the post of senior conductor and music director for that season, and the matter was to be taken up later this week by the Boston board of trustees.



William Steinberg

Steinberg informed Talcott M. Banks, president of the Boston Symphony, of his decision last December and promised to help in recommending possible candidates to succeed him. During the 1972-73 season, Steinberg is scheduled to give at least 22 weeks to the Pittsburgh orchestra, conducting 16 of the 24 major concerts.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
FEB 14 1971
New England Newsclip

Steinberg Leaves BSO Next Year

It was revealed this week that next season will be William Steinberg's last as music director of the Boston Symphony Orchestra. According to an announcement made by John E. Angle, president of the Pittsburgh Symphony Society, Steinberg has informed the Boston Symphony trustees that he will not renew his contract as music director upon its expiration at the end of the 1971-72 season.

The 71-year-old conductor has been music director of the Pittsburgh Symphony for 20 years and has held the same position with the Boston orchestra since the fall of 1969, dividing his time more or less equally between the two groups.

In anticipation of a gala 1972-73 season, by which time Pittsburgh expects to have completed a major fund-raising drive and to have moved into a new hall, the orchestra there asked Steinberg to conduct 22 weeks of its concerts during that season. Steinberg, quoted as saying "The Pittsburgh Symphony . . . will always come first with me," acceded to the request.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 11 1971
New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
FEB 14 1971
New England Newsclip

Who'll conduct Hub Symphony?

William Steinberg's announcement that the 1971-72 season will be his last as music director of the Boston Symphony Orchestra raises speculation on his successor.

Some of the possible candidates include Claudio Abbado, Rafael Kubelik, Seiji Ozawa, Colin Davis, and Michael Tilson Thomas.

Michael Steinberg discusses the possibilities and qualifications of each on Page A-11.

New York Post
D. 708,180 SAT. 369,902
FEB 12 1971

Steinberg to Leave Boston in Spring '72

William Steinberg, currently music director of both the Pittsburgh and Boston Symphony Orchestras, will leave the Boston at the expiration of his current contract in the spring of '72. He has been asked by the Pittsburgh Board to give the orchestra more time, especially as it has plans for expansion and in view of the completion of the reconstruction of the Penn Theater in downtown Pittsburgh in the fall of this year. Donald Johanos, formerly music director of the Dallas Symphony, will remain as associate conductor of Pittsburgh.

Steinberg will devote at least 22 weeks to the '72-'73 season and will participate in the Temple University Summer Music Festival and Institute.

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Close-Up

Keeping Open the Door to Symphony Hall

(Editor's Note: Since the retirement of Erich Leinsdorf and the accession of William Steinberg, now 70, as interim music director of the Boston Symphony Orchestra two years ago, the name of Claudio Abbado, a 32-year-old Italian conductor, has been mentioned frequently as one of a handful of likely candidates to be the next long-term leader of the Boston Symphony.

(The announcement this week that Mr. Steinberg will relinquish his duties in Boston at the end of next season to spend full time with the Pittsburgh Symphony has lent a sense of urgency to the search for a new music director to continue the tradition of Serge Koussevitsky, Charles Munch and Mr. Leinsdorf. In fact, the Boston Symphony trustees have announced a meeting for today, presumably to discuss the implications of Mr. Steinberg's return to Pittsburgh.

(With the appointment earlier this year of Mr. Abbado as permanent conductor of the Vienna Philharmonic, there had been some speculation that he was thus removed from consideration for the Boston post. In the following interview, conducted in Philadelphia, Mr. Abbado discusses the Boston situation.)

By Dan Webster

Patriot Ledger Correspondent

When Claudio Abbado conducted the Boston Symphony Orchestra last year, he was a talented young musician without the cachet of being music director of a major ensemble. When he returned last weekend (as guest conductor of the Symphony's Thursday, Friday and Saturday concerts and to lead a recording session on Monday) he came not as an itinerant prodigy but as the permanent conductor of the Vienna Philharmonic.

It is a major step for a conductor only 32 years old, one with overtones that will echo around the board rooms of the major orchestras still seeking conductors. If, the Boston Symphony trustees may ask, Abbado is of the stature to step into that line of succession in Vienna, may he not be the man to take over in Boston as well?

The question has occurred to Abbado, too. He turned it around in his mind one day the other week as he ate strawberries in the corner of a dark restaurant. He is already recording with the BSO on the Deutsche Grammophon label and leading it in Symphony Hall and Tanglewood.

Boston And Cleveland

"Well, nothing will be decided for a while, anyway," he said with a sly smile. "I like the Boston symphony, and the hall there I think is the best in this country. Whoever takes the Boston Symphony will have a lot of building to do. It's not the same as it was when I was at Tanglewood as a conducting student.

"I tell you frankly that I would like the Cleveland Orchestra. There is such discipline there. When you stop in rehearsal, there is not a sound. You tell them what you want and they give it to you. It is a beautiful orchestra, probably the best after Philadelphia.

"Of course, it is in Cleveland, and I don't like the city. The lake is dead and the city uninteresting. A few places in the suburbs are nice, I think. Nothing will be decided until 1973, anyway."

His accession in Vienna is a high point in his career.

"The sense of tradition there is marvelous," he goes on. "When I was a student in Vienna, I wanted to hear the Philharmonic rehearse but the rehearsals were always closed. Zubin (Mehta) and I joined the choir so we could at least sing in the rehearsals.

"The first time I went back to guest conduct the Philharmonic, there were all my friends in the chorus. It was very touching. By singing, I could watch Karl Boehm, Karajan, and all the great ones.

"When I was appointed in Vienna, everybody said I wouldn't like it because the orchestra is so conservative. I don't think that is true anymore. They want to play something new, and I think we have a duty to play new music."

Symptomatic of the change is the retirement of concertmaster Willy Boskowsky and the appointment of 20-year-old Rainer Kuchl in his place. The Vienna Philharmonic may be a young man's orchestra, now.

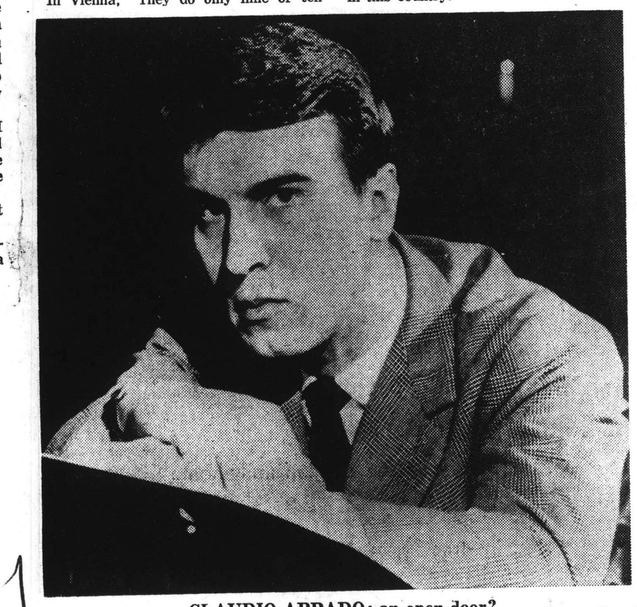
Time To Spare

The prestigious post will not prevent Abbado from being a candidate in Boston or Cleveland.

In Vienna, "They do only nine or ten programs a season. They play Saturday night and Sunday morning, with broadcasts on Mondays and special things Friday. I do decide repertory and sit with the committee on selecting guest conductors. So the job is not that time consuming.

"I still am music director for La Scala and I do two new productions a year there. We're doing 'Wozzeck' this year in a very interesting way. We will do the play in the little theater. You know that they found only a few months ago many more fragments of the play that offered several different endings. So the play will be done, then Bergman's film on the subject, and finally the opera. We are doing it in German, by the way. It has been done at La Scala before, but always in Italian, and somehow it always turned out to be an Italian opera."

So he brings a German work to Italy and takes an Italian temperament to Vienna, and a cosmopolitan outlook to Prokofiev and recorded both at the end of the series. And he's keeping a door open in that hall he thinks is the best in this country.



CLAUDIO ABBADO: an open door?

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 11 1971 New England Newsclip

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 9 1971 New England Newsclip

Steinberg To Quit Boston Symphony

NEW YORK (AP) — William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced yesterday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 10 1971 New England Newsclip

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

FEB 10 1971

BOSTON LOSES SYMPHONY DIRECTOR

NEW YORK (AP)—William Steinberg, 70, music director of the Pittsburgh Symphony since 1952 and music director of the Boston Symphony since 1969, announced Monday that he plans to leave the Boston job.

Steinberg's office in New York quoted him as saying he would not renew his Boston contract after its expiration in the spring of 1972. The reason is that the Pittsburgh Symphony has asked for more of his time.

This season and next he will be conducting 17 weeks in Pittsburgh and 12 weeks in Boston. During the 1972-73 season he will devote at least 22 weeks to Pittsburgh.

Steinberg took the Boston music directorship at the time Erich Leinsdorf resigned, with the understanding he would guide the orchestra and advise on a permanent replacement for Leinsdorf. He said he would continue to help with recommendations for a permanent music director in Boston.

The Boston Symphony board will meet later this week and may discuss the possibility of Steinberg's spending eight weeks in Boston and being "senior conductor and music adviser" for the 1972-73 season.

The Pittsburgh Symphony gave the Cologne-born Steinberg a lifetime contract as music director in 1968.

BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

FEB 9 1971 New England Newsclip

People Making News

William Steinberg, conductor of the Boston Symphony Orchestra, is leaving his post at expiration of his contract in 1972. Steinberg is also conductor of the Pittsburgh Symphony and said that job is demanding more of his time.

Steinberg expected to leave BSO after current season

By Michael Steinberg
Globe Staff

The 1971-72 season is likely to be William Steinberg's last as music director of the Boston Symphony Orchestra, it was learned yesterday Steinberg, who will be 73 at the end of that season, plans thereafter to devote his main energies to the Pittsburgh Symphony Orchestra whose music director he has been since 1952.

He has held the music directorship of both orchestras since 1969, dividing his time more or less equally between them in 1969-70, though kept out of action much of last year because of illness. During the current year he has been conducting about half the Pittsburgh season and one quarter of Boston's.

By 1972 the Pittsburgh Symphony expects to have completed a $4 million fund drive that will bring its endowment to $20 million. It will have moved into a new hall, increased its size to 106 players, offering them year-round employment for the first time. The Pittsburgh trustees asked Steinberg if for that gala year for their orchestra he would increase his commitment to them for 22 weeks of conducting, and he said he

That would leave him only eight weeks for Boston, and he commented he thought that too short a period to justify his continuing to have the responsibilities and title of music director. He has offered to continue to serve the Boston Symphony with some such title as senior conductor or musical adviser. The Boston Symphony's future arrangement with Steinberg will be discussed at a trustees' meeting Thursday.

Steinberg's three-year contract with Boston for the seasons 1969-72 was announced in the spring of 1968 following the announcement in December 1967 by Erich Leinsdorf, music director since 1962, of his intention to resign as of the end of the summer of 1968.

GLOBE
BOSTON, MASS.
D. 261,042
JUN 11 1971 New England Newsclip

Canham named chairman of BSO

ERWIN CANHAM

Talcott M. Banks, president of the Boston Symphony Orchestra, announced Wednesday the selection of three new officers and 11 new members to the Orchestra's Board of Overseers, an advisory body whose work supplements that of the Board of Trustees.

Elected chairman for the coming season was Erwin D. Canham, Editor-in-Chief of the Christian Science Monitor. Vice president is Vernon Alden, chairman of the Boston Company, Inc. Leonard Kaplan, of Nutter, McLennan and Fish, is secretary.

New members elected are Silvio Conte, Archie C. Epps III, Maurice Lazarus, Leon Kirchner, Mrs. George Lee Sargent, Hazen H. Ayer, Dr. George H. A. Clowes, Jr., David O. Ives, Frank E. Morris, Mrs. Brooks Potter, and Stokley P. Towles.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUN 10 1971 New England Newsclip

Canham Is Chairman Of BSO Overseers

The Boston Symphony Orchestra has announced that Erwin D. Canham has been elected chairman of its Board of Overseers and Vernon Alden vice chairman, not president and vice president respectively, as previously reported. Talcott M. Banks continues as the orchestra's president.

CALL
WOONSOCKET, R. I.
D. 32,000
JUN 8 1971 New England Newsclip

Canham Heads Board Of Boston Symphony

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H.A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

NEWS
GARDNER, MASS.
D. 8,061
JUN 8 1971 New England Newsclip

Canham Is Elected

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H.A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUN 8 1971 New England Newsclip

Newspaper Editor Heads Hub Group

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H. A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698
JUN 8 1971 New England Newsclip

Canham Heads Orchestra

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orch»

JOURNAL
LEWISTON, MAINE
D. 14,019
JUN 8 1971 New England Newsclip

Canham Elected President of Boston Symphony Overseers

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H.A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

TIMES
PAWTUCKET, R. I.
D. 38,127
JUN 8 1971 New England Newsclip

Boston Symphony Elects Canham

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H. A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

EAGLE TRIBUNE
LAWRENCE, MASS.
D. 48,000
JUN 8 1971 New England Newsclip

Symphony Board Headed By Canham

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Canham's election was announced Monday by Talcott M. Banks, president of the orchestra.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 8 1971 New England Newsclip

BSO Elects Rep. Conte Board Member

Congressman Silvio O. Conte is one of 11 new members appointed to the Board of Overseers of the Boston Symphony Orchestra during the recent annual meeting of the board. As an overseer, Conte will be responsible for bringing the orchestra in contact with the needs and interests of the various community audiences which it serves.

Officers elected were Erwin D. Canham, editor of the Christian Science Monitor, president; Vernon Alden, chairman of the Boston Co., Inc., vice president; and Leonard Kaplan, partner in the Boston firm of Nutter, McLennan & Fish, secretary.

Newly named overseers are Archie C. Epps III, Maurice Lazarus, Leno Kirchner, Mrs. George Lee Sargent, Hazen H. Ayers, Dr. George H. A. Clowes Jr., David O. Ives, Frank E. Morris, Mrs. Brooks Potter and Stockley P. Towles.

BULLETIN
PROVIDENCE, R. I.
D. 149,649
JUN 8 1971 New England Newsclip

CANHAM ELECTED

Boston — (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUN 10 1971 New England Newsclip

Banks Continues As BSO President

The Boston Symphony has issued a clarification of a recent press release which was reprinted in last Tuesday's edition of the Herald Traveler. The news release pertained to the recent election of new officers to the orchestra's Board of Overseers, incorrectly identifying Erwin D. Canham as president and Vernon Alden as vice president of the Board. Their correct designations are, respectively, chairman and vice chairman. Contrary to the implication of the story's headline, Talcott M. Banks continues as the orchestra's president.

MONITOR
CONCORD, N. H.
D. 15,300
JUN 10 1971 New England Newsclip

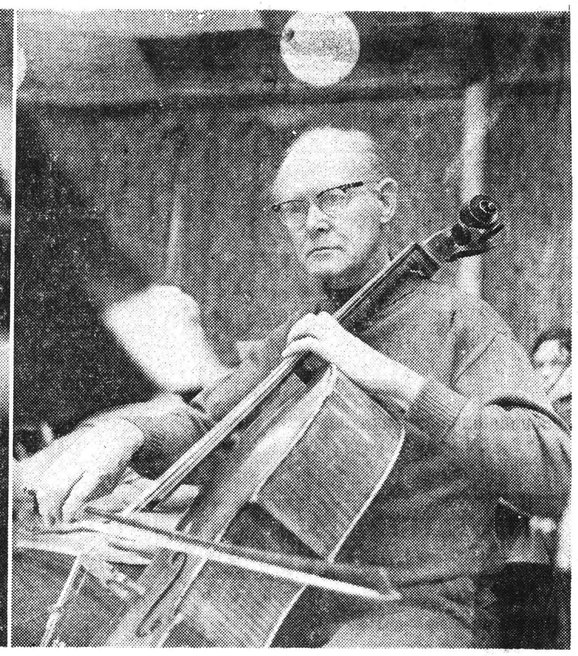
Canham Heads Symphony

BOSTON (AP) — Erwin D. Canham, editor of The Christian Science Monitor, has been elected president of the Boston Symphony Orchestra's board of overseers.

Among new members elected to the overseers were Rep. Silvio O. Conte, R-Mass.; Archie C. Epps, dean of students, Harvard College; Maurice Lazarus, vice chairman of the board of Federated Department Stores, Inc.; Leon Kirchner, Bigelow professor of music at Harvard; Dr. George H.A. Clowes Jr., clinical professor of surgery, Harvard Medical School; David O. Ives, president of the WGBH Educational Foundation, and Frank E. Morris, president of the Federal Reserve Bank of Boston.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

DEC 8 1970 New England Newsclip

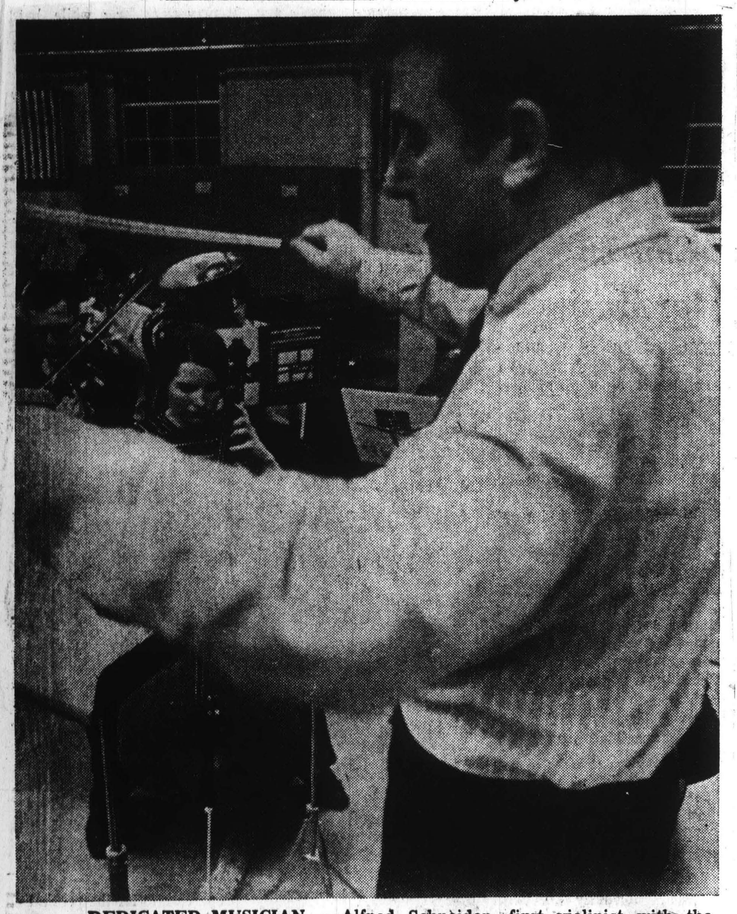


THE N. H. PHILHARMONIC ORCHESTRA opens its 12th season at Practical Arts Auditorium, Manchester, Sunday evening. Concert Master William Waterhouse of the Boston Symphony Orchestra (left photo) will be the guest violinist for the performance. One of the works featured Sunday will be "Afternoon of a Faun" with Evelyn Querfurth of Peterborough (center) as flute soloist. Carl Zeis of the Boston Symphony Orchestra (right) will augment the cello section for the opening performance. Conducting the orchestra at the season's inaugural will be Rolland Tapley, conductor of the Boston Symphony Orchestra.

(Photos by George Naum)

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JAN 29 1971 New England Newsclip



DEDICATED MUSICIAN — Alfred Schneider, first violinist with the Boston Symphony, and conductor of the Framingham Symphony Orchestra, prepares the latter group for their second concert. In front is cellist Jill Grigsby. (Photo by Ric Getter)

CALL
WOONSOCKET, R. I.
(E) 30,774

JAN 7 1971 New England Newsclip

Musician Solves A Mystery

BOSTON (AP) — An Australian-born violinist with the Boston Symphony Orchestra has found the answer to the mystery about a plaque honoring the ship musicians who drowned when the Titanic sank in 1912.

The marble plaque listing the names of the eight musicians who drowned "still playing as the Titanic went down" after hitting an iceberg is on a corridor wall in Symphony Hall, the orchestra's 70-year-old home.

The plaque was seen by many persons, but none remembered where it had come from.

Violinist Christopher Kimber came up with the answer while researching Gardner Museum, the palatial home of the late Mrs. Jack Gardner.

Kimber became curious about the museum after being invited to give a recital next Saturday in a series of free concerts established by Mrs. Gardner.

Such concerts, he said, "are "something we don't have in Australia."

His research included reading a book about Mrs. Gardner. One chapter told how she had been so touched by the story of the Titanic musicians that she arranged to have the plaque put up in Symphony Hall.

Symphony Plans Second Concert

FRAMINGHAM — Alfred Schneider of Framingham now in his sixth season with the Framingham Symphony Orchestra, will conduct it in its second concert of the season at the Framingham South High School auditorium Sunday, Feb. 7 at 3 p.m.

Schneider is first violinist with the Boston Symphony Orchestra.

The program for the afternoon in the series of four concerts will include: Verdi's Overture to "La Forza del Destino" ("The Force of Destiny"); Enesco's "Roumanian Rhapsody No. 1 in A," Op. 11; and Beethoven's "Symphony No. 7 in A Major, Op. 92.

Verdi's overture is as popular in the concert hall as the opera it represents in the theater. It consists of a number of delightful melodies. As a concert work it can stand alone as an energetic and wholly enjoyable musical treat.

Enesco's "Roumanian Rhapsody No. 1" is also acclaimed for its dazzling melodies. The little dance-like tunes leap out brilliantly.

Beethoven's war horse, "The Seventh Symphony," has been given innumerable programmatic explanations by critics and laymen. The music is so rhythmically exciting, the listener may find himself associating his own imagery and story lines with the sounds.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 14 1971 New England Newsclip

INSIDE THE B.S.O.—Harry Ellis Dickson, assistant conductor of the Boston Pops and Esplanade Orchestras, will speak at a meeting and reception for new members of Women's Scholarship Association, to be held Wednesday, Jan. 20 at 12:30 at the Putterham Library Auditorium in South Brookline. Subject will be "Inside the Boston Symphony". A petite luncheon will be served. Mrs. Morton Kliman will preside. Hostess of the day will be Mrs. Morton Goldberg. Program chairman is Mrs. Joseph Krinsky. In charge of hospitality is Mrs. Paul King. The public is invited to attend.

PRESS
WESTWOOD, MASS.
WEEKLY 2,743

FEB 17 1971 New England Newsclip

Demanding But Exciting Is Life Of BSO Violinist

By JUDIE STRAUSS
WILLIAM WATERHOUSE and CRAFTY

What's it like to be a member of the famed Boston Symphony Orchestra? For William J. Waterhouse of Grove Street who has been a violinist with the BSO for twenty years now "it's very demanding but also quite exciting!"

"There's a great deal of good hard work that goes on amidst the interesting life", admits Mr. Waterhouse. The job is far from the conventional nine to five variety and because of much time spent away, certain demands are made of one's family.

Although musicians are sometimes infamous for their fiery temperaments, Mr. Waterhouse reveals "there is surprisingly little jealousy among the one hundred and four members of the Symphony." He finds Bostonian audiences most appreciative of the orchestra's efforts and feels musicians in this area enjoy a better standing in their communities and other fringe benefits than do those in other parts of the country.

The traditional season for the Boston Symphony consists of the bulk of the concerts in Boston and a few guest performances in other cities during October to April. In Spring the Boston Pops plays with many of the same members of the BSO. Summertime finds the Symphony travelling to Tanglewood in the Berkshires which Mr. Waterhouse finds a delightful change and most enjoyable.

In 1952 and 1956 the orchestra travelled to Europe and are presently preparing for another trip in April. The countries they will play in include England, Germany, Austria, Italy, Spain, and France.

Recalling some adventures of a past European trip this violinist remembered when the customs inspector did not allow the instruments of the symphony to leave Czechoslovia to go to Austria. A local truck had to be hired and the men had to transfer their own instruments. That concert was played without the members of the orchestra even changing their clothes, but the "show goes on" in true show business style.

Mr. Waterhouse hails from Winnipeg, Canada where he developed his musical interests most naturally. Both parents were professional musicians, his father being a violinist and his mother a pianist, and they both taught music all their lives. His mother handled the theory end of it and his father the practical application. Mr. Waterhouse learned the violin at the tender age of four and actually began to practice in earnest at the age of six.

As for the question of inborn talent, he believes that ability in music is "98% perspiration and 2% inspiration and that 2% is all important."

After graduating from high school in Winnipeg, Mr. Waterhouse received a scholarship at the Royal Academy of Music in London. He succeeded in attaining several more scholarships and stayed a total of five years. Although the adjustment to musical life in London did not prove difficult, he found it hard getting used to the weather. Winnipeg winters might have been cold and severe, but at least he had seen the sun. At this time he was able to earn money by playing in the London String Orchestra and was a contractor for a film company.

In London, Mr. Waterhouse stayed at a home that served as a central place for Canadian music students, run by a Madame Ellis Brown, who turned out to be a fascinating person. She gained fame by writing a book about her husband who was lost as an explorer.

With the outbreak of war all concert jobs were cancelled and Mr. Waterhouse returned to Canada where he spent six years in the Canadian Army. Unfortunately he had little opportunity to practice at this point.

Upon the advice of Dmitri Mitropoulis, who was conductor of the Minneapolis Orchestra, Mr. Waterhouse decided he needed a refresher course and went to Boston University to study under Richard Burgin. Although he preferred to teach after studying at BU and obtaining his bachelor's and master's degrees, Mr. Waterhouse answered the call and auditioned for Charles Munch who was then conductor of the Boston Symphony. That was some twenty years ago and he has remained ever since.

In addition to this, Mr. Waterhouse serves as concert master for the New Hampshire Philharmonic Orchestra that meets in New Hampshire. He is also chairman of the Musician's Credit Union.

The status of the musician has changed a great deal, Mr. Waterhouse feels. Many of his colleagues have quite diversified interests, beyond their music. Some paint, one was a commander in the Navy and still keeps up his affiliations.

Mr. Waterhouse himself enjoys flying and in 1960 obtained his license. Very often he takes his family on day trips during the summer which would be difficult to reach by auto. His wife "Gilly" is an accomplished gardener and various species of plants adorn the entrance hall of their home. They have a daughter Caitlin, ten, who plays the clarinet, and a son, Jason, five. Previously married, Mr. Waterhouse has a son who is a research biologist at Pondville Hospital. He also has a married stepson living in Texas and stationed at Fort Hood.

Both he and his wife had a great deal to do with the planning and building of their beautiful home. A magnificent fireplace acts as the focal point in the middle with the kitchen set up on one side of it so this room actually enjoys the central pivotal place in the house. Mr. Waterhouse acted as general contractor and actually built himself the porch which is right outside the living room. A few abstract paintings adorn the walls and attest to Gilly's talents in the artistic line. Because of his rigorous schedule, their social life is not of the normal variety. "Gilly has mastered the art of buffet dinners and we usually entertain our friends during the week".

Relaxing for Mr. Waterhouse includes spending time with his family and attending to many of the chores that are necessary around the house. With the cute Pekinese, Crafty, Mr. Waterhouse will often go out and chop wood to keep the fireplace well stacked as a fire burns all winter. He hopes to complete a wood deck off the other end of the living room at some point.

Along with two other Westwood residents and Symphony players, Mr. William Marshall and Mr. Robert Ripley, Mr. Waterhouse will perform at a concert of chamber music, to be given on March 12th at the Westwood Library.

Looking back over the years with the Boston Symphony the violinist reveals that they have a remarkable and amazing record as far as cancelled concerts are concerned. Sometimes, he admits, just getting to Symphony Hall on time can be quite a task. Commenting on the fantastic acoustics at the Hall, he feels that the Boston Symphony is accustomed to hearing themselves play there and so has developed a certain sound that is associated with them.

Judging by their musical reputation and crowded concerts, the world acknowledges it.

SUN
LOWELL, MASS.
(E) 48,850 (S) 38 575

DEC 27 1970 New England Newsclip

MENC STUDENT Chapter 201 plans a recital of contemporary music featuring members of the Boston Symphony orchestra Monday, Jan. 4, in the Little Theatre.

Frank Epstein, percussion;; Paul Fried, flute, and Larry Wolfe, contrabass, will combine their efforts with Joan Heller, soprano and Ina Hahn, dancer, to present various pieces requiring different combinations of performers. There is no charge for admission.

It was announced also the Lowell State College Symphony Orchestra, under the direction of Dr. Artin Arslanian, will present a concert, Thursday evening, Jan. 7 at 8 o'clock in the Little Theatre. This originally was scheduled Dec. 17 and postponed because of a snowstorm. Student Jay Rizzetto will be featured soloist. Tickets will be available at the door.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

DEC 8 1970 New England Newsclip

Helpful Snakes

The Boston Symphony Orchestra has announced that for the second year it is distributing its monthly "snake" (calendar of events at Symphony Hall) to 98 schools and colleges in the Boston area, reaching 170,000 students each month. The "snakes" (which measure five by 30 inches) list BSO concerts, open rehearsals, Boston Symphony Chamber Players and all outside events taking place at Symphony Hall. Listed at the bottom is information pertaining to regular and student prices, how to obtain tickets from the box office and how to reach Symphony Hall by MBTA.

Philharmonic Opens Next Sunday

The New Hampshire Philharmonic Orchestra begins the 12th season next Sunday evening at 8:15 p.m. with its winter concert at the Practical Arts Auditorium. Guest violinist William Waterhouse of the Boston Symphony Orchestra will be featured in the prelude to "Afternoon of a Faun" by Debussy and "Poem in E flat major" by Chausson.

Mr. Waterhouse was born in Winnipeg, Manitoba, Canada. His first studies in music were begun at home, under the supervision of both parents. His father, John Waterhouse, was a fellow of the Royal Academy of Music in London, an accomplished violinist and teacher; his mother, both a pianist and harpist, was a graduate of the Royal College of Music.

The son was taught by his parents until he was 16, when he gained a scholarship to the Royal Academy. At the academy he studied both the violin and piano, excelling in the former subject, and winning a prize for both his violin playing and excellence in chamber music.

While in London he played under all the outstanding British conductors except Sir Thomas Beecham, with whom he finally caught up when he joined the Boston Symphony in October 1951 and Sir Thomas appeared as guest conductor shortly thereafter.

Member of both the Boston Symphony and the "Pops", Mr. Waterhouse is a licensed pilot and does his own flying when on tour with the BSO. In addition to his many musical activities in the Boston area, he finds time to assist the New Hampshire Philharmonic throughout the entire season. Although appearing in the winter concert as guest soloist, Mr. Waterhouse has appeared with the NHPO at a good many concerts the past two seasons as the leading violinist, the 'Concertmaster'.

Rolland Tapley, of the Boston Symphony Orchestra and conductor of the New Hampshire Philharmonic Orchestra, has selected and will present "Symphony 8 in F Major, Op. 93" by Beethoven as the central portion of Next Sunday evening's "Winter Concert."

N. H. SUNDAY NEWS
MANCHESTER, N. H.
(C) 49 171

DEC 6 1970 New England Newsclip

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

JAN 26 1971 New England Newsclip

Woman's Club Subject Is Symphony

Stories about the Boston Symphony Orchestra and its famous conductors, as well as pictures of Symphony Hall, were the subject of a lecture presented for one Woman's Club of Fall River on Monday by Laning Humphrey, the orchestra archivist, and his wife.

It was noted that the orchestra is an integral part of the culture of New England, and that Symphony Hall, or the "talking house," was first opened in 1900 and refurbished only two years ago. The building, the members were told, is not only the home of the orchestra, but it also serves a variety of other uses from being a recording laboratory to housing an art gallery.

Mrs. Humphrey also showed pictures of the work of restoration — and of the orchestra itself performing at Tanglewood and at the Esplanade concerts.

Mrs. James Scott, of the music committee introduced the speakers.

President Mrs. James E. Fell presided at the business session, and Mrs. Eugene Baxter, chairman, announced plans for the club's annual food sale on Feb. 22.

The floral arrangement in the foyer was arranged for the meeting by Mrs. Earl T. Griffiths.

SOUTH BOSTON TRIBUNE
BOSTON, MASS.
WEEKLY CIRC. 10,250

JAN 28 1971 New England Newsclip

TRIBUNE TOPICS

The service of Confirmation for the Church of St. Matthew and The Redeemer will be conducted on Sunday, February 21, in Emmanuel Church in Boston. The officiating prelate will be the Rt. Rev. Francisco Reus-Froylan, Bishop of Puerto Rico.

A temporary promotion to the rank of working foreman in the water service repair section of the Public Works Dept. of the city has been given to Richard P. Coyne, 150a M street.

Pfc. Edward J. Morin III, whose parents live at 690 Columbia road, recently received the Army Commendation Medal near Chu Lai, Vietnam, where he is serving with Americal Division. A graduate of Boston Technical High School, he entered the Army in March, 1970.

A Children's Story Hour will be held at the South Boston Branch Library, E. Broadway, on Friday afternoon, February 5, at 3:30 o'clock.

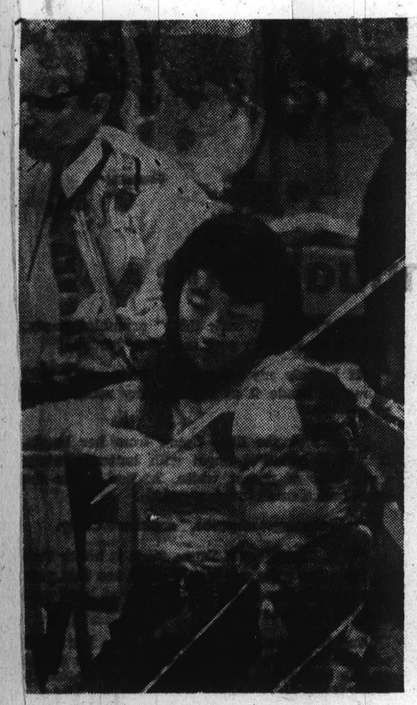
Past President Carl Taccini is chairman for the St. Patrick's Day celebration of the Kiwanis Club of South Boston, which will take place on Tuesday, March 16, at the South Boston Boys' Club.

An appointment as a motor equipment maintenance man in the Traffic and Parking Dept. of the city has been given to Edward X. Long, 452½ E. Eighth street.

An exhibit of rare books and manuscripts saluting the Boston Symphony Orchestra on its 90th anniversary is being held in the Sargent Gallery, 3rd floor of the Central Library, Copley square, and will continue through March 31.

Effectively immediately, the U.S. Postal Service will not accept surface or air mail to Great Britain and Northern Ireland. Ireland is not affected. Military mail is not affected by this embargo caused by the British postal strike.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 25 1970
New England Newsclip



—Record American Photos, Kevin Cole

Ikuko Mizuno practices on the Symphony Hall stage surrounded by the gentlemen of the orchestra.

Women Are a Vital Part of Boston Symphony

By FRAN WEIL

Ninety-nine to seven.

Though the odds are a little staggering, there is no apparent problem with the numbers, according to the seven women who dot the Boston Symphony Orchestra stage amidst their 99 male counterparts.

Life among BSO musicians is serene and lacking any shade of female discrimination, the ladies claim.

"There isn't any favoritism when it comes to us," teased principal flutist Doriot Dwyer — on her way to a Chamber Players rehearsal.

The first woman to hold a first chair in the Boston Symphony, Mrs. Dwyer raised some eyebrows in 1952 — the year of her appointment.

But the first is apparently the most difficult because, as the ladies of the orchestra agreed, they are now "in" and they are an accepted part of the 106 member team.

"There was a time when an audition committee decided on the man playing instead of the woman," explained Carol Procter, the attractive young lady who plies a studied hand to one of 11 cellos in the orchestra.

"They used to decide on the man simply because he generally had a family to support," said Miss Procter.

Cecylia Arzewski, violinist with the BSO and an alumna of the Juilliard School of Music and the New England Conservatory, claimed that "in order to get into any major symphony orchestra, the woman still has to play at least five times better than the man because of the passe 'men have to support their families routine." But once in, Cecylia agreed, equality is the rule.

"If you're competent there is no trouble getting established at all," said spritely Marylou Speaker, who plays second violin in the orchestra.

And even Ann Hobson, who holds the second harp position in the orchestra, considers playing with the predominately male ensemble "great."

She explained that when she auditioned, the committee listened to the players behind a curtain the first time so they could pick the finalists sight unseen. "They listen for the best," she said. Then they weed them for the final audition.

Cecelia Arzewski (left) and Marylou Speaker (right) rehearse.

Approximately 20 hours per week are devoted by orchestra members — male and female — to rehearsal and concert sessions on stage at Symphony Hall. The rest of the time is devoted to teaching by some members; free-lance engagements and practicing.

Ikuko Mizuno, second violinist, doesn't find the schedule too taxing. Section playing, she claimed, is fine. "If you're lazy you don't mind," she said with a laugh.

"Hours are odd," said Carol Procter. "It really ruins your social life if you're single."

Infrequently, when the BSO goes on tour, "we have to adjust to the accoustics of the halls; find a place to dress and occasionally have trouble finding our trunks," exclaimed flutist Lois Schaefer.

The gals all agreed though — on tour — "They treat us like gold!"

And as far as playing with the BSO is concerned, Marylou Speaker echoed the sentiments of most of the ladies.

"The BSO is marvelous. There is a sense of culture in Boston. They come to hear us whether they understand it or not. The audiences are ripe in Boston."

HAIRENIK WEEKLY
BOSTON, MASS.
WEEKLY
DEC 10 1970
New England Newsclip

David Ohanian Appointed to Boston Symphony

BOSTON, Mass.—Officers of the Boston Symphony Orchestra have announced the appointment of David Ohanian to the (French) horn section of the great orchestra.

Ohanian previously played with the Boston Philharmonica, the Springfield symphony, the New Haven Symphony, the Hartford Symphony, the Rhode Island Philharmonic and the Handel and Haydn Society. He also taught at Milton (Mass.) Academy 1965-66.

Mr. Ohanian received his BM in horn from the New England Conservatory of Music in 1967 and studied with James Stagliano, principal horn of the Boston Symphony.

(As far as is known, Mr. Ohanian is the second Armenian ever to become a regular member of the BSO. The first, the late great violinist and concert master of the orchestra in the days of Serge Koussevitsky, Theodorowicz, owned proudly to descendency from a Polish Armenian family.)

. . . DAVID OHANIAN . . .

PHILADELPHIA SPOT LITE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.
NOV 7 1970

PHILHARMONIA ORCHESTRA AT THE ACADEMY OF MUSIC NOVEMBER 10

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Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458
NOV 12 1970

2 From Boston Solo With Philharmonia

Reprinted from Wednesday's Late Editions

By DANIEL WEBSTER
Of The Inquirer Staff

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 25 1970
New England Newsclip

—Record American Photos, Kevin Cole

Ikuko Mizuno practices on the Symphony Hall stage surrounded by the gentlemen of the orchestra.

Women Are a Vital Part of Boston Symphony

By FRAN WEIL

Ninety-nine to seven.

Though the odds are a little staggering, there is no apparent problem with the numbers, according to the seven women who dot the Boston Symphony Orchestra stage amidst their 99 male counterparts.

Life among BSO musicians is serene and lacking any shade of female discrimination, the ladies claim.

"There isn't any favoritism when it comes to us," teased principal flutist Doriot Dwyer — on her way to a Chamber Players rehearsal.

The first woman to hold a first chair in the Boston Symphony, Mrs. Dwyer raised some eyebrows in 1952 — the year of her appointment.

But the first is apparently the most difficult because, as the ladies of the orchestra agreed, they are now "in" and they are an accepted part of the 106 member team.

"There was a time when an audition committee decided on the man playing instead of the woman," explained Carol Procter, the attractive young lady who plies a studied hand to one of 11 cellos in the orchestra.

"They used to decide on the man simply because he generally had a family to support," said Miss Procter.

Cecylia Arzewski, violinist with the BSO and an alumna of the Juilliard School of Music and the New England Conservatory, claimed that "in order to get into any major symphony orchestra, the woman still has to play at least five times better than the man because of the passe 'men have to support their families routine." But once in, Cecylia agreed, equality is the rule.

"If you're competent there is no trouble getting established at all," said spritely Marylou Speaker, who plays second violin in the orchestra.

And even Ann Hobson, who holds the second harp position in the orchestra, considers playing with the predominately male ensemble "great."

She explained that when she auditioned, the committee listened to the players behind a curtain the first time so they could pick the finalists sight unseen. "They listen for the best," she said. Then they weed them for the final audition.

Cecelia Arzewski (left) and Marylou Speaker (right) rehearse.

Approximately 20 hours per week are devoted by orchestra members — male and female — to rehearsal and concert sessions on stage at Symphony Hall. The rest of the time is devoted to teaching by some members; free-lance engagements and practicing.

Ikuko Mizuno, second violinist, doesn't find the schedule too taxing. Section playing, she claimed, is fine. "If you're lazy you don't mind," she said with a laugh.

"Hours are odd," said Carol Procter. "It really ruins your social life if you're single."

Infrequently, when the BSO goes on tour, "we have to adjust to the accoustics of the halls; find a place to dress and occasionally have trouble finding our trunks," exclaimed flutist Lois Schaefer.

The gals all agreed though — on tour — "They treat us like gold!"

And as far as playing with the BSO is concerned, Marylou Speaker echoed the sentiments of most of the ladies.

"The BSO is marvelous. There is a sense of culture in Boston. They come to hear us whether they understand it or not. The audiences are ripe in Boston."

HAIRENIK WEEKLY
BOSTON, MASS.
New England Newsclip

David Ohanian Appointed to Boston Symphony

BOSTON, Mass.—Officers of the Boston Symphony Orchestra have announced the appointment of David Ohanian to the (French) horn section of the great orchestra.

Ohanian previously played with the Boston Philharmonica, the Springfield symphony, the New Haven Symphony, the Hartford Symphony, the Rhode Island Philharmonic and the Handel and Haydn Society. He also taught at Milton (Mass.) Academy 1965-66.

Mr. Ohanian received his BM in horn from the New England Conservatory of Music in 1967 and studied with James Stagliano, principal horn of the Boston Symphony.

(As far as is known, Mr. Ohanian is the second Armenian ever to become a regular member of the BSO. The first, the late great violinist and concert master of the orchestra in the days of Serge Koussevitsky, Theodorowicz, owned proudly to descendency from a Polish Armenian family.)

. . . DAVID OHANIAN . . .

PHILADELPHIA SPOT LITE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.
NOV 7 1970

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Rose Walsh

Ted Hosts BSO Reception

Senator and Mrs. Edward Kennedy hosted their traditional reception for the Boston Symphony Orchestra, Monday evening, following the first of its two concerts given annually in the capital's Constitution Hall.

The Kennedys and Mrs. Sargent Shriver were in the audience who gave rounds of applause to the conductor, Rafaeh Kubelik who has been guest conductor for the BSO the last couple of weeks in Boston.

Buses transported the musicians and many invited guests to the senator's McLean, Virginia home, for the informal cocktail and buffet supper. Sparkling burgundy toasts were raised to Mr. and Mrs. Kubelik and to brilliant Associate Conductor Michael Tilson Thomas, who conducted Tuesday night's concert. He was guest of honor at last year's reception in the same setting.

Gracious and talented Joan, who is really a part of the Boston Symphony family through her musical appearances, followed her usual high fashion flair, wearing a hot pants costume adopted from one of her favorite minis. The gold-pink-turquoise dress top flowed into long panels.

Ambassadors to the countries that the BSO will visit on their great 23-day concert tour of Europe were honor guests at the reception with the Apostolic Delegate Luigi Raymondi.

George London, former opera singer and Mrs. London attended the party as did Under Secretary of State John Richards and Mrs. Richards; Henry Kissinger who escorted well known Washingtonian Barbara Howar; William Denton of the Washington National Symphony Orchestra and several of that group.

Talcott Banks, president of the Trustees of the BSO, was among the Boston guests. Also Mrs. Harris Fahnestock, a trustee; the Stephen V. C. Morrises of Lenox (who are going on the European trip and have done a big share of the arrangements); the John Deweys, the David Rockefellers, the Thomas Perrys, (he is manager of the Orchestra), Msgr. Edward G. Murray, a trustee; Marvin Y. Schofer, public relations director and several more.

Members of the Association of the Performing Arts who sponsored a night at Jacques Brel Cabaret at the Somerset included (from left) Mr. and Mrs. Robert Watson, Mrs. Myron Snyder and her husband.

—Record American Photo, John Landers, Jr.

There will be a Debutante Cotillion—and what promises to be a charming one—on Monday, June 14 at the Sheraton Plaza Hotel. Currently girls from 17 different schools are on the list and mothers are doing early shopping for gowns.

Post-debs returning from their colleges are included in the plans now being completed by Margaret Howell Inc. This group will have a chance of partying with their former classmates before vacation trips get underway.

Proceeds of the Cotillion aid in sending less privileged boys and girls to camp this summer.

Among last year's debs serving on the floor committee for the Ball are Lydia Graves, Kathleen Wick. Cheryl Coulter, Claire Stuart, Wendy Bremer, Catherine Motley, and Alicia Talbot (she has been attending college in California).

"Beasts of the East" will offer true dragon stories and folktales reported to be true at Saturday afternoon's monthly children's program at the Museum of Fine Arts. Children age 6 to 12 and anyone interested in dragons are invited.

Joan Cohen, adjunct lecturer, who claims to have visited many dragons and monsters, will show slides and dragon materials such as rich Oriental embroideries, a Balinese monster mask and a dragon rattle which she will share with her audience.

After the lecture there will be a massive dragon hunt in the Museum galleries where youngsters will search for their dragons in the famous scrolls, embroideries and treasures in the collection.

An invitation to the Boston community to see "His Land," the thrilling story of Israel from ancient to modern times, is extended by Zionist House, 17 Commonwealth ave., for Sunday at 2 p.m. This is the film which Golda Meir, premier of Israel, called "A Christian Gift of Love to the Jewish people." It is a musical journey into the soul of a nation from a Christian point of view.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
MAR 18 1971 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 14 1971 New England Newsclip

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
AUG 18 1971 New England Newsclig

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 2 1971 New England Newsclip

BSO Principal Horn Player to Retire

James Stagliano, 59-year-old principal horn player of the Boston Symphony, will retire at the close of the Tanglewood Music Festival, it was announced this week. He will be stepping down from the first chair at the end of his silver anniversary year with the orchestra, closing out a 42 year symphonic career during which he played with the Detroit, St. Louis, Chicago, Los Angeles and Cleveland orchestra before coming to Boston under Koussevitzky.

Movies TV Art

Horn Virtuoso James Stagliano Retiring From BSO

James Stagliano, 59, principal horn player for the Boston Symphony Orchestra, has announced that he will retire at the end of the Tanglewood season.

Silver Anniversary

Mr. Stagliano celebrated his silver anniversary with the BSO this year, previously having played with the Detroit, St. Louis, Chicago, Los Angeles and Cleveland symphonies.

He is known in the Berkshires for more than his musical virtuosity. His home on Stockbridge Road in Lenox has long been a mecca for those who enjoy the good life. He is especially noted for his salad dressings, which he makes by the gallon and ages as carefully as any Kentucky distiller. Most of his entertaining is done in his elaborate basement bar, which has an adjoining sauna. He is also an avid golfer, usually in the company of his close friend, Judge John J. Dwyer.

A rather busy "retirement" has been scheduled by Mr. Stagliano. He plans to write a book about his 42 years in the various orchestras and to assess the conductors under whom he has played.

Native of Italy

A native of Italy, Mr. Stagliano came to this country at the age of 7. He had started his musical career under the tutelage of his father, who was a clarinet virtuoso and a bandmaster. When he came to the United States, however, he undertook the study of the French horn with his uncle, Alberto, who was to become the first horn player with the NBC Symphony under Arturo Toscanini.

Lying about his age, Stagliano was signed as the extra horn player with the Detroit Symphony when he was only 15. By the time he was 18, he was solo horn for the St. Louis Symphony. That same year he was offered contracts with five different orchestras. He chose to go with the Los Angeles Symphony, and while on the West Coast, he doubled in movie studio orchestras, cutting records with Frank Sinatra and Bing Crosby.

Erich Leinsdorf lured him back east as first horn with the Cleveland Symphony, and then Serge Koussevitzky lured him away from Leinsdorf to start his long stint with the BSO.

Own Records

In addition to all the recordings made with the Boston Symphony, Mr. Stagliano has starred in two records of horn masterpieces. He hopes to continue chamber recordings with some of his former BSO associates.

In November, he will fly to Milan, Italy, to join his close friend, conductor Bruno Maderna, who was associated with the Berkshire Music Center this summer, for the beginning of the opera and concert season in Italy.

Mr. Stagliano has been as noted for his personal charm as for his musical ability and has hosts of friends throughout the world.

Bercomar News Photo

GOOD FRIENDS James Stagliano, left, and Bruno Maderna make plans for a November meeting in Italy. Stagliano is planning extensive travels upon his retirement from the BSO at the end of the season.

Busy Concertmaster Discusses Young Musicians

By RICHARD CONWAY

Joseph Silverstein is concertmaster of the Boston Symphony Orchestra. This week end he is a featured soloist at both the Saturday night and Sunday afternoon concerts. This evening he appears with the Boston String Trio in the 7 weekend prelude program.

He is chairman of the Berkshire Music Center faculty. He is a busy man.

But the other day he took some time out of that hectic schedule to talk with me on string playing and players.

Biographically, Silverstein was born in Detroit, and was given his first instruction in violin by his father.

He studied music at the Curtis Institute of Music in Philadelphia, and played with the Houston, Philadelphia, and Denver Symphony Orchestras before joining the Boston Symphony in 1955.

In seven years with the Boston Orchestra, he went from the last stand of second violins to his present position as concertmaster.

In 1959, Silverstein was the only American to place in the top ten of the Queen Elizabeth of Belgium International Competition. He has other impressive credentials.

He is married and the father of two girls. He also likes to play golf, although from now until the Berkshire Center closes there will not be much time for that.

Of the many topics he discussed, and he is an easy and fascinating man to interview, this article will deal with his thoughts about the young musicians coming to Tanglewood. Later, I will write of his other interesting observations and ideas.

He said that in terms of their orchestral background most of them were better prepared than the students of say 20 years ago. Their overall musical sophistication is greater.

The reason for this is that most of the schools and colleges they attend have orchestras.

But their instrumental technique is not as high. Silverstein reflected that in 1946 there were several virtuoso level violinists who went on to become concertmasters of major orchestras, or who had reasonably distinguished concert careers. Tanglewood is not getting that many young musicians of that caliber now.

Silverstein pointed out that another reason for this is that there are now so many good summer music schools for the aspiring young professional to choose from.

What about the demands of today's music on the violinist?

"No problem," said Silverstein. "If a violinist can play Mozart or Mendelsohn, he can play contemporary music.

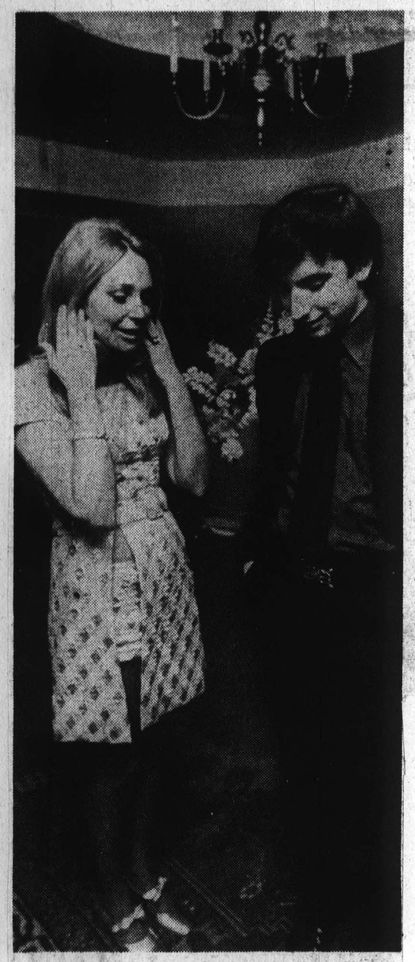
"I might say that the reverse is not always true. A musician who seems great playing contemporary music might not sound so good with a simple little Mozart piece."

In Silverstein's opinion, the young professional takes longer to reach major symphony playing level, but when he gets there he is a far more knowledgeable orchestral musician.

"I was playing professionally when I was 17. I dare say that now the average age is in the middle twenties. But these kids know more than I did."

Little wonder with men like Silverstein around to teach them.

THE WASHINGTON POST
E4 Wednesday, March 17, 1971



By Ellsworth Davis—The Washington Post

Joan Kennedy talks with conductor Michael Tilson Thomas at a party she and her husband gave at their house Monday night. Mrs. Kennedy is wearing a brocade minidress over matching bikini hot pants.

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A Big, New Baton

By Alan M. Kriegsman

Thirty years ago, the image of the symphony conductor was still one of an octogenarian with a shaggy mane and a foreign accent as thick as glue.

The upsurge of youth and America's rise to musical supremacy have changed all that. This year's prime example is 26-year-old Michael Tilson Thomas, who has a foot firmly planted upon two of the nation's most prominent orchestral podiums.

Thomas was here yesterday to rehearse for his appearance with the Boston Symphony Orchestra last night at Constitution Hall. Recently, he was named assistant conductor of the Boston Symphony, and almost immediately thereafter, regular music director of the Buffalo Philharmonic.

The press has already drawn the inevitable parallel between the careers of Thomas and Leonard Bernstein.

"Of course," Thomas observes, "there are certain conincidental, chronological similarities. We're also both dark-haired, with Jewish backgrounds, and there's the show-biz involvement, too."

Thomas, in fact, was born in Hollywood, where his family has been connected with theater and motion pictures over several generations.

There's at least one musical aim that Thomas aspires to sharing with Bernstein. "The quality I especially admire in Bernstein is the way he demands that every note, every second of music be super-intense and alive. With Bernstein, even very slow

See THOMAS, E4, col. 1

Thomas' Tale of Two Podiums

THOMAS, From E1

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Like Thomas, Bernstein in his 20s was a superb pianist as well as a prepossessing conductor. For both, the Boston Symphony served as a launching pad, Bernstein having gotten his start as assistant to Serge Koussevitzky in 1942. And Thomas, like Bernstein of old, enhances his articulate allure with a tall, slender, disarmingly boyish appearance.

Asked how he reacts to the comparison, Thomas replied:

"I would have to be very pompous indeed not to be flattered by it. The fact is that I admire Bernstein tremendously. I'm very much in awe of his powers and abilities. But I'm also very different from Bernstein, both as a person and as a musician."

Even before last night's concert, Thomas had aroused spirited discussion by his choice of program, which included, along with pieces by Bach, Chopin and Schoenberg, the "Divertissement" from Act III of Tchaikovsky's ballet, "Swan Lake." The latter almost never appears on "serious" symphonic programs these days.

How did he come to choose the "Divertissement"?

"I love Tchaikovsky very, very much, and especially the ballet music. Stravinsky

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"The Tchaikovsky snobbery," Thomas went on, "that used to prevent these pieces from being done, that's gone now. Actually, it's a revelation to hear this music played by a great orchestra. 'Swan Lake' isn't all I do; I'm also presenting things from the first and last acts of 'Sleeping Beauty,' and the second act of 'Nutcracker.' "

To accommodate his split responsibility, he'll maintain a residence in both Boston and Buffalo. With the Boston Symphony, he'll be conducting both subscription concerts and special events, "more adventurous stuff." In Buffalo, he'll do half the season, seven or eight concerts. Thomas also hews to the motto of the model modern maestro: "Have baton, will travel."

"Yes," he notes, "I'll have quite a bit of guesting coming up, principally in New York and London."

Thomas' predecessor in Buffalo was Lukas Foss, whose uncompromising emphasis on contemporary music won him both admiration and emnity. Thomas, too, both at the piano and with the baton, is becoming known as a champion of new, often difficult, works. Will he follow in Foss' footsteps?

"I'll be doing less contemporary music than Lukas; but on the other hand, I'll do considerably more early music. On my first several programs, for instance, there'll be names like Perotin, Monteverdi, Gabrieli and Zelenka — along with people like Beethoven, Schumann and Messiaen, of course. I'm going to dig into the really great centuries—the end of the 12th and beginning of the 13th, the spectacular 15th and the 17th, up to Bach. And, naturally, the 20th, the liveliest in a long time. What I want to do is to present an 800-year repertoire."

Thomas also foresees a bright orchestral future. "And I look to the U.S. to lead it, for despite incredible handicaps — economics, for instance—we've got the healthiest musical culture in the world right now."

AMERICAN
WATERBURY, CONN.
D. 40,675
JUL 1 1971
New England Newsclip

Musicians 'Tuned Up' By Doctor

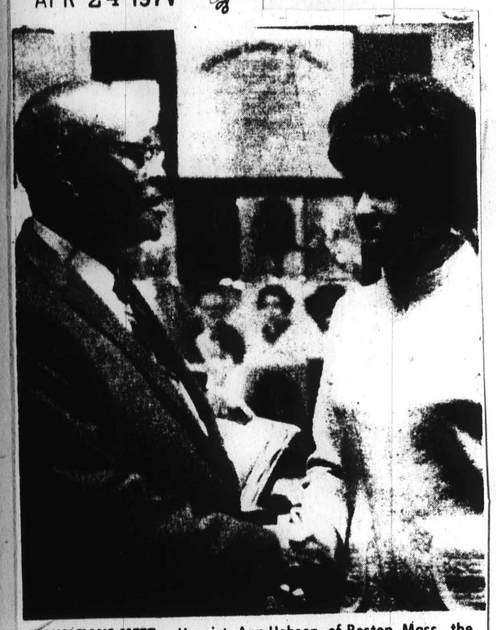
BOSTON, Mass. (AP)—While musicians tune up their instruments, Dr. Keran Chobanian tunes up the musicians—sometimes using the piano as an examination table and the trombone bell as a head-mirror.

It may very well be the Boston Symphony is the only orchestra which has, even without the title, someone who is in effect its medical director.

Dr. Chobanian's association with the orchestra began in 1956 when he accompanied the musicians on a tour to Europe and Russia. He believes the trip was the first time that a touring orchestra took a physician along. On a tour, he usually takes along 350 pounds of medical equipment and supplies, including a battery-operated electrocardiogram machine.

He has worked out a health plan at the request of the management in which a majority of the musicians voluntarily participate, and he is kept informed on the members' health status.

NEW YORK
Amsterdam News
W. 82,123
APR 24 1971



MUSICIANS MEET — Harpist, Ann Hobson, of Boston, Mass., the first and only Black to perform with the Boston Symphony Orchestra, in her recent New York visit dropped in to see music professor Edward Boatner at his studio at 76 W. 69th St. Professor Boatner is including Miss Hobson, who also is principal harpist with the Boston Pops Orchestra, in his new and forthcoming book about interracial history. Miss Hobson won her acclaim when she auditioned with twenty-five contestants (White) behind a closed partition — conductor William Steinberg chose her.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
JUN 17 1971
New England Newsclip

FROM GRATEFUL B.S.O. — Talcott M. Banks (right), President of the Board of Trustees, Boston Symphony Orchestra, presents a copy of the unreleased recording of Tchaikovsky's "Winter Dreams," performed by the B.S.O. under the direction of Michael Tilson Thomas, to Alan Strong, an executive of the Marriott Motor Hotel, Newton. The Marriott contributed food for volunteer workers of Friends of the Boston Symphony during the "Musical Marathon" fund raising campaign for the Orchestra.

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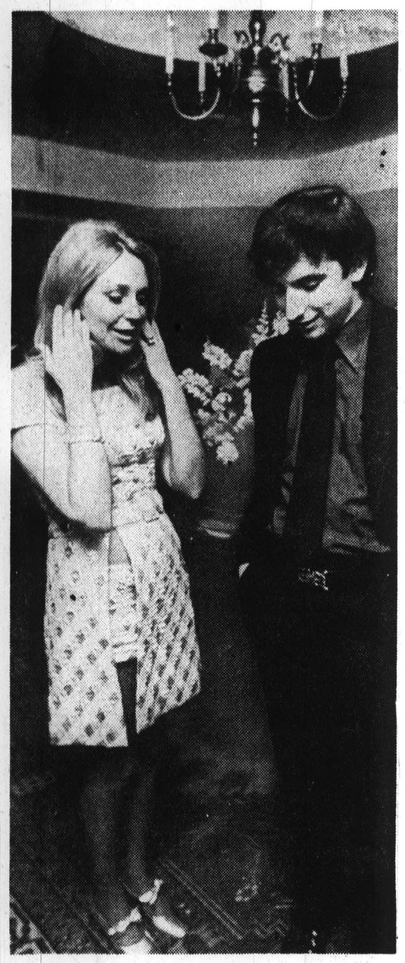

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"The quality I especially admire in Bernstein is the way he demands that every note, every second of music be super intense and alive. With Bernstein, even very slow pieces have staggering presence at every instant."

was right, you know, in pointing out that the ballet scores contain Tchaikovsky's most inventive and really his best music. Take the entrance of Rothbart and his exit with Odile at the end of the act, for instance—what startling music, what extraordinary rhythms and organization. And the incredible Coda—it's only a step away from Stravinsky, from 'Firebird.' The arrogance of Odile and Rothbart is so brilliantly projected."

"The Tchaikovsky snobbery," Thomas went on, "that used to prevent these pieces from being done, that's gone now. Actually, it's a revelation to hear this music played by a great orchestra. 'Swan Lake' isn't all I do; I'm also presenting things from the first and last acts of 'Sleeping Beauty,' and the second act of 'Nutcracker.' "

To accommodate his split responsibility, he'll maintain a residence in both Boston and Buffalo. With the Boston Symphony, he'll be conducting both subscription concerts and special events, "more adventurous stuff." In Buffalo, he'll do half the season, seven or eight concerts. Thomas also hews to the motto of the model modern maestro: "Have baton, will travel."

"Yes," he notes, "I'll have quite a bit of guesting coming up, principally in New York and London."

Thomas' predecessor in Buffalo was Lukas Foss, whose uncompromising emphasis on contemporary music won him both admiration and emnity. Thomas, too, both at the piano and with the baton, is becoming known as a champion of new, often difficult, works. Will he follow in Foss' footsteps?

"I'll be doing less contemporary music than Lukas; but on the other hand, I'll do considerably more early music. On my first several programs, for instance, there'll be names like Perotin, Monteverdi, Gabrieli and Zelenka — along with people like Beethoven, Schumann and Messiaen, of course. I'm going to dig into the really great centuries—the end of the 12th and beginning of the 13th, the spectacular 15th and the 17th, up to Bach. And, naturally, the 20th, the liveliest in a long time. What I want to do is to present an 800-year repertoire."

Thomas also foresees a bright orchestral future. "And I look to the U.S. to lead it, for despite incredible handicaps — economics, for instance—we've got the healthiest musical culture in the world right now."

AMERICAN
WATERBURY, CONN.
D. 40,675
JUL 1 1971
New England Newsclip

Musicians 'Tuned Up' By Doctor

BOSTON, Mass. (AP)—While musicians tune up their instruments, Dr. Keran Chobanian tunes up the musicians—sometimes using the piano as an examination table and the trombone bell as a head-mirror.

It may very well be the Boston Symphony is the only orchestra which has, even without the title, someone who is in effect its medical director.

Dr. Chobanian's association with the orchestra began in 1956 when he accompanied the musicians on a tour to Europe and Russia. He believes the trip was the first time that a touring orchestra took a physician along. On a tour, he usually takes along 350 pounds of medical equipment and supplies, including a battery-operated electrocardiogram machine.

He has worked out a health plan at the request of the management in which a majority of the musicians voluntarily participate, and he is kept informed on the members' health status.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
JUN 17 1971
New England Newsclip

NEW YORK
Amsterdam News
W. 82,123
APR 24 1971

MUSICIANS MEET — Harpist, Ann Hobson, of Boston, Mass., the first and only Black to perform with the Boston Symphony Orchestra, in her recent New York visit dropped in to see music professor Edward Boatner at his studio at 76 W. 69th St. Professor Boatner is including Miss Hobson, who also is principal harpist with the Boston Pops Orchestra, in his new and forthcoming book about interracial history. Miss Hobson won her acclaim when she auditioned with twenty-five contestants (White) behind a closed partition — conductor William Steinberg chose her.

FROM GRATEFUL B.S.O. — Talcott M. Banks (right), President of the Board of Trustees, Boston Symphony Orchestra, presents a copy of the unreleased recording of Tchaikovsky's "Winter Dreams," performed by the B.S.O. under the direction of Michael Tilson Thomas, to Alan Strong, an executive of the Marriott Motor Hotel, Newton. The Marriott contributed food for volunteer workers of Friends of the Boston Symphony during the "Musical Marathon" fund raising campaign for the Orchestra.

GLOBE
BOSTON, MASS.
(M) 237,987 (E) 194,700
(S) 566,377

APR 28 1971 New England Newsclip

BOOK OF THE DAY

Funny music people

By Herbert A. Kenny
Globe Staff

THE HUMOR OF MUSIC AND OTHER ODDITIES IN THE ART, by Laning Humphrey. Crescendo, Boston. 96 pp. $4.50.

Henry Taylor Parker, for many years, was the music critic for the Boston Transcript, and signed his reviews with his initials, H.T.P. and was sometimes called, "Hell to Pay."

On one occasion, Mr. Humphrey records, he delivered a beautiful jab at seat-neighbors who were talking during a symphony program."

"Those people up on the stage" he snarled, "are making so much noise I can't hear a word you're saying."

H.T.P. has been gone for a good many years. But Laning Humphrey is still with us, a familiar figure in the music world, the publicity director for the Boston Symphony Orchestra from 1938 to 1969, an annotator for the Pops programs, and author of innumerable articles on music and the personalities of that music world.

During his 75 years, he has heard and horded a veritable library of anecdotes, some hilarious, some heart-warming about the great and the near-great, and he has taken the occasion of his retirement to put them into a slim sprightly volume, charmingly illustrated with pencil sketches by his wife, Martha Burnham Humphrey.

Arthur Fiedler, the conductor, has written a brief foreword.

The book is stocked with interesting sidelights on a distinguished list of performers and composers: composer Walter Piston worked in the drafting department of the Boston Elevated Street Railway Co.; Enrico Caruso once took up the study of the flute but was unable to master it and quit: Burton Fine, violist with the BSO was nine years with NASA.

No conductor had a sharper tongue than Sir Thomas Beecham and a number of stories are told of his wit and sarcasm.

"Fritz Reiner," Humphrey writes, "highly esteemed like Beecham, as orchestral and operatic conductor was gracious

LANNING HUMPHREY

enough to go back stage to meet the Englishman, who had finished conducting an opera of Mozart.

"Thank you for a delightful evening with Beecham and Mozart" Reined said.

"Why drag in Mozart? is Sir Thomas' reported reply."

Humphrey suggested that Beecham often posed as a brash egoist for the fun of watching its effect on people.

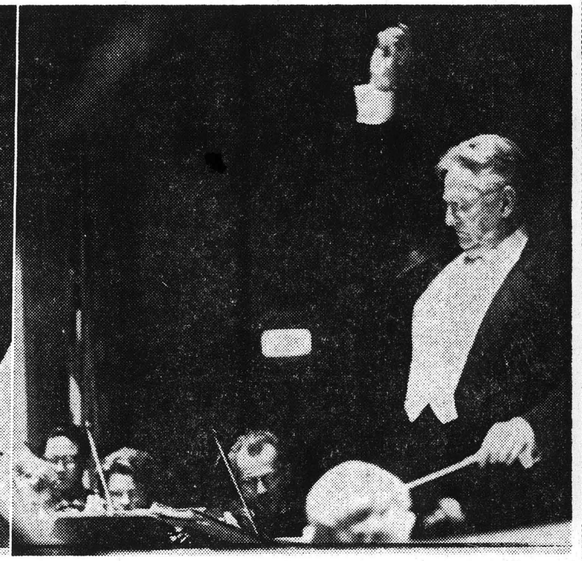
Humphrey in turn has got a great deal of fun over the years from watching musical people, and in this modest volume shares much of it with us, an appealing distillation from a long and vivid experience.

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

JAN 22 1971 New England Newsclip

Symphony Archivist

Laning Humphrey, archivist of the Boston Symphony Orchestra and his wife, an artist, author and photographer, will present an illustrated lecture about "The Human Side of Symphony Hall and the Boston Symphony Orchestra" at the Woman's Club of Fall River on Monday at 3:15 p.m. The program, in observance of the orchestra's 90th season, will include views of the recent refurbishing of the hall, scenes at the esplanade concerts and informal stories about the orchestra.



N. H. PHILHARMONIC Orchestra Conductor Rolland Tapley (right) leads the orchestra in Beethoven's Symphony No. 8 in F Major." Beneath Tapley's directing hand is guest concertmaster, William Waterhouse, leading the string section. At left, the clarinet section intently reads the music. (Photo by George Naum)

Rolland Tapley of Boston Symphony Conducts

Philharmonic Presents Concert

The Winter Concert of the New Hampshire Philharmonic Orchestra was attended by a near capacity audience at Practical Arts Auditorium in Manchester Sunday night in spite of the snow and sleet.

New Hampshire's own major musical organization performed its most ambitious and difficult program of classical music to date.

The orchestra, conducted by Rolland Tapley of the Boston Symphony Orchestra, opened the concert with the overture to "Rienzi" by Wagner. In complete unison and with beautiful intonation, particularly in the string passages, the group offered a rendition of "Symphony No. 8 in F major" by Beethoven, the major work of the Winter Concert.

Guest Violinist

Following intermission, guest artist William Waterhouse, a member of the Boston Symphony as well as concertmaster of the NHPO was featured in "Poem in E flat major" by Chausson. Waterhouse played with precision and brilliance and the audience showed its approval with prolonged applause.

Evelyn Querfurth of Peterborough, first flutist of the Philharmonic, charmed the audience with the delicate solo passages in Debussy's "Afternoon of a Faun."

The Winter Concert, first of th 12th season, concluded with the lively, spirited "Espana Rhapsody" by Chabrier.

Science fiction? No, only the new 29-channel "mixing panel" in the Deutsche Grammophon control room, just built in the basement of Boston's Symphony Hall. The all-but-psychedelic detail and "presence" of the new BSO sound resulting therefrom can be heard in such a stereo showpiece as Holst's "The Planets." (reviewed below).

'Spacing Out' On Classics

RECORDS

By ABRAM CHIPMAN

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Sinfonia Antartica

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REGISTER
NEW HAVEN, CONN.
D. 114,000

MAY 9 1971

New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

MAY 1971

BOSTON

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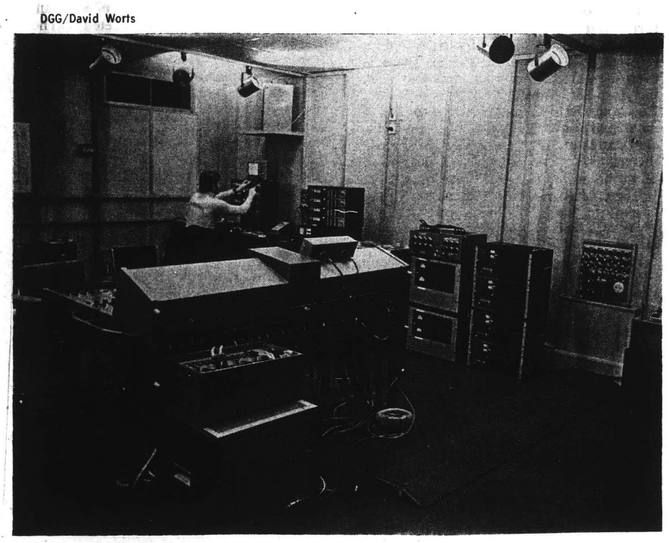
PETER G. DAVIS

DGG/David Worts



MUSIC AND ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.

APR MAY 1971

BSO RECORDS ON SITE

5/59

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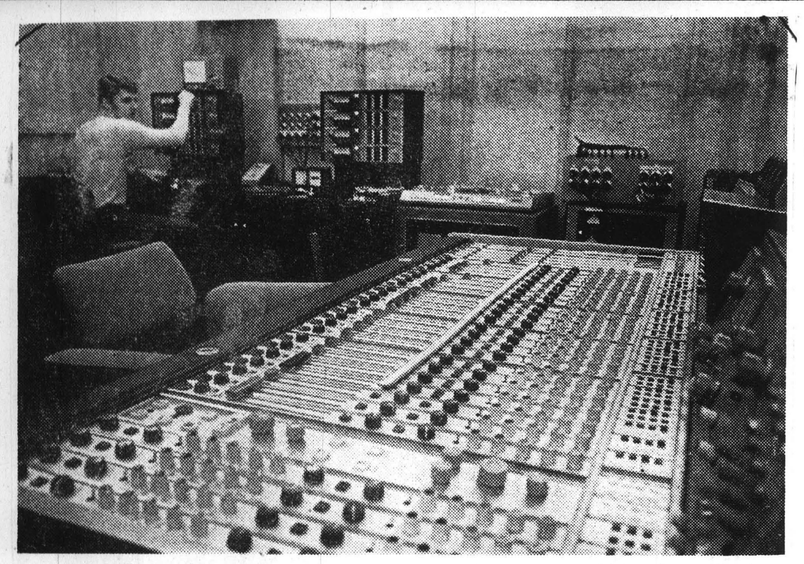

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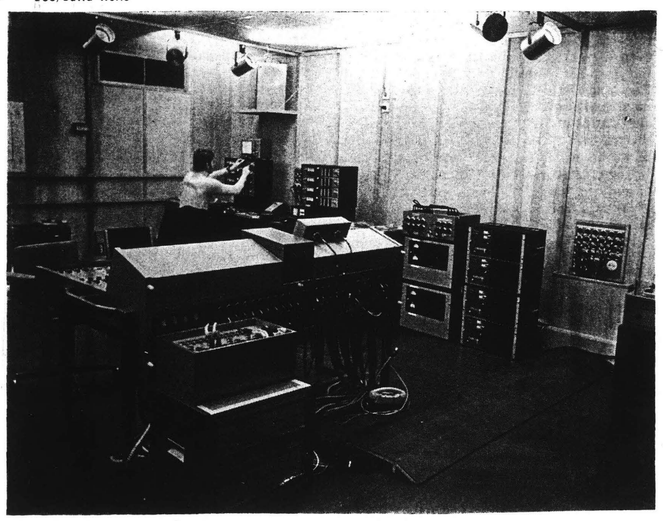

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GLOBE
BOSTON, MASS.
(M) 237,902 (E) 194,70
(S) 566,377
MAR 12 1971 New England Newsclip

Levy would hit museum, BSO

Tax bill rocks arts

By Edgar Driscoll Jr.
Globe Staff

A proviso in the new tax-hike bill, now being hammered out by a Senate-House conference committee, rocked the Commonwealth's arts world yesterday.

Included in the bill, is a proviso that would slap a three percent sales tax on admission fees to cultural events. It would raise an estimated $8 million of the $245 million package.

Specifically the proviso (House Bill 5090) calls for the sales tax on "any admission or other charges to and for the use of any place of entertainment, amusement, recreation or sport . . . including but not limited to motion picture theaters or drive - ins; theaters, halls or other places presenting dramatic, choreographic or musical performance, entertainment or exhibitions; sporting events; bowling alleys golf ranges, miniature golf or similar activities . . . etc."

Most of the arts world leaders were completely unaware of what they consider the latest threat to their organizations' already shaky financial structure. But not Louise G. Tate, executive director of the Massachusetts Council on the Arts and Humanities. She dropped the bomb yesterday at a meeting of some 80 such leaders attending a meeting at the Boston Museum of Fine Arts of the Partnership of the Arts, a newly formed national organization whose purpose, ironically enough, is to engage business in the arts and to push for more state and federal funding.

She pointed out that the proviso says nothing about excluding non-profit organizations so it is assumed that it includes them.

"When the state taxes experimental theater it's the poor stealing from the hungry," said Richard Reichman, director-playwright of the Theater Workshop of Boston.

Said a flabbergasted Perry T. Rathbone, the Museum of Fine Arts director, who admits nobody on the staff of some 450 knew a thing about it: "We would be gravely concerned at the very thought of any tax on the admission charge to the museum. We already regret we have to charge any admission at all and this would only increase the hardship to people seeking culture in our society."

Talcott M. Banks, president of the Boston Symphony Orchestra, said: "It would be very regrettable and distressing if all charitable performing arts organizations and museums in this state, almost all of which run at substantial deficits and perform very valuable services for their communities, should suffer from a new tax which would penalize both the charitable organizations and their patrons. We earnestly hope that the Legislature will make an exception for charitable institutions."

Said Sarah Caldwell, artistic director of The Opera Company of Boston: "We exist to participate in one of the most difficult of art forms. For all of us concerned with the arts, a tax of this type would be disastrous.

"It's like nailing the coffin on some art groups . . . A lot of them are on the brink and this could push them down the hill. Bonafide, non-profit organizations should be exempt. Besides, another expense the public doesn't need is to have tickets more expensive. They're high enough as it is," says Walter Pierce, managing director of the new Boston University Celebrity Series.

E. Virginia Williams, founder and director of the Boston Ballet Company said her group, as a non-profit cultural organization would find "any tax levied on tickets to its performances to be an extreme hardship, since private contributions constitute 75 percent of our existence."

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231
JUL 13 1971 New England Newsclip

Newton Woman Leaves $22 Million Will

The $22 million will of Miss Mabel Louise Riley of 93 Bellevue st., Newton, was filed in Middlesex Probate Court yesterday.

Miss Riley, in her late 80's set up a $20 million fund in memory of her father Charles E. Riley, a manufacturer of textile machinery, and her mother, Agnes Winslow Riley.

Bequests totalling $2 million were made to servants and educational and medical organizations, mostly in New England.

She left approximately $50,000 to a score of lifetime servants. Among the organizations receiving $100,000 are The Episcopal City Mission of Boston, Cape Cod Hospital, Hyannis; Children's Medical Center, Boston; Massachusetts General Hospital, New England Deaconess Hospital, New England Peabody Hospital for Crippled Children, Newton-Wellesley Hospital and Perkins Institute for the Blind.

Other bequests were, Boston Symphony Orchestra, $25,000; The Diabetes Foundation of Boston, $50,000; Mass. Society for the Prevention of Cruelty to Children, $5000; Mass. Society for Prevention of Cruelty to Animals, $5000; and Grace Episcopal Church, Newton, $50,000.

Miss Riley died June 23rd. Funeral services were at Grace Episcopal Church, Newton.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JUN 15 1971 New England Newsclip

Notes and Comments: Music and Money

By Jon Lehman

Perhaps the fact got obscured by the hubbub of last week's Channel 2 auction, but the Friends of the Boston Symphony Orchestra made somewhat more than $37,000 for the orchestra in the weekend-long "musical marathon" on radio station WCRB May 21, 22 and 23.

The amount pushed to almost $400,000 the funds the friends have raised from all sources this year toward a goal of $550,000, announced to help the BSO stave off what Symphony President Talcott M Banks last year described as the "threat of (financial) disaster."

Considering the size and prestige of the Boston musical community, and in terms of the $50,000 goal set for the marathon, the exercise was less than a total success — the public in Cleveland gave $47,000 for their orchestra during a similar event earlier this year.

Broadening the Base

But almost more important than the amount that was raised was the way it was done — and the possibilities inherent in his new approach for broadening the base of support for one of Boston's outstanding cultural institutions.

The musical marathon offered on-the-air, request broadcasts of recorded performances from the orchestra's tape library continuously throughout the weekend, on the basis of $1 contribution for every minute of music requested. The various categories of contributions covered a broad range (from $3 to $1,000), and catalogues of the tapes available for broadcast were widely distributed to music and record stores, schools and other places where persons interested in music might see them.

And, perhaps most significant, anyone who happened to tune in the only commercial station in Boston where you can hear serious music full-time was exposed to the proposition that the Boston Symphony, like all our arts organizations, needs financial support from the public. And they found out that giving can be fun.

High-Effort Investment

The marathon was the first time the Friends of the Symphony have gone to the public at large in their fund raising, and although the financial return the first time around appears small in relation to the effort expended, the investment should prove valuable in a number of other long-term ways.

For the BSO, perhaps more than any other Boston cultural institution, has always given the impression of a closed corporation. Now, it has been apparent for some years that a wealthy and devoted band of patrons cannot continue to come up with the huge sums needed to cover the difference between what can be earned through ticket subscriptions, recording contracts and other income sources on the one hand, and the multi-million dollar cost of operating a major symphony orchestra on the other.

Government and Business

It is equally apparent that government at any level in the United States is not going to start underwriting our artistic resources in anywhere near the amounts needed. And while U.S. business, the big hope of cultural fund-raisers, is beginning to pay lip services to support of the arts, there has been so far a notable failure to put the money where the mouth is — with the exception of a few corporations like Xerox, Gillette, Mobil Oil and Stanley Home Products.

So, although the individual amounts are small and the effort required is proportionately large, our great cultural institutions are going to have to turn increasingly to the public at large for aid. And in the process, let us hope that they make their art more accessible to that public and that they create a bit more of a feeling that they belong to the public that supports them.

Community Relations

Speaking of relations with the community, Erwin D. Canham, editor-in-chief of Christian Science Monitor, has been elected chairman of the symphony's board of overseers, according to an announcement by Talcott M. Banks, president of the orchestra. Other new officers of the board of overseers are Vernon vice chairman, Alden, who is chairman of the Boston Company and secretary, Leonard Kaplan, a partner in the Boston law firm of Nutter, McLennan and Fish.

The board of overseers of the orchestra is an advisory body which is distinct from the board of trustees and which is designed to act as a liaison between the symphony and the needs and interests of the community.

Merrill Trust Grant

Yesterday, the orchestra announced receipt of a $35,000 grant from the Charles E. Merrill trust to the Berkshire Music Center, the summer academy at Tanglewood for advanced music study. It is the trust's second grant to the Orchestra's 90th Anniversary fund, the first to the Tanglewood operation, and places the 90th Anniversary fund near the $2 million level. The goal of this capital fund campaign is $6 million and is intended to provide the symphony with investment income sufficient to cover a large part of its annual operating deficit. Tanglewood's share of the $6 million to be raised is $2.5 million. The Tanglewood operation accounts for more than 40 per cent of the annual deficit of the orchestra.

Looking Ahead

The word is beginning to come out on the Boston Symphony's 91st season, which begins Friday-Saturday, Sept. 24-25, in Symphony Hall. Conductors for the season will include Music Director William Steinberg (the last season during which he will continue in that post), Associate Conductor Michael Tilson Thomas, and guests Seiji Ozawa, Erich Leinsdorf, Aldo Ceccato, Colin Davis, Leon Kirchner, Rafael Kubelik, Erich Kunzel and Max Rudolph.

Among the soloists for the season will be pianists Andre Watts, Alexis Weissenberg, Alicia de Larrocha, Christoph Eschenbach, Horacio Gutierrez, Mischa Dichter, Stephen Bishop and Nicole Henriot-Schweitzer; violinists Zino Francescatti and Christiane Edinger, cellist Lawrence Lesser and percussionist Stomu Yamash'ta. Vocal soloists will include Lili Chookasian, Eilenn Farrell and James King.

The orchestra will play 20 pairs of Friday-Saturday concerts instead of 22, in order to allow flexibility in planning two new series to be announced shortly, according to a press release by the orchestra. The remaining series will be unchanged: 10 concerts in the Tuesday "A" series, six in the Tuesday "B" series, six in the Tuesday "Cambridge" series, played in Symphony Hall, six in the Thursday "A" series and three in the Thursday "B" series.

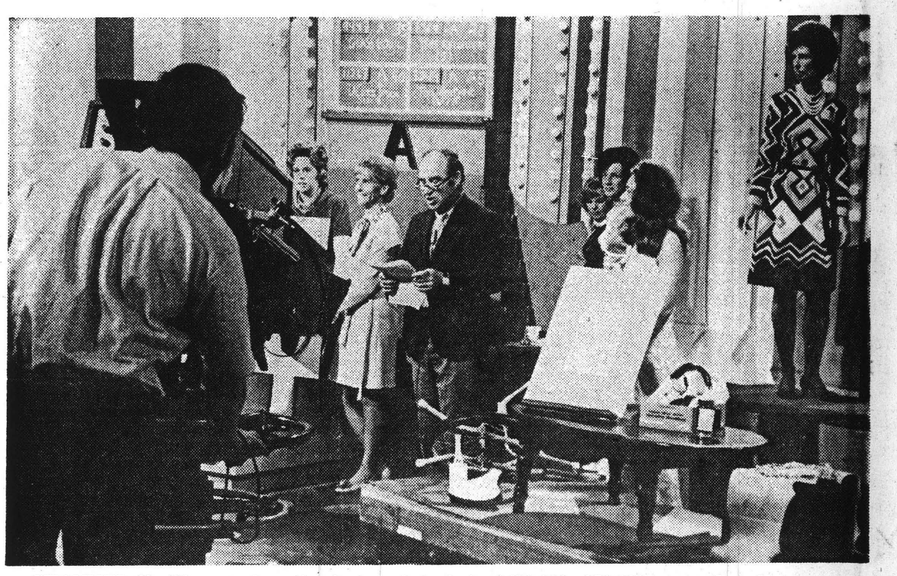
Among the highlights of the season are expected to be a 90th birthday concert for the orchestra on Oct. 22, with Erich Leinsdorf conducting music from the BSO's first concert on Oct. 22, 1881; William Steinberg conducting Berlioz' "Romeo and Juliet," and Colin Davis conducting the Mozart Requiem.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 8 1971 New England Newsclip

BSO Raises $37,000 In Musical Marathon

BOSTON—The Boston Symphony Orchestra's first musical marathon, broadcast over WCRB AM/FM on May 21, 22, 23 raised more than $37,000 for the benefit of the Orchestra. The three-day, fund-raising effort was a project of the Friends of the Boston Symphony as part of the program to raise their 1970-71 goal of $550,000.

Listeners from all parts of New England called WCRB to request their favorite Boston Symphony performances from the musical marathon catalogue which contained more than 1,000 selections taped at BSO concerts from 1943 through 1971 for the Boston Symphony's Transcription Trust.



CHANNEL 2's 6th annual auction last week took in $450,000, $50,000 more than last year, making it the largest and most successful of the 27 Public Broadcasting Service auctions across the country. An offer of unlimited airline service for two brought in $3,125, the highest amount bid for any of the 7,000 items offered. A 1963 London cab went for $3,025. Midway into the 100-hour marathon, Channel 2 sent out an appeal for more antiques and pedigreed animals, the most popular categories in the auction. Shown auctioneering is Bill Plante, executive editor of the Newburyport Daily News, one of 200 volunteer auctioneers.
(Photo by Doug Tatreau)

84

The Cleveland Press
D. 393,191
MAY 29 1971

Milt Widder

Judge may run for mayor

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MAYOR STOKES is making his box for the Indians games at the Stadium available to golden-agers this summer. First group, from the King-Kennedy Homes, goes June 8 to see Cleveland play the Chicago White Sox; the second group from Crestview attends the next night. Both of the groups are from Cuyahoga Metropolitan Housing Authority establishments.

TOWN TATTLE: Polish composer-conductor Witold Lutoslawski, who gets an honorary degree at the Cleveland Institute of Music Wednesday, was supposed to have directed the CIM Orchestra tomorrow in the American premiere of his "Livre Pour Orchestre." The letter asking him to do it was sent to Witold a month ago by director Victor Babin of the Institute, but it never arrived in Warsaw. Consequently the composer didn't have a chance to prepare for it . . . Artist Yaacov Agam flies in from Paris Thursday to be present at the dedication of two of his works at the Park Synagogue Art Festival.

Clevelander David Koblitz, composer doing graduate work at the University of Michigan, received a prize of $1200 from the Broadcast Music Inc. in New York this week for one of his works. He is a graduate of University of Pennsylvania, Orange High and the son of Anita and Adam Koblitz, Viking Steel executive . . . Bob Conrad, WCLV-FM program chief, is back from Boston where he helped raise $37,000 for the Boston Symphony with a radio marathon patterned after the Cleveland station's pitch for the Cleveland Orchestra here.

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"And I am the man who introduced Gaskill to Stokes," laments Silverman.

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FAREWELL FOR A MONTH: Pretty, pert Betty Hughes takes over this corner Monday for four weeks while my wife and I go on a vacation.

NEWS
SALEM, MASS.
(E) 28,039
JAN 28 1971
New England Newsclip

WENHAM ...

Orchestra Volunteers

By SALLY LEIGHTON
468-4623

WENHAM — Wenham women working on the membership drive for Friends of Boston Symphony Orchestra include Mrs. Neil R. Ayer, Mrs. Richard West and Mrs. Louis W. Cabot.

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Music lovers must support the drive if it is to continue. Any contribution is welcome and may be sent to Friends of The Boston Symphony Orchestra, Boston. The gifts are deductible under federal income tax laws.

Additional special events are planned for $15 or better contributors — luncheons at Horticultural Hall, special lectures, table talk suppers, receptions, meetings and special programs are planned for contributors in the $15, $50, $100, $250, $500, $1000 and $5000 categories.

Prizes will be given to persons obtaining the largest number of new "Friends." The committee believes that the musical excitement provided by the Boston Symphony Orchestra is matchless and well worth the support and attendance of all "Friends" and their guests.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000
JAN 11 1971
New England Newsclip

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—Earl J. Dias, Standard-Times music and drama critic

What then can be done to help the first-rate New England Conservatory of Music, which may not be able to open during the 1971-72 academic year; Boston's Charles Playhouse, the Boston Symphony Orchestra, and such meritorious institutions as the Greater New Bedford Concert Series and the New Bedford Symphony Orchestra?

Hope is offered in the newly formed Partnership for the Arts, the chairman of which is Amyas Ames, also chairman of Lincoln Center for the Performing Arts and of the New York Philharmonic. This organization has vice chairmen in every section of the country (ours is George C. Seybolt, trustee of the Museum of Fine Arts, Boston) and its expenses will be met by voluntary contributions.

The Partnership has mailed thousands of brochures outlining the plight of the arts to artists, committees, arts associations, unions, educators and business and community organizations throughout the country.

This appeal urges full funding of the fiscal 1972 federal authorization of $30 million for the National Endowment for the Arts; greater contributions by state legislatures, and an expansion of county, city, corporate and individual participation "in a growing national movement."

It is reasonably argued that a $200-million federal funding, 13 times the appropriation of the National Endowment, would represent only $1 a person in the United States and would be only 10 per cent of the annual $2 billion spent on the arts in the United States, leaving 90 per cent to be raised privately.

At present, the United States government annually contributes 7.5 cents to the arts. By contrast, the Austrian government, representing a population of only 7 million, spends $2 per person, and the Canadian government, with its population of only 20 million, spends $1.40 per person.

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NEWS
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(E) 26,029
JAN 28 1971
New England Newsclip

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Budget battle over, Summerthing swings

BY JUDY STARK

Summerthing, Boston's citywide festival of the arts, fought a major battle of the budget this spring, but emerged with its $300,000 allocation intact, despite the best efforts of the program's detractors, led by Albert "Dapper" O'Neil.

That struggle to justify every cent of their request — which goes to support 25 different activities every day of the summer in the city's 17 neighborhoods, or a total of some 1100 in the course of the season — has done two things, according to Katharine D. Kane, Summerthing director, and George Davis, deputy director.

"It gave us a lot of publicity— for both good and ill," says Mrs. Kane, "On the one hand, some conservative foundations were reluctant to give us grants, because they didn't want to get involved in 'politics.' On the other hand, all the publicity helped us to get donations from people who hadn't heard of us before." (Summerthing — part of the Mayor's Office of Cultural Affairs — is one of the few city departments to raise any outside funds.)

"Second, the staff went through hell — both the staff here in the office and our neighborhood coordinators all around town," says George Davis. "But I think we've pulled together and are even more committed than ever to the program, and I think we've gained a lot more support in individual neighborhoods than we had before."

Now entering its fourth year, Summerthing places the emphasis on *neighborhood* participation in the activities that take place. The city is divided into 17 neighborhoods, each of which has its own coordinator, a person who lives in that neighborhood and meets with residents to determine what sort of Summerthing activities they'd like — ranging from African dancer Olatunje to the Mandala Folk Dance Ensemble, from the Street Corner (music) Ensemble to Joe Val and his Bluegrass Boys, from Susan Lynn and her puppets to a performance by the Stage I Drama Workshop.

Financial support comes from the neighborhoods, too, via fairs and festivals held in those locations, contributions of money or materials from local merchants, and the sale of Summerthing red-and-yellow T-shirts and buttons. All funds raised in each neighborhood stay in that neighborhood to finance programs for that locality.

"This year, more than ever, we're trying to organize the program around the Discovery Workshops. These are workshops run by the neighborhood coordinator with resource people, and they may vary from nature workshops to dance to music to whatever," explains Kathy Kane. "For instance, if several dance groups will be coming to a neighborhood in one week, the coordinators will spend that week's Discovery Workshops on dance, and we'll be able to send out teachers and resource people to assist in teaching and talking about dance.

Though their budget from City Council was not cut back, Summerthing is feeling a financial pinch. "Federal funds are sharply restricted," according to Davis. "Last year there was federal money enough to support 70 work-study students who worked in workshops and neighborhoods. This year there is money enough for only 15."

"We've been told that Massachusetts has been cut back more sharply than any other state on work-study, and this doesn't affect only us; there are hundreds of students throughout the state who relied on work-study programs, and they're just not there any more," Mrs. Kane adds.

Summerthing's activities this year can be divided roughly into five main areas: music, dance, theatre, visual arts, and mobiles. All these Summerthing events are free.

Music offerings, under the directorship of Louis Fantasia, include the Streetcorner Ensemble, a group of seven musicians "who can play anything from Bach to the Beatles," according to Davis. They'll split up into trios in the mornings to play for senior citizens groups, children's activities and other small-scale, quiet-music affairs. In the afternoons they'll regroup for somewhat louder tunes, and may spend some of their time with the neighborhood workshops. And in the evenings they'll call themselves the Streetcorner Group, with an emphasis on heavy rock. Their performances may take place anywhere — literally on streetcorners, in subway stations, empty lots, wherever they can set up.

Carol Yahn and John Tucker will provide guitar and harmonica folk music, both for performances and in workshops and lessons. The Boston Symphony Esplanade Orchestra, conducted by Harry Ellis Dickson, will play four evening concerts: June 30, July 1, and July 7 and 8. There'll also be a noon concert July 7 at City Hall. That concert on July 7 is at Brighton.

A number of local rock groups have also been lined up to play throughout the summer. And, in an attempt at true diversity, Summerthing has acquired the services of a barbershop quartet, Joe Val and the Bluegrass Boys, the Associate Artists' Opera Co. (which will present two performances of *Don Pasquale*) and the Larry Cooper Band, a dance band which can play for block parties.

This is the first year Summerthing has had its own resident dance group, known as the Summerthing Dance Co., under the direction of Arawana Campbell. They will emphasize modern dance, "but nothing surrealistic or heavy," qualified Davis. The group of three men and four women will present a variety of pieces, ranging in length from two to seven minutes, choreographed to music ranging from Aretha Franklin to classics. Pieces especially for children emphasize vivid costume.

The Boston Ballet will perform for Summerthing for three weeks, with at least one performance in every neighborhood. From July 5 through 24 they will entertain with The Dolly Suite, Carnival of the Animals and several shorter pieces.

African native dancer Olatunje will give eight shows July 12-15. The Mandala Folk Dance Ensemble will perform August 2 through 19, with music provided by the Cambridge Folk Dance Orchestra. This group appears in vivid native costume and not only performs but also teaches their dances to the audience.

In addition, Summerthing is currently waiting for confirmation of the appearance of Louis Falco, who choreographed the rock ballet "Gamete Garden" for the Boston Ballet this past winter. All performances will be given outdoors.

This year the resident theatre company, the People and Players' Theatre, will be directed by British actress Helen Burns, who has performed with the Old Vic and for 13 years was with the Stratford, Ontario, Shakespeare Festival. This traveling musical theatre will include a variety of music — folk, jazz, bluegrass and South American.

Stage I Drama Workshop will be in residence through September 1. The Children's Theatre International of New York will present a piece called "Arrows to Atoms," and Susan Lynn and her puppets will give both performances and workshops.

Summerthing's vivid, huge wall murals are familiar sights in outlying neighborhoods, but they hope to be able to create murals on Center City walls this year. Silvana Cenci, artistic director for visual arts, will conduct a project with six high school art students selected by the city's art teachers. They will work as a crew for six weeks to create one major project — probably a large wood sculpture or collage which can be moved to display sites all over the city. There will also be wall murals painted by neighborhood youngsters on movable sheets of plywood.

The Plantmobile will again make the rounds of the neighborhoods, "doing wonderful things with flower pots and plastic cups," says George Davis. The Craftsmobile will tour the neighborhoods, stocked with yarn, glue, cardboard, paper, paints and other craft supplies.

The Children's Museum will tour the neighborhoods, creating mini-museums out of materials available in each neighborhood and teaching other crafts — leather, weaving, and tapestry work.

Circle Associates, a black consulting group, will create a special program for black neighborhoods. Stanley Pinckney, a mosaicist, recently returned from a year in Africa, will direct a program of black music, arts and culture.

A new event this year is the Tomorrowmobile, a gift from General Motors, which will provide things to do involving the future — moon shots, laser beams, and other scientific activities.

In other years Summerthing has tried to economize by buying used cars and trucks to transport its activities, but this has turned out to be a false economy, since many of the trucks have broken down, entailing lengthy stays in the repair shop and huge bills. "This year we've got some old mail trucks, which should be in pretty good condition," says Davis. "But we've used everything from hearses to milk trucks to flatbed trucks."

They have a new, specially designed sound equipment especially created for the kind of large-scale outdoor activities they present.

Summerthing will also help with the celebration of the Puerto Rican Festival in Blackstone Park July 17-18, and with the Festival of the August Moon in Chinatown August 29.

Scheduling those 1100-plus events is no easy task, the Summerthing staff points out. "If there's a Red Sox game, we can't schedule anything on the Fenway. In East Boston there's the airport noise, and in Charlestown you have to keep an eye on the rising tides."

"You should add that we are always looking for volunteers," suggested Kathy Kane, "and that donations of any size are welcome at the Boston Foundation, Inc."

"I think we're finally now drawing out some of the values a program like Summerthing was always meant to have," concludes George Davis. "We are building a strong and continuing arts festival for Boston. And we're getting a lot of very different kinds of people to work together. O

CLASSICAL

IN TOWN

BOSTON POPS ESPLANADE SEASON Conserts to be held June 28 thru July 10. Call 266-1492 for further information.

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CHRONICLE
CAMBRIDGE, MASS.
W. 13,735

JUN 24 1971 New England Newsclip

On Monday:

Shell Concerts Open

The forty-second season of free outdoor concerts by the Boston Symphony's Esplanade Orchestra begins Monday evening, June 28 at 8:30 p.m. at the Hatch Memorial Shell on the Charles River Esplanade. Arthur Fiedler, founder and conductor of the Esplanade Concerts, conducts the opening night concert. The Esplanade season extends from June 28 through Saturday, July 10. All evening concerts at the Hatch Shell begin at 8:30 p.m.

Concerts on June 30, July 1, July 7 and July 8 will be played in various Boston neighborhoods.

The Esplanade Concerts were founded by Arthur Fiedler in 1929 to bring symphonic music to a large public free of charge. Since then, audiences ranging up to 20,000 at a single concert have heard the program conducted by Mr. Fiedler and Harry Ellis Dickson.

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUN 22 1971 New England Newsclip

MDC Cancels Thursday's Concert at Hatch Shell

MDC Comr. John Sears has canceled a folk concert slated for the Hatch Shell on Thursday night so that the Shell and grounds can be refurbished in time for the start of Boston Symphony Esplanade concerts Monday night.

Sears acted following last Thursday's rock concert which brought upwards of 50,000 people to the Esplanade, causing damage to the Shell area and the grounds.

He said the MDC could not risk a similar episode with the annual appearance of Arthur Fiedler and the BSO beginning four days later. He cited the enormous cost and effort involved in policing and cleaning up after last week's concert.

The producer of the contemporary music series at the Shell has been asked to discuss the 71 concerts and their series with the MDC tomorrow, the commissioner added.

He disclosed that for the first time in the history of the Esplanade concerts Storrow Drive will be closed to traffic each concert night.

TIMES
PEABODY, MASS.
W. 6,043

JUN 25 1971 New England Newsclip

Fiedler opens Esplanade

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Again this season, five concerts will be played off the Esplanade in five different Boston neighborhoods in collaboration with the Mayor's Summerthing program: Bunker Hill, Charlestown, Wednesday, June 30 at 7:30 p.m.; Towne Field, Dorchester, Thursday, July 1 at 7:30 p.m.; City Hall Plaza, Government Center, Boston, Wednesday, July 7 at 12:00 noon; Rogers Park, Brighton, Wednesday, July 7 at 7:30 p.m.; and Smith Field, Hyde Park, Thursday, July 8 at 7:30 p.m.

The special concert for children takes place this year on the Esplanade, Wednesday, June 30 at 10:15 a.m., conducted by Harry Ellis Dickson.

Corporate sponsors for the 1971 season are: Monday, June 28, Boston Gas Company, Harold Cabot and Company, Inc., John Hancock Mutual Life Insurance Co., and United States Steel; Tuesday, June 29, Boston Globe and First National Bank of Boston; Wednesday morning, June 30, Massachusetts Port Authority; Friday, July 2, William Filene's Company; Saturday, July 3, New England Telephone and Telegraph Company; Monday, July 5, New England Merchants National Bank and Polaroid Corporation; Tuesday, July 6, New England Mutual Life Insurance Company, Sears Roebuck and Company, and Stop & Shop, Inc.; Wednesday, July 7 (at City Hall Plaza) the Gillette Company; Friday, July 9, Boston Edison Company, and Saturday, July 10, Raytheon Company.

This year the Boston Symphony Orchestra instituted a program for sole sponsorship or co-sponsorship of Esplanade concerts. Other benefits are included in this package.

The Esplanade Concerts were founded by Arthur Fiedler in 1929 to bring symphonic music to a large public free of charge. Since then, audiences ranging up to 20,000 at a single concert have heard the programs conducted by Fiedler and Dickson. Summerthing is produced by the Mayor's Office of Cultural Affairs under the direction of Katherine D. Kane.

TIMES
BEVERLY, MASS.
D. 9,514

JUN 25 1971 New England Newsclip

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D. 9,514

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HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUN 27 1971 New England Newsclip

Music

If you stay or go away...

by Harry Neville

Summer music for most Bostonians means weekend trips to the festivals that take place during July and August throughout the New England area. The quality of the offerings at some of these festivals is quite high, but so too is the expense of a weekend at Tanglewood, say, or Newport. And for that reason, this rundown of summer musical activities will begin with a summary of what is available to those whose summer journeys seldom extend much beyond the banks of the Charles River.

The Charles is, of course, the location of Boston's most famous summertime series, the Esplanade concerts played at Hatch Shell by members of the Boston Pops. Arthur Fiedler conducts tomorrow night's opening concert, which starts at 8:30 p.m.

Dates and places of other concerts in the two-week series may be obtained from the listing printed elsewhere in this week's Show Guide. Parents will be especially interested in the special youth concert to be given this Wednesday at 10:15 a.m.

Live opera will also be available at various neighborhood locations under the sponsorship of Boston's Summerthing program. Those who witnessed the Cambridge Opera Workshop's impressive "La Boheme" last year at Hatch Shell will be pleased to know that the same group is scheduled to present Mozart's "The Impresario" in Hyde Park and West Roxbury July 30 and 31.

Another talented group, Associate Artists Opera Company will perform Donizetti's "Don Pasquale" July 1, 2 and 3 at locations in the North End, East Boston and Dorchester.

City Hall Plaza will be the site of free noontime concerts

Szymon Goldberg will appear as conductor and violin soloist with the Netherlands Chamber Orchestra when the group performs in Symphony Hall in April. The Boston University Celebrity Series is sponsor of the event.

by the Boston Musicians Assn., Local 9-535, June 28 through July 2. These events are paid for out of the association's Recording Fund.

The Loeb Drama Center is again offering a series of five "Monday Nights at Sanders," beginning July 12 with the New Cleveland Quartet in a program of Bartok and Ravel. Cellist Siegfried Palm and pianist Louise Vosgerchian will appear July 19; Arthur Wiesberg conducts Schoenberg's "Pierrot Lunaire" July 26; details of Leon Kirchner's Aug. 2 program have not been announced; Aug. 9 will be devoted to music of Copland and Sessions performed by soprano Phyllis Curtin and pianists Robert Helps and Aaron Copland.

Beginning tomorrow and continuing to the end of July will be a festival of opera, ballet and symphony films at the Garden Cinema on Arlington St. An advance screening of excerpts from these films indicate an unusually high quality, not only as regards the performances of the artists (Herbert von Karajan, Carla Fracci, Erik Bruhn, Jon Vickers, Grace Bumbry and others) but in relation to the imaginative photography as well.

Moving on to out-of-town events, the Berkshire Music Festival at Tanglewood will feature an unusually attractive array of conductors and soloists. Leonard Bernstein will be on hand July 25 to direct Beethoven's Missa Solemnis. The festival's concluding performance of Aug. 22 will feature Seiji Ozawa conducting Berlioz's "Damnation of Faust," with soloists Lois Marshall, John Alexander, Ezio Flagello and the Festival Chorus.

A new feature of this summer's festival will be the presentation of five musical-theatrical productions in Tanglewood's newly re-designed and restructured West Barn. Ian Strasfogel will direct Satie's scenic cantata "Socrates," Harrison Birtwistle's "Down by the Greenwood Side," Gyorgi Ligeti's "Adventures et Nouvelles Aventures," Offenbach's operetta "Croquefer," and Kurt Weill's "Mahagonny Songspiel" in the U.S. premiere of the original German version written in 1927.

Dates of these performances have not yet been released.

Music Mountain, located in Falls Village, Conn., is an easy side-trip from Tanglewood. The Berkshire String Quartet will present 10 Saturday concerts, with various guest artists, commencing July 3. The series has been expanded to include two Sunday concerts (July 11 and Aug. 1) this year, as well as a free children's concert July 21 at 10 a.m.

Saturday concerts are at 3 p.m. Sunday concerts at 4 p.m., and since noisy children are notoriously unwelcome at chamber music events, Music Mountain has thoughtfully provided a nearby playground for young ones whose parents can't leave them behind.

After an absence of one summer, South Mountain concerts at Pittsfield will resume June 26 with an appearance by the Prague Madrigal Singers. Once-a-month concerts are scheduled through October, when the series concludes with a program by the Beaux Arts Trio.

The Newport (R.I.) Festival of Romantic Music, July 29 through Aug. 7, promises to be as charming this summer as in past seasons. Romantic and off-beat piano music will dominate the repertory, and a not-to-be-missed event for piano buffs will be a program of music for one, two, three, four, five, six and eight hands by Scriabin, Chopin, Hummel and Czerny as performed by Peter Basquin, Raymond Lewenthal, Flavio Varani and Marshall Williamson.

All concerts take place amid the incredibly lavish ambience provided by Newport's fabled mansions, which should deter no one from attending. Despite the elegant surroundings, the atmosphere is decidedly relaxed and informal. The balloon ascent and cruise concert on Narragansett Bay, great popular successes from last summer, will be repeated.

Two colleges in Maine are presenting worthwhile series. At Bowdoin, in Brunswick, the Aeolian Chamber Players will give concerts during the period July 4 through Aug. 13, and at Colby College (Waterville) the Hungarian String Quartet will devote six Tuesday concerts, starting July 13 at 8 p.m., to works of Mozart, Bartok and Brahms.

Another college, Dartmouth at Hanover, N.H., has scheduled numerous concerts during July, August and September. These will be held in Hopkins Center and will feature such artists as pianist Gabriel Chodos, soprano Elly Ameling and the Composers String Quartet. The programs will put special emphasis on the music of Schubert.

Full details of other summer festivals have not yet been formulated, but the Herald Traveler will print these as they become available. As in the past, the Sunday Show Guide will list program details of each week's concerts. (See P. 14 for SUMMER MUSIC listings.)

UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 25 1971 New England Newsclip

BSO at Esplanade Monday

BOSTON — The forty-second season of free outdoor concerts by the Boston Symphony's Esplanade Orchestra begins Monday at 8.30 p.m. at the Hatch Memorial Shell on the Charles River Esplanade.

Arthur Fiedler, founder and conductor of the Esplanade Concerts, conducts the opening night concert. The Esplanade season extends from Monday through July 10. All evening concerts at the Hatch Shell begin at 8.30 p.m.

The special concert for children takes place this year on the Esplanade, Wednesday, June 30 at 10.15 a.m., conducted by Harry Ellis Dickson.

ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

JUN 25 1971 New England Newsclip

Boston Symphony free concerts

BOSTON — The 42nd season of free outdoor concerts by the Boston Symphony's Esplanade Orchestra begins Monday evening, June 28 at 8:30 p.m. at the Hatch Memorial Shell on the Charles River Esplanade. Arthur Fiedler, founder and conductor of the Esplanade Concerts, conducts the opening night concert. The Esplanade season extends from June 28 through Saturday, July 10. All evening concerts at the Hatch Shell begin at 8:30 p.m.

Again this season, five concerts will be played off the Esplanade in five different Boston neighborhoods in collaboration with the Mayor's 'Summerthing' program: Bunker Hill, Charlestown, Wednesday, June 30 at 7:30 p.m., Towne Field, Dorchester, Thursday, July 1 at 7:30 p.m.; City Hall Plaza, Government Center, Boston, Wednesday July 7 at 12 noon; Rogers Park, Brighton, Wednesday, July 7 at 7:30 p.m.; and Smith Field, Hyde Park, Thursday, July 8 at 7:30 p.m.

The special concert for children takes place this year on the Esplanade, Wednesday, une 30 Esplanade, Wednesday, June 30 at 10:15 a.m., conducted by Harry Ellis Dickson.

JJJJJ

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The Esplanade Concerts were founded by Arthur Fielder in 1929 to bring symphonic music to a large public free of charge. Since then, audiences ranging up to 20,000 at a single concert have heard the programs conducted by Mr. Fiedler and Harry Ellis Diskson. "Something" is produced by the Mayor's Office of Cultural Affairs under the direction of Katherine D. Kane.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 25 1971 New England Newsclip

Summer Series Of Hub Concerts Begins Monday

The 42nd season of free outdoor concerts by the Boston Symphony's Esplanade Orchestra begins Monday at 8:30 p.m. at the Hatch Memorial Shell, on the Charles River Esplanade, Boston.

Arthur Fiedler will conduct. The season extends through July 10.

Five concerts will be played off the Esplanade in five different Boston neighborhoods in collaboration with the city's "Summerthing" program. The special concert for children this year will be held June 30 at 10:15 a.m. Harry Ellis Dickson will conduct.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUN 27 1971 New England Newsclip

Boston Symphony

Music

Classcal

TODAY

Chamber music of Haydn, Schoenberg-Webern and Mozart; Gardner Museum, 4 p.m.

WEDNESDAY

Marian Ruhl, organ, in works of de Grigny, Buxtehude, Brahms, Mendelssohn, Ives and others; Methuen Memorial Music Hall, 8:30 p.m.

THE LENOX ART CENTER

July 3—Pete Seeger
July 10—Muddy Waters, Bug Mama Thornton, Jessie Fuller
July 17—Ravi Shanker
July 24—Delaney and Bonnie
July 31—Byrds
August 7—Mary Travers and Kris Kristofferson

HATCH SHELL CONCERTS: every Thursday at 7:30 p.m.

July 1—The Proposition with a Jazz Prelude
July 8—An Evening of Jazz
July 15—Folk Jamboree with Nancy Michaels, Peter Johnson and Reeve Little
July 22—Ann Sexton and Her Kind
July 29—"Impresario" a Mozart Opera
August dates to be announced through Sept. 16.

Popular

NEWPORT JAZZ FESTIVAL

FRIDAY EVENING, JULY 2

Roberta Flack, Duke Ellington, Buddy Rich, Stan Kenton, Voices of East Harlem, Dave Pike Set.

SATURDAY AFTERNOON, JULY 3

Ornette Coleman, Charlie Mingus, Bill Lee, Willie "The Lion" Smith, Eubie Blake, Freddie Hubbard.

SATURDAY EVENING

Dionne Warwick, Dave Brubeck, Chase, Gerry Mulligan, Paul Desmond, Mary Lou Williams, Jam Session with Herbie Mann, Dizzy Gillespie, Freddie Hubbard, Sonny Stitt, Gerry Mulligan.

SUNDAY AFTERNOON, JULY 4

Aretha Franklin, Les McCann, Roland Kirk, King Curtis.

SUNDAY EVENING: Ray Charles, BB King, Allman Brothers, T Bone Walker, Joe Turner, Eddie Vinson, Buddy Tate, James Cotton.

MONDAY AFTERNOON, JULY 5

Miles Davis, Soft Machine, Weather Report, Ammons & Stitt.

MONDAY EVENING

Billy Eckstine, George Shearing, Cannonball Adderley, Herbie Mann, Dizzy Gillespie, Louis Bellson.

NEWPORT FOLK FESTIVAL

July 16-18

FRIDAY, JULY 16

Clancy Brothers, John Jackson, Kris Kristofferson, Professor Longhair, Country Joe McDonald, Taj Mahal, Morris, Mainer and Ledford, Utah Phillips.

SATURDAY, JULY 17

11 a.m. to 4 p.m. workshops. 6:30-7:30 square dancing.

EVENING CONCERT: Saturday

Afro American Ensemble, BC Harmonizers, Art Evans, Flash & the Dynamics, Michael Glick, JB Hutto, Matthew Jones, Rev. F. Kirkpatrick, Robert Kirkpatrick, Cruz Martinez, Pepe Y Flora, Wende Smith, Vincent Taylor, Harriet Tubman.

SUNDAY: July 16

11 a.m. religious music.
2 p.m. New Folks Concert: Rocky Birigwa, Golden Nectar Good Time Band, Larry Hanks, John Herald, JF Murphy, Brenda Jones, Bonnie Raitt, Roberts & Barrand, Paul Siebel, Chris Smither, Bill Williams.

6:30-7:30 Caravan East, Lebanese Dancing.

Sunday Evening Concert: John Hartford, Lily Mae Kedford, Earl Scruggs, Pete Seeger, Happy & Artie Traum, Bukka White.

SUMMERTHING CONCERTS

To be announced.

JAZZ WORKSHOP & PAUL'S MALL

July 5-16—T Bone Walker in Workshop and Roger Tillison in Mall
July 12-17—James Cotton at Jazz Workshop
July 19—Weather Report at Jazz Workshop
July 26-August 9— Willie Bobo at Paul's Mall
August bookings to be announced.

MUSIC PAVILLION SERIES AT SUFFOLK DOWNS

July 23—Jesus Christ Superstar
July 31—Three Dog Night
August 9—Chicago

SOUTH SHORE MUSIC CIRCUS

July 11—Al Hirt
July 18—Clancy Brothers
July 25—Roberta Flack
August 1—Victor Borge
August 8—Kris Kristofferson
August 8—Preservation Hall Jazz Band
August 15—Stan Kenton
August 22—Mel Tillis & The Statesiders
August 29—John Sebastian
September 5—The Byrds

Boston Pops

THIS WEEK'S SCHEDULE

(Concerts take place at Hatch Shell unless otherwise noted.)

MONDAY AT 8:30 P.M.
ARTHUR FIEDLER, Conductor
Rakoczi March, from "The Damnation of Faust" Berlioz
Concerto for Piano and Orchestra Khachaturian
Soloist: DONN-ALEXANDRE FEDER

THE STAR-SPANGLED BANNER
Symphony No. 5 in C minor, Op. 67 Beethoven

TUESDAY AT 8:30 P.M.
HARRY ELLIS DICKSON, Conductor
Overture to "The Marriage of Figaro" Mozart
Symphony No. 4 in A major, Op. 90 ("Italian") Mendelssohn

THE STAR-SPANGLED BANNER
Sinfonia Concertante for Violin and Viola in E flat, K. 364 Mozart
Soloists: JOHN and JOAN KORMAN
Prelude to "Die Meistersinger" Wagner

WEDNESDAY AT 10:15 A.M.
HARRY ELLIS DICKSON, Conductor
Suite from "The Nutcracker" Tchaikovsky
Finale (Presto: Molto allegro e vivace) from the Piano Concerto No. 1 in G minor, Op. 25 Mendelssohn
Soloist: MICHAEL THOMOPOULOS
Hoe-Down, from "Rodeo" Copland
First Movement (Allegro moderato) from the Concerto for Violin and Orchestra in D major Haydn
Soloist: MARJORIE KRANSBERG
Two Sleigh Rides Mozart and Anderson
On the Esplanade, March Bodge

THE STAR-SPANGLED BANNER

WEDNESDAY AT 7:30 P.M.
BUNKER HILL, CHARLESTOWN
HARRY ELLIS DICKSON, Conductor
National Emblem, March Bagley
Overture to "William Tell" Rossini
By the Beautiful Blue Danube, Waltzes Strauss
Dance of the Hours, from "La Gioconda" Ponchielli

THE STAR-SPANGLED BANNER
Victor Herbert Favorites arr. Sanford
"Sing Out" arr. Hayman
Bostonian Suite Brown-Lansendoen

THURSDAY AT 7:30 P.M.
TOWNE FIELD, DORCHESTER
HARRY ELLIS DICKSON, Conductor
Pomp and Circumstance, March No. 1 in D Major Elgar
Overture to "Light Cavalry" Suppe
Irish Suite Anderson

THE STAR-SPANGLED BANNER
Tales from the Vienna Woods, Waltzes Strauss
Song Fest Medley arr. Bodge
Selection from "My Fair Lady" Loewe

FRIDAY AT 8:30 P.M.
ARTHUR FIEDLER, Conductor
Symphony No. 4 in F minor, Op. 36 Tchaikovsky

THE STAR-SPANGLED BANNER
Grand Duo Concertante, for Violin and Double Bass Bottesini
Violin: MARYLOU SPEAKER
Double Bass: LAWRENCE WOLFE
Selection from "No, No, Nanette" Youmans

SATURDAY AT 8:30 P.M.
ARTHUR FIEDLER, Conductor
American Salute (When Johnny Comes Marching Home) Gould
An Outdoor Overture Copland
Selection from "West Side Story" Bernstein
Dancing Through the Years arr. Hayman

THE STAR-SPANGLED BANNER
Rhapsody in Blue for Piano and Orchestra Gershwin
Soloist: LEO LITWIN
Selection from "Hair" MacDermot

• Classical music, dance

GREATER BOSTON

ESPLANADE CONCERTS — Hatch Memorial Shell, Charles River Esplanade, foot of Beacon Hill. The Boston Symphony Esplanade Orchestra will offer concerts of symphonies, concertos, overtures, marches and light classical nightly at 8:30 (except when it rains). Some rental chairs available. In addition the orchestra will tour five Summerthing neighborhoods: Charlestown, Bunker Hill Monument, June 30 at 8 p.m.; Dorchester Town Field, July 1, at 8 p.m.; Boston, City Hall Plaza, July 7 at noon; Brighton, Rogers Park, at 8; Hyde Park, Smith Field, July 8 at 8 p.m. Concerts are free. Further information may be obtained by callin 261-1660 on the day of concert.

Globe 6-27

Esplanade Concerts to Begin

Music will be in the air along the Charles tomorrow night and for the next two weeks.

The 42nd season of free outdoor concerts at the Hatch Shell on the Charles River Esplanade will start at 8:30 p. m. when Arthur Fiedler raises his baton.

Five concerts will also move into the city's neighborhoods in association with the Summerthing program.

Orchestra members will visit Bunker Hill in Charlestown June 30 at 7:30 p. m.; Towne Field, Dorchester, on July 1 at 7:30; City Hall Plaza, Boston, on July 7 at noon; Rogers Park, Brighton, on July 7 at 7:30, and Smith Field, Hyde Park, on July 8 at 7:30.

All evening concerts on the Esplanade begin at 8:30.

There will be a special morning concert for children this year on the Esplanade Wednesday at 10:15. Harry Ellis Disckson will conduct.

The Esplanade Concerts were founded by Fiedler in 1929 to bring symphony music to the public free. Since then, the attendance has included up to 20,000 people at a single concert.

The concerts run through July 10.

R.A. 6-27

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUN 27 1971 New England Newsclip

Week's Fete Opens July 4

City to Honor Freedom Trail

Boston will celebrate its "20th Anniversary Freedom Trail Week" July 4 to 10, Mayor White has announced.

The week-long activities will be held around the 15 landmarks on the Freedom Trail that are associated with Revolutionary War patriots.

The week will begin with flag-raising ceremonies at 9 a.m., July 4, at City Hall Plaza.

Shortly after the ceremonies, the Ancient and Honorable Artillery Co., bands, and other marching units will march as Freedom Trail Foundation officials ride in an MBTA bus along the Freedom Trail to the Old Granary Burying Ground, where John Hancock, Robert Paine and Samuel Adams, all Massachusetts signers of the Declaration of Independence, will be honored.

THE COLORFUL PARADE will then proceed to the Old State House for a 9:30 a.m. reading of the Declaration by James T. Luftman, of Hyde Park, who will re-enact in costume the scene 195 years ago when the newly-proclaimed document was read to Boston townsfolk in the same square.

Shortly after Luftman's address, the parade will march to Faneuil Hall for 10 a.m. oration exercises, to be highlighted by an address by Dr. Freddy Homburger, Swiss consul in Boston. There will also be band playing, patriotic ceremonies and a presentation by Dep. Mayor Edward T. Sullivan to William G. Schofield, founder of the Freedom Trail in 1951.

To celebrate the anniversary, Boston Pops Conductor Arthur Fiedler will include the song "America" in a July 5 Esplanade concert.

The week's celebrations also include many neighborhood events sponsored by Summerthing, July 2 through 5.

The Freedom Trail was established as a joint community service project in 1958 by the Advertising Club of Greater Boston and the Greater Boston Chamber of Commerce.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUN 27 1971 New England Newsclip

42nd Esplanade season begins tomorrow evening

The 42nd season of free outdoor concerts by the oBston Symphony's Esplanade Orchestra begins tomorrow at 8:30 p.m. at the Hatch Memorial Shell on the Charles River Esplanade. Arthur Fiedler, founder and conductor of the Esplanade Concerts, conducts the opening night concert.

The Esplanade season extends through Saturday, July 10. All evening concerts at the Hatch Shell begin at 8:30 p.m.

Five concerts will be played off the Esplanade in five different Boston neighborhoods in collaboration with the Mayor's Summerthing program: Bunker Hill, Charlestown, Wednesday, June 30 at 7:30 p.m.; Towne Field, Dorchester, Thursday, July 1 at 7:30 p.m.; City Hall Plaza, Government Center, Boston, Wednesday, July 7 at noon; Rogers Park, Brighton, Wednesday, July 7 at 7:30 p.m.; and Smith Field, Hyde Park, Thursday, July 8 at 7:30 p.m.

The special concert for children takes place this year on the Esplanade, Wednesday at 10:15 a.m., conducted by Harry Ellis Dickson.

90

CITY RECORD
(OFFICIAL CITY
PUBLICATION)
BOSTON, MASS.
960

JUN 28 1971

New
England
Newsclip

SUMMERTHING STARTS FOURTH SEASON

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Summerthing opened its fourth season simultaneously in 17 Boston neighborhoods with over 30 events from a gospel sing-in in Dorchester to a square dance on Beacon Hill scheduled to take place during the opening weekend.

During the next ten weeks, Summerthing will again bring to Boston residents in their own communities top quality free performances by national and local entertainers, and assist neighborhoods with creative workshops and other projects which reflect each neighborhood's cultural and artistic interests.

Summerthing will happen in Allston-Brighton, Beacon Hill-Back Bay-West End, Bromley-Heath, Charlestown, Columbia Point, Dorchester, East Boston, Hyde Park, Jamaica Plain, Mattapan, the North End, Orchard Park, Parker Hill-Fenway, Roxbury, South Boston, the South End, and West Roxbury-Roslindale.

According to Katherine D. Kane, director of Summerthing since its inception in 1968, and the city's Office of Cultural Affairs, this year the festival will include its largest lineup yet of local groups to tour on Summerthing's city circuit. Among the groups scheduled to appear are the Boston Symphony's Esplanade Orchestra, the Boston Ballet Company, the Cambridge Opera Workshop, the Ronald Ingraham Concert Choir, the Mandala Folk Dance Ensemble, Your Father's Moustache, the Associated Artists Opera Company, the Taylors (folk dancers), James Higgins' One-Man Band, Ralph Graham, Larry Cooper and His Orchestra, barbershop quartets of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, and Art Dragon's Banjo Band. National stars will be announced during the summer as they are booked. Two groups now signed are Olatunji and his exciting company of singers, dancers, and musicians, and Children's Theater International. In 1970 over 800,000 people enjoyed over 1,200 performances by Summerthing.

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This year, Summerthing will again be financed in part by the city and in part by contributions from private foundations, business firms, and interested citizens. The city has provided The Boston Foundation Inc. (a nonprofit corporation which disperses funds received for Summerthing) with $300,000 for the festival, and the Foundation will in turn seek an additional $300,000 for Summerthing and for year-round art programs across the city.

Says Mayor Kevin White, "After Summerthing's third season ended last September, a city-wide study was conducted by an independent research corporation to find out just what the people of Boston thought about their summer-long neighborhood festival. In addition to establishing that the public's impressions of Summerthing are overwhelmingly favorable, the privately funded poll showed that 86 percent of Boston residents who were aware of Summerthing wanted it to continue year-round. I was also personally very pleased to find out that Bostonians think Summerthing not only works but also works well by making city life more exciting and pleasant and brings people together within the community and between the communities. It is my fond hope that a year-round neighborhood arts program will become a permanent fixture in Boston, and that all those able to contribute will do so as generously as possible."

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUN 28 1971

New
England
Newsclip

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Parking for concert-goers will be permitted in the closed off roadway.

GAZETTE
TAUNTON, MASS.
D. 13,000

JUN 28 1971

New
England
Newsclip

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NEWS
MALDEN, MASS.
D. 12,420

JUN 28 1971

New
England
Newsclip

M.D.C. Gets a Lesson in Disorder

Taxpayers in Malden, Medford, Melrose and Everett—just to name our own area communities — contribute through their real estate taxes each year to the support and maintenance of the far-flung Metropolitan District Commission public services. Recreational facilities—at their beaches, their reservations, their woodlands—are an important and valuable asset for the metropolitan district, and attract hundreds of thousands of people of all ages to the pleasures and beauty they provide.

Among the facilities to which the M.D.C. recreational communities contribute money annually is the Esplanade along the Charles river in Boston, including the Hatch Memorial Shell, made particularly famous by the annual free concerts under the baton of Arthur Fiedler. Tens upon tens of thousands of people have enjoyed those concerts on summer evenings, and in all the years of these magnificent events, there has been no complaint about problems, conflicts, dirt, debris, litter, fires or vandalism occurring. This remarkable and wholesome record is of great credit to the calibre of citizen who attends the concerts.

Yet, several days ago, the Shell and its vicinity was the scene of a rock and roll concert, which actually turned out to be a wreck and ruin affair. With a record outpouring of some 40,000 attending, Storrow Drive was snarled by people and triple-line parked cars in violation of the law, and the area was the scene of fires, some destroyed public property, and a carnage of litter never before encountered at this popular area. According to reports, residents in the area of the Esplanade were intimidated by the raucous gathering. Consumption of beer and other beverages was painfully apparent, and the consequences of drunkenness was equally so.

As a result, the M.D.C. has voted to limit such musical presentations, produced by Robert Gordon, president of PolyArts of Cambridge, which has planned a series of summer concerts, but evidently had not for a moment thought that they would provoke an uncontrollable turmoil at the site. M.D.C. has now taken steps to cancel a folk concert and two jazz concerts—concerts, one should explain to the uninitiated, that differ in content from rock and roll affairs.

The vote to limit but permit another effort later in July for a jazz concert prevailed by a three-to-one vote, the lone opponent being commission-member Max Rosenblatt, Malden's assistant city solicitor. He made it plain he was disinclined to commit the riding public and the residential community in the vicinity of Hatch to a program that got beyond control, and said he would not vote for the use of the area for such a concert because "jazz is a kissin' cousin of rock and roll." He deplored the vandalism and hoodlumism that prevailed at the last concert, the presence of people smoking pot openly, and the beer and booze consumers, and all the riotous conduct that prevailed.

However, taking a different view, it will be the responsibility of the majority of the commission to demonstrate at the next permitted performance that its judgment was correct. But we see a hint of some doubt in the vote, and, as well, some further evidence that the commission decision some months ago to permit the consumption of alcoholic beverages on its beaches, parks and recreation areas—like the Hatch Shell and the Middlesex Fells—may turn out to have been a major mistake. Taxpayers in our area have a stake in such a decision, as already pointed out.

90

CITY RECORD
(OFFICIAL CITY
PUBLICATION)
BOSTON, MASS.
960

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England
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RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

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New
England
Newsclip

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GAZETTE
TAUNTON, MASS.
D. 13,000

JUN 28 1971

New
England
Newsclip

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NEWS
MALDEN, MASS.
D. 12,420

JUN 28 1971

New
England
Newsclip

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TIMES
BEVERLY, MASS.
D. 9,514
JUN 28 1971
New England Newsclip

Beverly girl soloist with Pops

BEVERLY —Marjorie Jill Kransberg, 12-year-old violinist, will be guest soloist with the Boston Pops orchestra on Wednesday morning, June 30, for the annual Children's Concert on the Esplanade at 10:15.

Daughter of Mr. and Mrs. John N. Kransberg of Beaver Pond road, Marjorie attends the Juilliard Music school at Lincoln Center, N.Y. and is a pupil of Sally Thomas. She will perform the Haydn Concerto in C Major, first movement at the concert, which is under the baton of Harry Ellis Dickson.

This will be her second performance with the Boston Pops as she performed last year also.

Marjorie started her musical career with the Suzuki method at the age of five. When she was eight she began studying with Sarah Scriven at the Boston Community Music Center. She has twice attained national honors for the National Federation of Music clubs and received advanced honors at the Boston Music school at the age of ten.

Marjorie has performed with the Wellesley Symphony, the New Hampshire Philharmonic and the Boston Symphonia as well as with the Boston Pops.

Marjorie J. Kransberg

Globe 6-28

Daily calendar

"MARIGOLDS"—New Theater, 12 Holyoke st., Cambridge, at 7:30. Paul Zindel's Pulitzer Prize-winning drama about an embittered mother.

FESTIVAL OF OPERA, BALLET AND SYMPHONY FILMS—Garden Cinema, Arlington st. at Boylston. "Giselle" with American Ballet Theatre starring Carla Fracci and Erik Bruhn. At 2:15, 4, 5:45, 7:30, 9:15.

BOSTON SYMPHONY ESPLANADE ORCHESTRA—Hatch Shell at 8:30. Arthur Fiedler conducting. Works of Berlioz, Khachaturian, Beethoven.

NEWS
FRAMINGHAM, MASS.
S. 24,000
JUN 28 1971
New England Newsclip

Storrow Drive Detour Set

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The closed lanes from Charles Street Circle to the Berkeley Street on-ramp will be used for parking, the Metropolitan District Commission announced.

BULLETIN
PROVIDENCE, R. I.
D. 149,649
JUN 28 1971
New England Newsclip

Hub to Divert Cars For Concert Nights

Boston — (AP) — Westbound traffic on Storrow Drive will be diverted from the Hatch Memorial Shell area this evening and every evening from 7:30 to 10 p.m. during the Esplanade Concerts by the Boston Symphony Orchestra.

GLOBE
BOSTON, MASS.
D. 261,042
JUN 28 1971
New England Newsclip

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231
JUN 28 1971
New England Newsclip

Freedom Trail Week Celebrates 20th Year

The less "20th Anniversary Freedom Trail Week" begins Sunday, July 4, and Mayor Kevin H. White has invited "freedom-loving people everywhere" to the festivities, which will include parades, patriotic ceremonies and special concerts.

Sen. Edward M. Kennedy commended the observance in an address before the Senate saying: "Boston, at once a cultural, intellectual, technological, as well as historic city, has taken steps to protect, preserve, and promote the public interest in places where our greatest patriots met, worked and lived.

"The Freedom Trail is a significant incentive toward inculcating in our youth and citizens from all points of this nation a sense of the color and the courage of our past."

Fourth of July festivities begin with flag-raising ceremonies at 9 a.m. at the City Hall Plaza, followed by a reading of the Declaration of Independence at the Old State House at 9:30 a.m. and oration exercises at Faneuil Hall, a tradition since 1783.

Arthur Fiedler will include "America," in the Esplanade Concert July 5 and Harry Ellis Dickson will conduct the Boston symphony musicians.

Summerthing will also sponsor special neighborhood events July 2-5.

Along the Freedom Trail red, white and blue markers will identify the 15 significant landmarks.

NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641
JUN 28 1971
New England Newsclip

Hub Area Traffic to Be Diverted

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HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUN 28 1971
New England Newsclip

MDC to Divert Traffic During Pops Concert

The Metropolitan District Commission announced yesterday that westbound traffic on Storrow Drive, Boston, will be diverted from the Hatch Memorial Shell area every evening from 7:30 to 10 p.m., during the Esplanade Concerts by Arthur Fiedler and the Boston Pops Orchestra.

The concerts will be held tonight, tomorrow night, Friday and Saturday nights of this week and on July 5, 6, 9 and 10. During the Children's Concert Wednesday morning Storrow Drive will be closed westbound from 10 a.m. to noon.

During the concerts, the outbound lanes of Storrow Drive and Embankmant Road will be closed from Charles Street Circle to the Berkeley Street on-ramp. Parking for concertgoers will be permitted in the closed-off roadway in the first and second lanes, with the center lane left open.

NEWS
NEWPORT, R. I.
D. 15,205
JUN 28 1971
New England Newsclip

STORROW DRIVE CLOSED

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The closed lanes from Charles Street Circle to the Berkley Street on-ramp will be used for parking, the Metropolitan District Commission announced.

Storrow Drive partially closed for concerts

Outbound lanes of Storrow Drive and Embankment Road will be partially blocked off tonight and every night from 7:30-10 p.m. during the Esplanade Concerts by Arthur Fiedler and the Boston Symphony Orchestra. Parking for concert goers will be permitted in the first and third lanes of the closed off roadway from Charles Street Circle to the Berkeley Street on-ramp.

R.A. 6-28

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92

H.T. 6-28

Pops at Hatch Shell

WEDNESDAY AT 10:15 A. M.
HARRY ELLIS DICKSON, Conductor
Suite from "The Nutcracker" Tchaikovsky
Finale (Presto: Molto allegro e vivace) from the Piano Concerto No. 1 in G minor, Op. 25 Mendelssohn
Soloist: MICHAEL THOMOPOULOS
Hoe-Down, from "Rodeo" Copeland
First Movement (Allegro moderato) from the Concerto for Violin and Orchestra in D major Haydn
Soloist: MARJORIE KRANSBERG
Two Sleigh Rides Mozart and Anderson
On the Esplanade, March Bodge

THE STAR-SPANGLED BANNER
WEDNESDAY AT 7:30 P.M.
BUNKER HILL, CHARLESTOWN
HARRY ELLIS DICKSON, Conductor
National Emblem March Bagley
Overture to "William Tell" Rossini
By the Beautiful Blue Danube, Waltzes Strauss
Dance of the Hours, from "La Gioconda" Ponchielli

THE STAR-SPANGLED BANNER
Victor Herbert Favorites arr. Sanford
"Sing Out" arr. Hayman
Bostonian Suite Brown-Langendone

Esplanade Concert

Arthur Fiedler, Conductor
Monday Evening, Junes 28, 1971
at 8:30 p. m.

Opening Night Program

Rakoczi March from "The Damnation of Faust" Berlioz

Concerto for Piano and Orchestra Khachaturian
I. Allegro ma non troppo e maestoso
II. Andante con anima
III. Allegro brillante
Soloist:
DONN-ALEXANDRE FEDER

The Star-Spangled Banner

Symphony No 5 in C minor, Op. 67 Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro

R.A. 6-28

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JUN 29 1971
New England Newsclip

...Concerts and Chamber Music, Indoors and Out

The Boston Symphony's Esplanade Orchestra continues the **Esplanade Concerts** now through July 10. The concerts are held at the Hatch Shell on the Charles River Esplanade in Boston and in five Boston neighborhoods. Arthur Fiedler, who founded the Esplanade Concerts in 1929, and Harry Ellis Dickson will conduct the concerts at the following times and locations: June 28, 8:30 p.m., Hatch Shell; June 29, 8:30 p.m., Hatch Shell; June 30, 10:15 a.m., youth concert, Hatch Shell; June 30, 7:30 p.m., Bunker Hill in Charlestown; July 1, 7:30 p.m., Towne Field in Dorchester; July 2, 8:30 p.m., Hatch Shell; July 3, 8:30 p.m., Hatch Shell; July 5, 8:30 p.m., Hatch Shell; July 6, 8:30 p.m., Hatch Shell; July 7, 12 noon City Hall Plaza, Government Center in Boston; July 7, 7:30 p.m. at Rogers Park in Brighton; July 8, 7:30 p.m., at Smith Field in Hyde Park; July 9, 8:30 p.m., Hatch Shell; July 10, 8:30 p.m., Hatch Shell.

The **Cambridge Opera Workshop** will appear in the Association for the Performing Arts Festival on the City Hall Plaza, Boston, on July 28, in a free performance of Mozart's "Impresario."

The Boston Symphony Orchestra's summer season at **Tanglewood in Lenox** begins Friday through Aug. 22. The 210-acre estate in the Berkshire Hills has been the summer home of the Symphony and the Berkshire Music Festival since the 1930's. Concerts will be Friday and Saturday evenings and Sunday afternoons in the Music Shed. Weekend preludes, held two hours before the Friday concert, present guest artists and BSO members in short recitals. Open rehearsals on Saturday mornings, with unreserved seats, offer a relaxed look at the conductor, orchestra, and guest artists in a practice session.

Arthur Fiedler will conduct the Boston Pops at Tanglewood on Tuesday, Aug. 3 in a pension fund concert. Leonard Bernstein will conduct Beethoven's "Missa Solemnis" on Sunday, July 25, in a concert in memory of Serge Koussevitzky. Tickets and program information available through the Berkshire Festival Ticket Offices at Symphony Hall, Boston, or at Tanglewood, Lenox.

At the **Lenox Arts Center**, a chamber music series will be presented on Sunday mornings. "Courtyard Concerts" will feature the Pennywhistlers, July 9; David Bromberg, July 30; the New York Bass Violin Choir, Aug. 6; the Art Ensemble of Chicago, Aug. 20. Information available from the Lenox Arts Center, Lenox.

Music Theater will return on a regular basis to the Boston Symphony's **Berkshire Music Center** at Tanglewood in the newly restructured West Barn. The music theater project will present five musical stage works from different periods: Eric Saties' 1918 scenic cantata, "Socrates," which will be sung in English; Harrison Birtwhistle's "Down by the Greenwood Side," a 1969 parody of the traditional English pantomime; Ligeti's "Aventures et Nouvelles Aventures," a two-part work scored for three performers who sing the sounds of the phonetic alphabet instead of words; Offenbach's "Croquefer" a 1857 one-act operetta; and Kurt Weill's "Mahogany Songspiel," in its original German version. Performance dates and tickets available at the Berkshire Festival in Lenox.

The piano will be pre-eminent in the third **Newport Music Festival** of Romantic Music which opens July 29 and continues through Aug. 7. Pianists Peter Basquin, Raymond Lewenthal, Flavio Varani, and Marshall Williamson will play music by Scriabin, Herts, Rubinstein and Reinecke, among others. The Metropolitan Opera Studio will produce Pauline Viardot's two-act opera "Le Dernier Sorcier" and "Il Etait Une Bergere" by Marcel Lattes. Special events will include performances of the Joffrey II Ballet Company; a re-creation of a concert at the court of Prince Carl Egon von Furstenberg; a cruise concert on Narragansett Bay and an ascension of hot-air and gas balloons. A brochure with complete details is available from the Newport Music Festival, 23 Bridge St., Newport, R.I.

The **Marlboro Music Festival**, which brings together musicians from all over the world under Rudolf Serkin's direction each summer in Marlboro, Vermont, opens its 21st season on Sat., July 10. Chamber orchestra and chamber music concerts will be given on Saturdays at 8:30 p.m. and Sundays **at 3 p.m. through Aug. 15, with** three Friday concerts scheduled for July 23, Aug. 6, and Aug. 13, at 8:30 p.m. The concert on July 23 will feature a program of Bach Cantatas conducted by Blanche Honegger-Moyse The dates of concerts which Pablo Casals will conduct are not known in advance. Ticket information may be obtained from the Marlboro Music Festival, Box R, Marlboro, Vermont.

The Philadelphia Orchestra, under the direction of Eugene Ormandy, will be in residence at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 3-28, with nine guest-conductors. A performance with Patricia McBride and Edward Villella of the New York City Ballet is scheduled for Aug. 18. A Chamber Music Series will also be featured at Saratoga, Monday evenings, June 28-Aug. 23. Tickets available at Ticketron outlets and the Saratoga Performing Arts Center, Saratoga Springs, N.Y.

Classical soloists and chamber music will be offered at the **Stratford Festival** in Stratford, Ontario. Sunday Concerts: Alexandre Lagoya, guitarist, July 11; Jon Vickers, tenor, July 18; Gerard Souzay, Baritone, July 25; Alfred Brendel, pianist, Aug. 1; Janos Starker, cellist, Aug. 8; Lorin Hollander, pianist, Aug. 15; Jean-Pierre Rampal, flutist, Aug. 22. Chamber music concerts will be held Saturday mornings, July 10-Aug. 28. Ticket information available from the Stratford Festival, Stratford, Ont., Canada.

Phoenix 6-29

THE

Summerthing

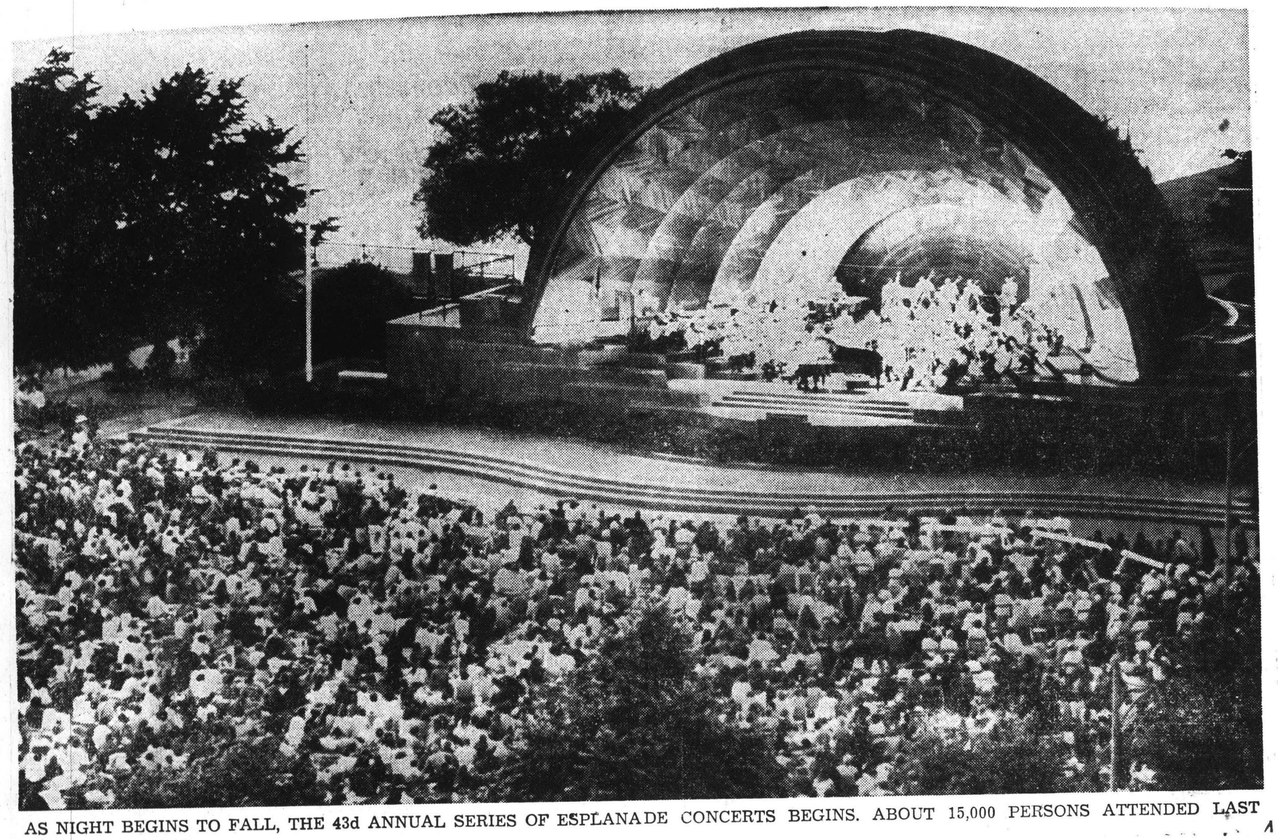
Dates, times and locations are subject to change. For confirmation on the day of the performance, call 261-1600.

6:30 pm: Street Corner Group, Dix St, Dorchester.
7 pm: Art Dragon's Banjo Band, Union Park, South End.
8 pm: Rock Concert with the Sinclayrs, Whittier St. Playground, Orchard Park. Rock Concert, Prince St Gas House, North End.
8:30 pm: Moviebus— Legend of the Lone Ranger, Central Sq, East Boston.
Dusk: Outdoor Movie, Brighton St, Charlestown.

WED, June 30:
10 am: Tomorrowmobile, Fidelis Way, Allston - Brighton; Stage 1 Drama Workshop, O'Meara Ct, Charlestown; Carol & John, Quincy School Community Council, 34 Oak St, South End.
10:30 am: Plantmobile, Social Security Office, West Roxbury - Roslindale.
11 am: Street Corner Trio, Jersey & Queensberry Sts, Parker Hill - Fenway.
12 noon: Brass Band and Concert, City Hall Plaza, Back Bay - Beacon Hill.
1 pm: Susan Linn Puppet Theatre, Jersey & Peterboro Sts, Parker Hill - Fenway.
1:30 pm: Plantmobile, West Newton & Tremont Sts, South End.
2 pm: Stage 1 Drama Workshop, Endicott & No Margin Sts, North End; Carol & John, Headstart Building, Bradshaw St, Dorchester; Tomorrowmobile, White & Putnam Sts, East Boston.
3 pm: Susan Linn Puppet Theatre, Cooper Community Center, 719 Shawmut Ave, South End.
7 pm: Street Corner Group, VA Hospital, So Huntington Ave, Jamaica Plain.
7:30 pm: Art Dragon's Banjo Band, Neighborhood Youth Center, Call & William Sts, Jamaica Plain; Boston Symphony's Esplanade Orchestra, Bunker Hill Monument, Charlestown. *Chattin' Night, 1 pm.*
8 pm: Latin Night, Athletic Field, Columbia Point; Society for the Preservation and Encouragement of Barber Shop Singing in America, Sacred Heart School Yard, Poplar St, West Roxbury - Roslindale; Rock Concert, East Boston Stadium, Porter St, East Boston.
8:30 pm: Moviebus— Legend of the Lone Ranger, Call & Williams Sts, Jamaica Plain.

THURS, July 1:
10 am: Tomorrowmobile, Heath St Playground, Bromley-Heath; Stage 1 Drama Workshop, Ross Field, Hyde Park; Carol & John, Mission Ext, Annunciation Rd, Parker Hill - Fenway.
10:30 am: Plantmobile, Dorchester House, 1353 Dorchester Ave, Dorchester.
11 am: Street Corner Trio, Castle Sq, South End.
12 noon: Brass Band Concert, City Hall Plaza, Back Bay - Beacon Hill.
1 pm: Susan Linn Puppet Theatre, Nazareth Children's Home, Pond St, Jamaica Plain.
1:30 pm: Plantmobile, Fenway in the grove, Parker Hill - Fenway.
2 pm: Stage 1 Drama Workshop, Heath St Playground, Bromley-Heath; Carol & John, Toddlers Workshop, 403 Meridian St, East Boston; Street Corner Ensemble, Lennox Camden Project, South End; Tomorrowmobile, Stop & Shop, Hyde Park; Concert for the Elderly, O'Meara Ct, Charlestown.
3 pm: Susan Linn Puppet Theatre, Home for Italian Children, 1125 Center St, Jamaica Plain.
6:30 pm: Street Corner Group, Blackstone Park, South End.
7 pm: Rock Concert with Shadrag, Rogers Park, Allston - Brighton.
7:30 pm: Boston Symphony's Esplanade Orchestra, Towne Field, Dorchester.

GLOBE
BOSTON, MASS.
D. 261,042
JUN 29 1971
New England Newsclip



AS NIGHT BEGINS TO FALL, THE 43d ANNUAL SERIES OF ESPLANADE CONCERTS BEGINS. ABOUT 15,000 PERSONS ATTENDED LAST NIGHT'S OPENING.

Esplanade Concerts open to an audience of 15,000

By Stephen Wermiel
Globe Staff

The signs read "Keep Off The Grass," but no one was fazed at the opening last night of the 43d annual Esplanade Concerts. The 15,000 people who spread out in front of the Hatch Shell along the Charles River were part of a Boston tradition — Arthur Fiedler and the Boston Pops Orchestra have been at it ~~since 1928~~.

There was some apprehension about the first of eight performances at the shell as a result of extensive damage to the MDC park area during a rock concert more than a week ago.

But the crowd at the outdoor Pops concert seemed to make an extra effort to deposit rubbish in the "Keep America Beautiful" baskets placed around the oval.

Although the crowd was a mixed one, young and old, one MDC officer said, "There is a different element here . . . everybody is not carrying half-gallons of wine. It is a better crowd, willing to cooperate."

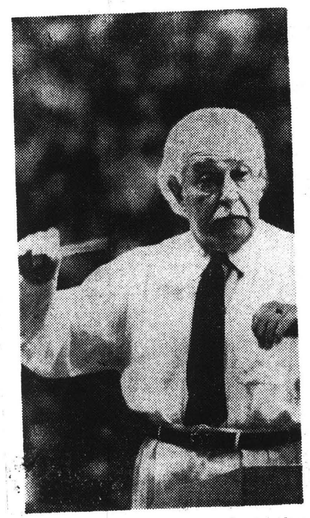
For the first time in the history of the concerts, the westbound traffic lane of Storrow drive was closed to cars. The lane was used for parking and emergencies. According to conductor Arthur Fiedler, the acoustics were improved considerably by the absence of "cars going by . . . there is no more hissing and tooting of horns; no more ambulances and sirens going off."

While the thousands of people enjoyed the free outdoor performance, it was a profitable night for Tom Hauber. Hauber has the MDC franchise for a refreshment stand at the rear of the oval, and he was fully prepared. He had on hand more than 1400 hot dogs, 60 cases of potato chips, and 300 cases of canned soda.

For many "regulars" at the Hatch Shell, the tradition was carried on with grace. For the first program Fiedler offered a Berlioz piece from "The Damnation of Faust," Khachaturian's "Concerto for Piano and Orchestra," Beethoven's "Symphony No. 5," and, of course, "The Star-Spangled Banner."

One elderly spectator, Mrs. Hazel Lowney, 68, of 1590 Massachusetts av., Cambridge, has come to every Esplanade Concert since the opening in 1929. Mrs. Lowney remembers "an older, more conservative crowd in the old days." She is not used to the people who arrived at 6 p.m. with picnic suppers and blankets.

When the program had ended there was a bit of nostalgia in the air. Most of those there last night would probably come back next year, and many for years to come.



ARTHUR FIEDLER conducts the Boston Pops Orchestra.

. . . AND SONG — Woman enjoys a glass of wine while waiting for the Esplanade Concert at the Hatch Shell to begin. (Ellis Herwig photos)

RA 6-29

Esplanade Concert for Tuesday

34 1971

Tuesday Evening, June 29, 1971, at 8:30
HARRY ELLIS DICKSON Conducting

Overture to "The Marriage of Figaro" — Mozart
Symphony No. 4 in A major, Op. 90 ("Italian") — Mendelssohn
I. Allegro vivace
II. Andante con moto
III. Conmoto moderato
IV. Saltarello: Presto

THE STAR SPANGLED BANNER

Sinfoni Concertante for Violin and Viola in E flat, K. 364 — Mozart
I. Allegro maestoso
II. Andante
III. Presto

CSM 6-29

Music

HATCH SHELL—Esplanade concert, Harry Ellis Dickson conducting, with John and Joan Karman, soloists. 8:30.

Phoenix 6-29

Dorchester. FREE (5424308)
Esplanade concerts by the Boston Symphony Orchestra, conducted by Arthur Fiedler. Sponsored by seventeen corporations in cooperation with Summerthing. Thru SAT, July 10, 8:30 pm. FREE (266-1492)

HT. 6-29

Tonight's Esplanade Concert, 8:30 p.m.

HARRY ELLIS DICKSON, Conductor
Overture to "The Marriage of Figaro" — Mozart
Symphony No. 4 in A maior, Op. 90 ("Italian") — Mendelssohn
THE STAR SPANGLED BANNER
Sinfonial Concertante for Violin and Viola in E flat, K. 364 — Mozart
Soloists: JOHN and JOAN KORMAN
Prelude to "Die Meistersinger" — Wagner

94

GLOBE
BOSTON, MASS.
D. 261,042

JUN 30 1971 New England Newsclip

STRICTLY FOR KIDS — Children's concert this morning at Hatch Shell has Naomi Gendler (left) dancing but Butch Pash of Concord (right) takes a more serious approach. (Joseph Dennehy photos)

Children warm to Hatch Shell concert

By Ruth Hochberger
Globe Correspondent

"See that big brown thing," explained one veteran five-year-old concert-goer to her friend, "That's where the music comes out of."

But rather than opera glasses, these music enthusiasts brought frisbees, blankets, picnic lunches and sunglasses to the Boston Symphony's Esplanade concert for children at the Hatch Memorial Shell this morning.

Hundreds of children with parents, grandparents, and day camp counselors thronged the Esplanade to hear Harry Ellis Dickson conduct the orchestra in six pieces chosen especially for young ears.

The river breeze helped make the audience more comfortable in the near-nineties sunshine, as Mr. "Try to concentrate on the "Try to concentrate on the music and forget about the sun."

To help them forget, he chose two sleigh ride pieces, by Mozart and Anderson, and the almost-forgotten sound of sleigh bells really did seem to keep the blazing sun off the children's minds.

"I don't think there's any such thing as children's music," Mr. Dickson remarked before the concert, "I just take into consideration that a child's listening span is short, especially when it's hot and they're outside."

"I try to pick pieces which are not only appealing to them, but also educational in some sense," he added.

Mr. Dickson also explained that the children's concert provided an ideal opportunity to introduce young talent, and today's program included a 17-year-old pianist and a 12-year-old violinist.

"They're a good audience and very attentive," he commented, and indeed they seemed to be as he invited them to clap, dance, or conduct as they pleased along with the orchestra.

Most of the children were delighted with a chance to participate, and many of them swayed to Tschaikovsky's Dance of the Flowers and joined an impromptu square dance for Aaron Coplands's Hoe-Down."

Even an infant banged a Crackerjack box on her mother's knee in time to the "March from the Nutcracker Suite."

RA-6:30

Harold Banks

Fiedler's 'Successor' Only 9!

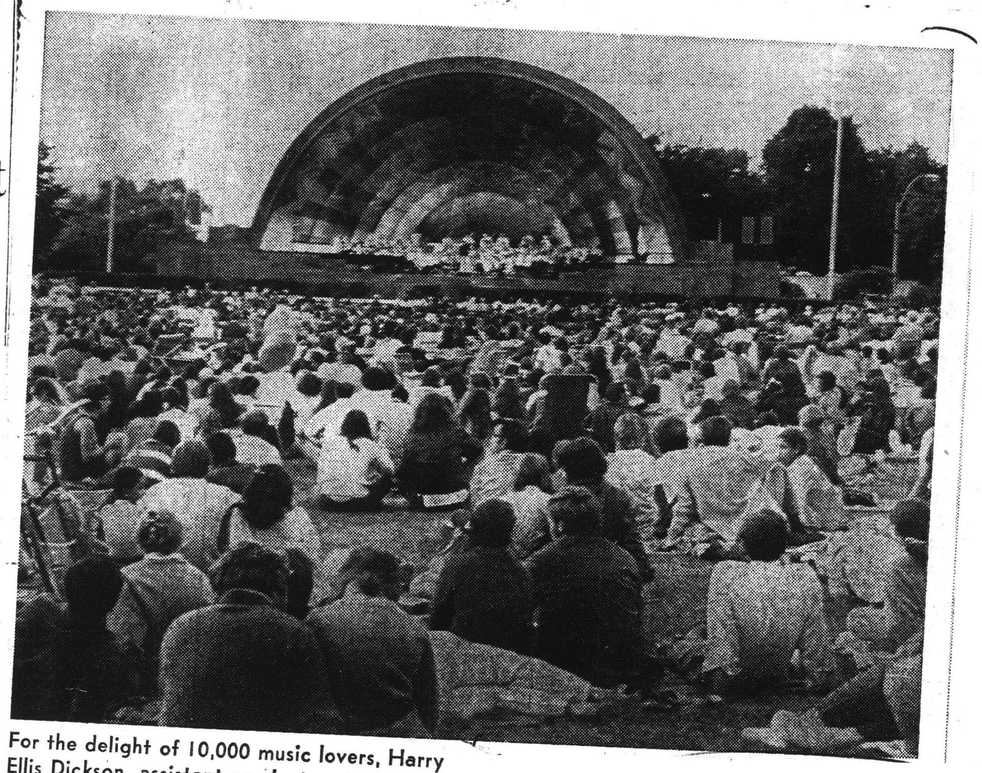
Ed McCormack, at the testimonial dinner for Rev. Robert J. McEwen, S.J., the consumer crusader: "Ever since you became my top political adviser, I haven't won a campaign and, Father, my wife Emily thanks you for that." . . . The Irish camera crew here recently to film a documentary written by Eire's great short-story creator, Sean O'Faolian, couldn't put up at the Vendome, as he suggested, so they could "see what old Boston was like," because the hotel is being remodeled. But O'Faolian didn't have that problem. He stayed at his regular haunt here — the St. Botolph Club, diagonally across the street from the hotel.

★

The camera assistant at Bachrach's when Mayor White had his new campaign photos taken was Brooke Jones — niece of New York's Mayor Lindsay . . . Gambit publishers here have put Atty. Ed Swartz's book, "Toys That Don't Care," into a third printing . . . Nine-year-old Arthur Stivaletta, Jr., son of the Dedham contractor, will conduct the "Stars and Stripes Forever" at the end of the July 3 Esplanade concert. His father won the appearance for him on the Channel 2 auction.

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUN 30 1971 New England Newsclip



For the delight of 10,000 music lovers, Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra, leads his musicians in concert at the Hatch Memorial Shell on the Charles River Esplanade.

Today's Summerthing

Globe. 6-30

Today's schedule for Summerething:

- Tomorrowmobile, Fidelis Way, Allston-Brighton, 10 a.m.
- Stage I Drama Workshop, O'Meara Ct., Charlestown, 10 a.m.

Carol & John, Quincy School Community Council, 34 Oak st., 10 a.m.

- Plantmobile, 99 Belgrade av., West Roxbury-Roslindale, 10:30 a.m.
- Street Corner Trio, Jersey and Queensberry sts., Fenway, 11 a.m.
- Brass Band Concert, City Hall Plaza, noon.
- Susan Linn Puppet Theatre, Jersey and Peterboro sts., Fenway, 1 p.m.
- Plantmobile, W. Newton and Tremont sts., South End, 1:30 p.m.

Stage 1 Drama Workshop, Endicott and North Margin streets, North End, 2 p.m.

- Street Corner Ensemble, Academy III, Walnut street, Roxbury, 2 p.m.
- Carol & John, Headstart Bldg., Bradshaw street, Dorchester, 2 p.m.
- Tomorrowmobile, White and Putnam streets, East Boston, 2 p.m.
- Susan Linn Puppet Theatre, Cooper Community Center, 719 Shawmut av., South End, 3 p.m.

Street Corner Group, V.A. Hospital, South Huntington avenue, Jamaica Plain, 6:30 p.m.

- Art Dragon's Banjo Band, Neighborhood Youth Center, Call and Williams streets, Jamaica Plain, 7:30 p.m.
- Boston Symphony's Esplanade Orchestra, Bunker Hill Monument, Charlestown, 7:30 p.m.
- Latin Night, Athletic Field, Columbia Point, 8 p.m.
- Barber Shop Quartet, Sacred Heart School yard, Popular street, Roslindale, 8 p.m.
- Rock concert with Sweathog, East Boston Stadium, Porter street, East Boston, 8 p.m.
- Moviebus "The Legend of the Lone Ranger," Call & Williams streets, Jamaica Plain, 8:30 p.m.

Dates, times and locations are subject to change. For confirmation call 261-1660.

Daily calendar

Globe. 6-30

"JOHN BROWN'S BODY" — Regis College, Weston, at 8:30. Adaptation of Stephen Vincent Benet's drama of the Civil War.

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7:30. Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS" — Hotel Somerset's Musical Theater I, at 8:30. The hit musical that hates to say adieu.

"THE BURGHERS OF CALAIS" — Boston Center for the Arts, 541 Tremont st., at 7:30. Revival of Theater Company of Boston's production of Edgar White's drama about the Scottsboro Trials, directed by Paul Benedict and performed with the cooperation of the New African Company.

"I DO! I DO!" — Cape Cod Melody Tent, West Main Street Rotary, Hyannis (for showtimes, telephone 775-9100). Patrice Munsel and Stephen Douglas star in the musical.

"FORTY CARATS" — North Shore Music-Theater, Beverly, at 8:15. Barbara Britton is featured in a "frothy French farce," about a businesswoman who becomes romantically involved with a younger man.

"PLAZA SUITE" — South Shore Music Circus, Cohasset, at 8:30. Neil Simon's hit comedy, set in a famous New York hotel, stars Edie Adams and Tom Poston.

BEETHOVEN SYMPHONIES 6 & 9 — Garden Cinema, Arlington Street, at 2:15, 4, 5:45, 7:30, 9:15; one of a series of films from opera, ballet, and symphony.

NOON-TIME CONCERTS — Old West Church, 131 Cambridge st., at noon. Recording of Shostakovitch's Symphony No. 13.

BOSTON SYMPHONY ESPLANADE ORCHESTRA — Hatch Shell at 8:30. Harry Ellis Dickson conducting. Works of Mozart, Mendelssohn, Wagner.

JACOBS PILLOW DANCE FESTIVAL, Lee — at 8:40. The Cincinnati Ballet Company; Susan Hendl and Edward Villella, "Winter's Traces," "Concerto," and two Pas de Deux to be announced.

R.A. 6-30

Wednesday's Summerthing

10 a. m. Tomorrowmobile, Allston-Brighton; Fidelis Way

10 a. m., Stage 1 Drama Markshop, Charlestown; O'Meara ct.

10 a. m., Carol & John, South End; Quincy School Community Council, 34 Oak st.

10:30 a. m., Planmobile, West Roxbury-Roslindale; Social Security Office, Roslindale

11 a. m., Street Corner Trio, Parker Hill-Fenway; Jersey & Queensberry sts.

Noon, Brass Band Concert, Back Bay-Beacon Hill; City Hall Plaza

1p. m., Suscan Linn Puppet Theater Parker Hill-Fenway; Jersey & Peterboro sts.

1:30 p. m., Plantmobile, South End; West Newton & Tremont sts.

2 p. m., Stage 1 Drama Workshop, North End; Endicott & No. Margin sts.

2 p. m., Street Corner Ensemble, Roxbury; Academy III, Walnut st.

2 p. m., Carol & John, Dorchester; Headstart Bldg., Bradshaw st.

2 p. m., Tomorrowmobile, East Boston; White & Putnam sts.

3 p. m., Susan Linn Puppet Theater, South End; Cooper Community ctr., 719 Shawmut ave.

7 p. m., Street Corner Group, Jamaica Plain; V. A. Hopsital, So. Huntington Ave., Jamaica Plain; Neighborhood Youth Center, Call & Williams sts.

7:30 p. m., Boston Symphony's Esplanade Orchestra, Charlestown; Bunker Hill Monument

8 p. m., Latin Night, Columbia Point; Athletic Field

8 p. m., Society for the Preservation And Encouragement of Barber Shop Quartet Singing in America, West Roxbury-Roslindale; Sacred Heart School Yard, Poplar st.

8 p. m., Rock Concert, East Boston; East Boston Stadium, Porter st.,

8:30 p. m., Moviebus-Legend of the Lone Ranger, Jamaica Plain; Call & Williams sts.

Dates, times and locations are subject to change. For confirmation of performance, call 261-1660.

RA. 6-30

Boston Symphony's Esplanade Orchestra

Wednesday Morning at 10:15
Harry Ellis Dickson
Conducting

Suite from "The Nutcracker" Tchaikovsky
Ouverture Miniature—Marche—Danse de la Fee Dragee—Trepak—Danse des Mirlitons—Valse des Fleurs

Finale (Presto: Molto allergo e vivace from the Piano Concerto No. 1 in G minor, Op. 25 Mendelssohn

Soloist: Michael Thomopoulos
Hoe-Down, from "Rodeo" Copland

First Movement (Allegro moderato from the Concerto for Violin and Orchestra in D major Haydn

Solist: Marjorie Kransberg

Two Sleigh Rides Mozart and Anderson

On the Esplanade, March Bodge

The Star Spangle Banner

HAMILTON-WENHAM CHRONICLE
HAMILTON MASS.
W. 4,010

JUN 30 1971

New England Newsclip

POPS SOLOIST

Miss Marjorie Jill Kransberg will be guest soloist with the Boston Pops orchestra under the direction of Harry Ellis Dickson at the annual children's concert on the Esplanade at 10:15 this morning. Marjorie, the 12-year-old daughter of Mr. and Mrs. John N. Kransberg, former Wenham residents, will perform Haydn's Concerto in C. Major, first movement.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUN 30 1971

New England Newsclip

Pops at Hatch Shell

WEDNESDAY AT 10:15 A. M.
HARRY ELLIS DICKSON, Conducto
Suite from "The Nutcracker" Tchaikovsk
Finale (Presto: Molto allegro e vivace from the Piano Concerto No. 1 i G minor, Op. 25 Mendelssoh
Soloist: MICHAEL THOMOPOULOS
Hoe-Down, from "Rodeo" Cocelan
First Movement (Allegro moderato from the Concerto for Violin and Or chestra in D major Hayd
Soloist: MARJORIE KRANSBERG
Two Sleigh Rides Mozart and Anderso
On the Esplanade, March Bodg

THE STAR-SPANGLED BANNER
WEDNESDAY AT 7:30 P.M.
CHARLESTOWN
BUNKER HILL, Conductor
HARRY ELLIS DICKSON, Conductor
National Emblem March Basle
Overture to "William Tell" Rossi
By the Beautiful Blue Danube, Waltz Strau
Dance of the Hours, from "La Gi conda Ponchiel

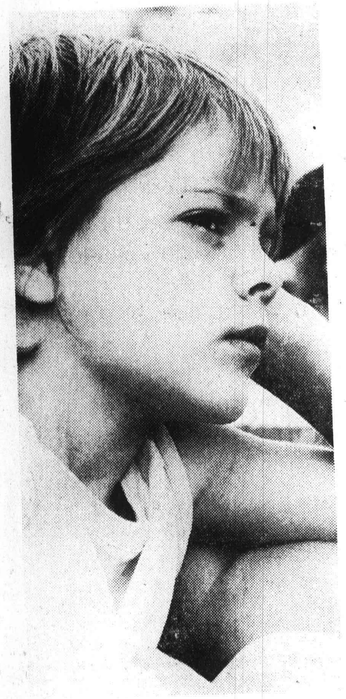
THE STAR-SPANGLED BANNER
Victor Herbert Favorites arr. Santo
"Sing Out" arr. Haymi
Bostonian Suite Brown-Langendo

96

Sunshine and music

ON THE ESPLANADE — Conductor Harry Ellis Dickson helps soloist Marjorie Kransberg tune her violin (above) as yesterday's Esplanade concert for children gets underway. Intense interest is evidenced on the faces of many of those in attendance (below)

Joe Dennehy photos



Globe 7.1 P.3

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

JUL 1 1971

New England Newsclip

Boston Symphony highlights week of Summerthing

Allston-Brighton Summerthing will present the Boston Symphony Esplanade Orchestra this Wednesday, July 7 at 7:30 p.m. at Rogers Park in Brighton. This free concert highlights a week of music and drama produced for the Allston-Brighton area.

Scheduled festivities for the period from July 1 to July 7 also include a free rock concert featuring "Shad Rag" on Thursday, July 1 at Rogers Park at 7:30 p.m. Friday, July 2, there will be a magic show at 2:30 p.m. at Fidelis Way.

Also there will be a dance-band concert at Oak Square on Monday, July 5, from 6-8 p.m. Mayor Kevin White is scheduled to make an appearance at the free concert. Earlier that day there will be a performance staged by the People and Players Theatre Company at 2:30 p.m. at Faneuil Project.

The Players, a group of actors and singers and dancers, perform on mobile stages and offer skits and songs as part of their entertainment package.

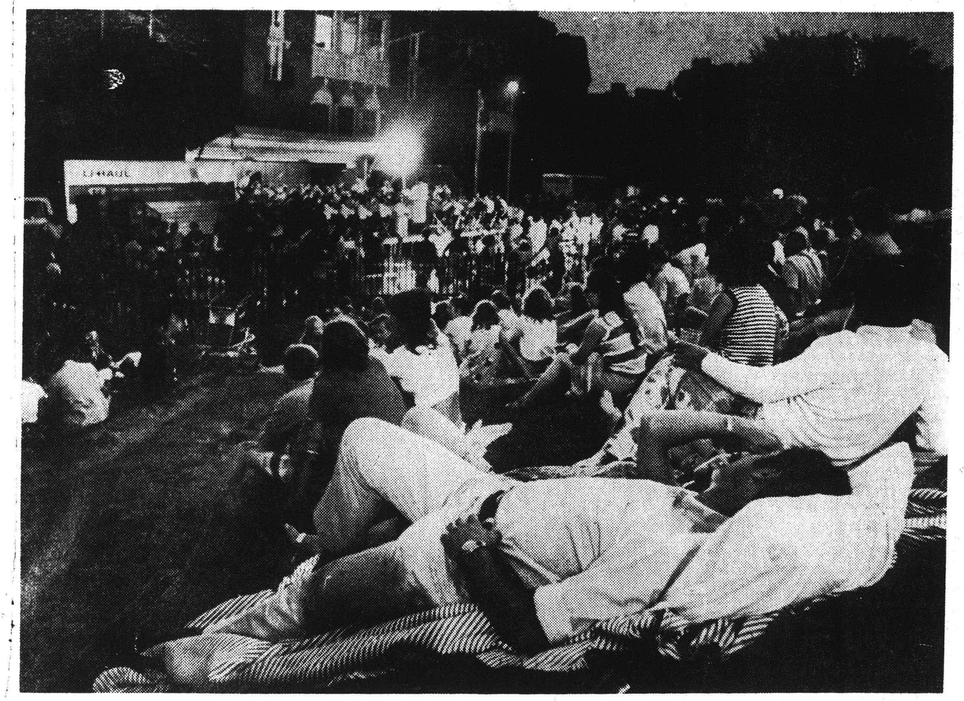
Last Saturday at the MDC rink at Cleveland Circle, Allston-Brighton Summerthing held its first musical festival of the 1971 season. Featured for the free concert was "Shad Rag," a local rock group from the Allston-Brighton area. A mixed gathering of adults and teen-agers attended the concert.

Musical programs promise to be the primary thrust of Summerthing's efforts in the Allston-Brighton area. Programs ranging from the Boston Symphony Esplanade Orchestra to barbershop quartets and amateur rock groups will be presented throughout the summer.

Also part of Summerthing's planned activities with music there will be musical instruction and workshops in various instruments.

Helen Massirman, the program's director has indicated that there will be lessons available on drums, sax, clarinet, flute, piano, and guitar. The program for lessons will begin July 12. There will be no charge for the lessons, although rental instruments will be available.

Also included in the instruction program will be a special workshop for pre-schoolers which will feature instruction and appreciation in music. "Anyone interested in this program is urged to register at Summerthing's Brighton office at 20 Chestnut Hill Ave.," Mrs. Massirman said.



MUSIC ON A SUMMER EVENING — Some spectators sit, some stretch as Harry Ellis Dickson conducts members of the Boston Symphony in a concert at the base of Bunker Hill in Charlestown. Last night's program was the first of five to be presented in various sections of the city in cooperation with Summerthing. Others will be staged in Dorchester, Brighton, Hyde Park and at City Hall Plaza in addition to the regular concerts at the Hatch Shell. (Bill Brett photo)

Globe 7.1

Daily calendar

BOSTON SYMPHONY ESPLANADE ORCHESTRA — Towne Field, Dorchester at 7:30. Harry Ellis Dickson conducting. Works of Elgar, Suppe, Anderson, Strauss, Bodge, Loewe.

NOON-TIME CONCERTS — St. John the Evangelist Church, 33 Bowdoin st. at noon. Recording of Beethoven, Symphony No. 9.

FESTIVAL OF OPERA, BALLET AND SYMPHONY FILMS — Garden Cinema, Arlington street at Boylston. Verdi Requiem, La Scala production with Leontyne Price, Luciano Pavarotti, Fiorenza Cossoto, Nicolai Chiaurov, Herbert von Karajan conducting. At 2:15, 4, 5:45, 7:30, 9:15.

JACOB'S PILLOW DANCE FESTIVAL — Lee, at 3 p.m. The Cincinnati Ballet Company; Susan Hendl and Edward Villella. "Winter's Traces," "Concerto," and two Pas de Deux to be announced.

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7:30. Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"GROOVE TUBE"—Video Theater, 24 Brighton av., at 7:30 and 9:30. Script-tease in living-room comfort.

"THE PROPOSITION"—241 Hampshire st., Inman sq., Cambridge, at 8. A-typical topical satire. A

"I DO! I DO!"—Cape Cod Melody Tent, West Main Street Rotary, Hyannis (for showtimes, telephone 775-9100. Patrice Munsel and Stephen Douglas star. A

"FORTY CARATS"—North Shore Music-Theater, Beverly, at 8:15. Barbara Britton is featured in a "frothy French farce," about a businesswoman who becomes romantically involved with a younger man.

"PLAZA SUITE" — South Shore Music Circus, Cohasset, at 8:30. Neil Simon's hit comedy, set in a famous New York hotel, stars Edie Adams and Tom Poston. A

Student solos

Lynn Chang, Newton High School student, will perform the Paganini Violin Concerto in D-major with the ES B Esplanade Orchestra, July 9 at 8:30 p.m.

Globe 7-1

Entertainment timetable

Music

TOWNE FIELD, Dorchester — Esplanade Concert, Harry Ellis Dickson conducting BSO. 7:30.

CSM 7-1

The Boston Symphony Esplanade Orchestra will present a series of concerts June 28 through July 10. Concerts will be performed at the Hatch Shell every evening beginning at 8:30 p.m. except June 30 and July 1, 4, 7 and 8.

BAD 7-1

Pops Tonight

NT. 7-1

THURSDAY AT 7:30 P. M.
TOWN FIELD, DORCHESTER
HARRY ELLIS DICKSON, Conductor

Pomp and Circumstance, March No. 1 in D Major — Elgar
Overture to "Light Cavalry" — Suppe
Irish Suite — Anderson

THE STAR-SPANGLED BANNER
Tales from the Vienna Woods, Waltzes — Strauss
Song Fest Medley — arr. Bodge
Selection from "My Fair Lady" — Loewe

Boston Symphony Program

Thursday Evening at 7:30
Towne Field, Dorchester
Harry Ellis Dickson Conducting

Pomp and Circumstance, March No. 1 in D Major — Elgar
Overture to "Light Cavalry" — Suppe
Irish Suite — Andersen
Irish Washerwoman — Minstrel Boy
The Last Rose of Summer — The Girl I Left Behind Me — Wearing of the Green — The Rakes of Mallow

THE STAR-SPANGLED BANNER
Tales from the Vienna Woods, Waltzes — Strauss

Song Fest Medley — arr. Bodge
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet — There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart
Selection from "My Fair Lady" — Loewe
Get Me to the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face — I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck

55 Record American, 7-1

RA. 7-1

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 1 1971

New England Newsclip

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 1 1971

New England Newsclip

Summerthing concert by the Boston Pops Orchestra draws music fans to Bunker Hill in Charlestown as Harry Ellis Dickson conducts. This is the first week of free concerts by the Pops throughout the Boston area. Tonight the orchestra plays at 7:30 p. m. on Town Field, Dorchester.

Staff Photo by Ray Lussier

RA. 7-1

Five-month-old Jesse Biddle of Cambridge finds program much to his taste as he and mom watch Pops Concert.

Staff Photo by Leo Tierney

Mother, Tot Concert Draws Soft Cheers Over Charles

The diaper and carriage set seems to really like good music.

Of course it makes some cry and puts others to sleep, but for the most part it contented them and when they were content their mothers were too.

There were about 1000 people, made up mostly of mothers and pre-school children relaxing at the Special Children's Concert given by the Boston Symphony's Esplanade Orchestra.

The cheers from the playpens and carriages were not as loud as those at rock concerts, but everyone seemed to enjoy themselves at the Hatch Memorial Shell on the Charles River Esplanade.

By Peter W. Main, photo staff

Youth Concert

An annual summer event at Boston's Hatch Memorial Shell is the Youth Concert. Members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, played several light classical works before a large morning audience. Above, Miss Marjorie Kransberg is violin soloist for a Haydn concerto. For two weeks the orchestra is playing four nights a week at the Hatch Shell. And in cooperation with Summerthing, five other concerts are being presented in other parts of the city.

98

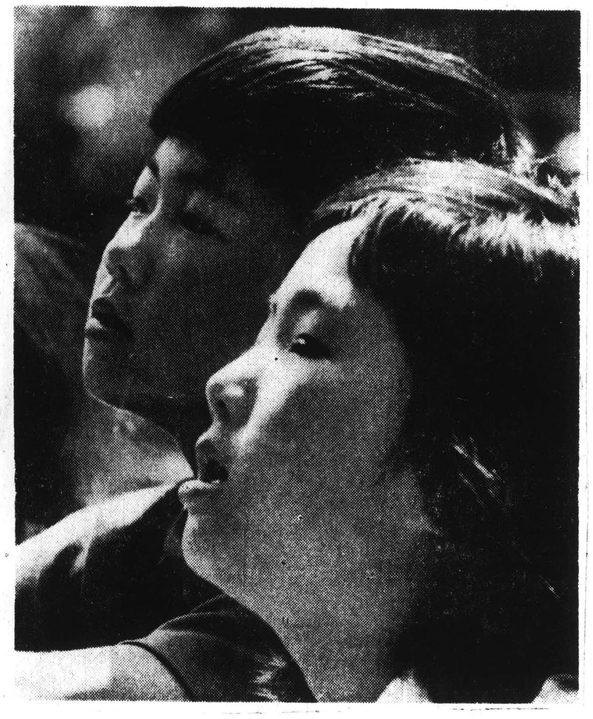
GLOBE
BOSTON, MASS.
D. 261,042

JUL 1 1971 New England Newsclip

Sunshine and music

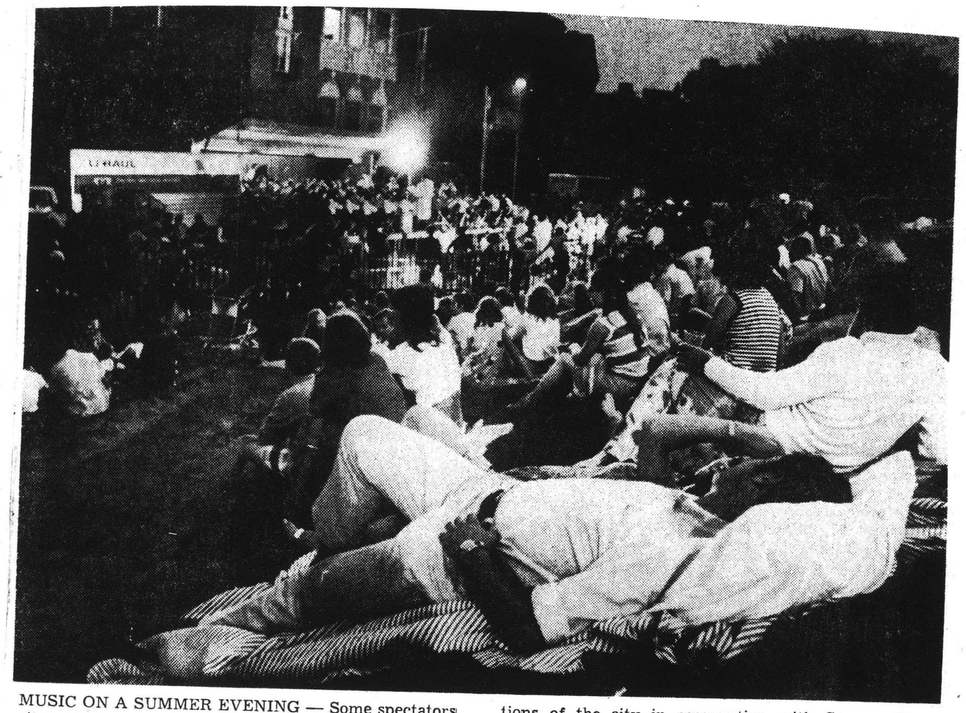
ON THE ESPLANADE — Conductor Harry Ellis Dickson helps soloist Marjorie Kransberg tune her violin (above) as yesterday's Esplanade concert for children gets underway. Intense interest is evidenced on the faces of many of those in attendance (below)

Joe Dennehy photos



GLOBE
BOSTON, MASS.
D. 261,042

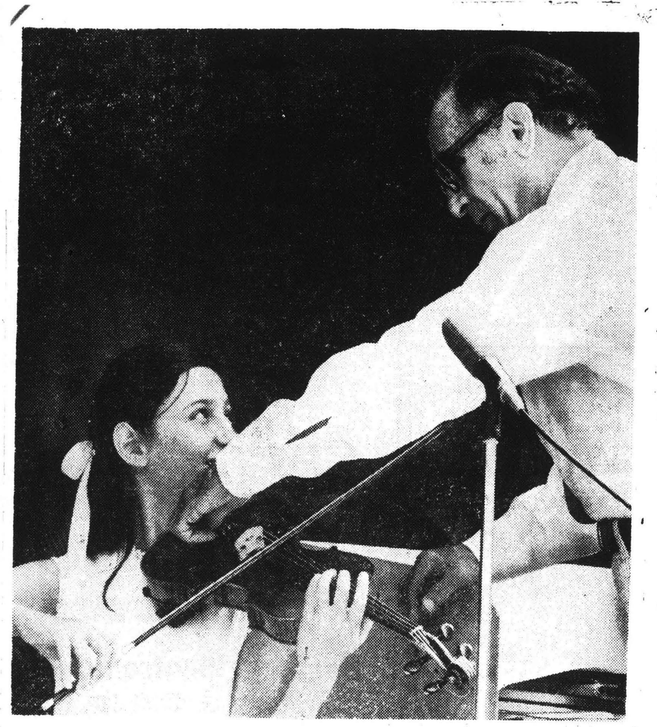
JUL 1 1971 New England Newsclip



MUSIC ON A SUMMER EVENING — Some spectators sit, some stretch as Harry Ellis Dickson conducts members of the Boston Symphony in a concert at the base of Bunker Hill in Charlestown. Last night's program was the first of five to be presented in various sections of the city in cooperation with Summerthing. Others will be staged in Dorchester, Brighton, Hyde Park and at City Hall Plaza in addition to the regular concerts at the Hatch Shell. (Bill Brett photo)

GLOBE
BOSTON, MASS.
D. 261,042

JUL 1 1971 New England Newsclip



ON THE ESPLANADE — Conductor Harry Ellis Dickson helps soloists Marjorie Kransberg tune her violin as Esplanade concert for children gets underway. (Joe Dennehy photos)

NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641

JUL 1 1971 New England Newsclip

Young violinist at Esplanade

Lynn Chang, a June graduate of Newton High School, will be violin soloist at the Esplanade concert Friday evening, July 9. Arthur Fiedler will conduct.

This will be his fifth appearance with the Esplanade Orchestra. He will perform the Paganini violin concerto in D major.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 1 1971

New
England
Newsclip

Esplanade Concerts Begin:

A Summer Tradition

By Camille Roman

The banks of the Charles River in Boston was a scene of modern Americana Monday night as thousands, dressed in jeans, pant suits, long dresses and conservative sports clothes, staked out claims on the grass in front of the Hatch Memorial Shell.

They lounged on blankets and in folding chairs waiting for Arthur Fiedler and the Boston Symphony's Esplanade Orchestra to open their 43rd season of free summer outdoor concerts.

Some had obviously arrived early to eat supper and relax without worrying about finding a good place to sit.

Arthur Fiedler and the orchestra could not disappoint the crowd. Their first program was solid. It included Rakoczi March, from "The Damnation of Faust" by Berlioz, Concerto for Piano and Orchestra by Khachaturian, and Beethoven's Symphony No. 5.

Enthusiasm For Arthur

With each number, the enthusiasm picked up momentum. The applause was deafening. But as soon as the baton gave the downbeat and the orchestra began playing, the crowd became silent. They wanted to hear each note, and whispering members of the audience were sent hostile glances. Beethoven's 5th Symphony seemed to pull the audience into a clamor, and at the end the applause was overwhelmed by pleas for 'More, More' and 'Bravo! Bravo!' Clearly it was another example of Boston's love for Arthur Fiedler and the Esplanade Orchestra.

The MDC had closed off a portion of Storrow Drive so that even the people near the street could hear the concert without the clamor of cars and sirens.

The Boston Symphony Esplanade Orchestra will be playing concerts every night, except Sunday, through July 10. Five of these concerts are scheduled in different neighborhoods throughout Boston as part of Summerthing. Concerts will be held on the Esplanade at 8:30 tomorrow night, Saturday, Monday, Tuesday and July 9, and 10.

The programs are a magical mixture of classical and popular music. Friday features both Tchaikovsky and selections from 'No, No Nanette.'' Gershwin and selections from "West Side Story" highlight Saturday's program.

A Delicate Balance

Mozart dominates much of the program on Monday and Tuesday and Paganini and Tchaikovsky lead the selections Friday. The closing concert on July 10 has been dubbed "Tchaikovsky Night."

Fiedler knows exactly how to combine classical and popular music on the same program. And it's this delicate balance that has brought crowds to the Esplanade for 43 years and established the series as a part of Boston's tradition.

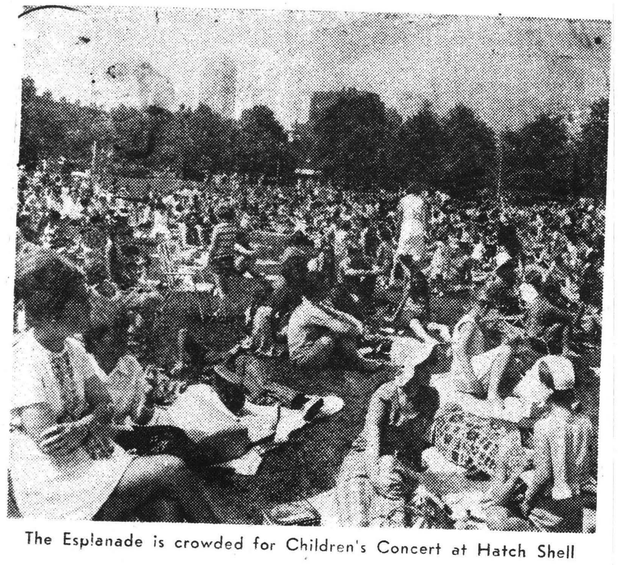
Audiences come expecting to be entertained and Fiedler never lets them down.

100

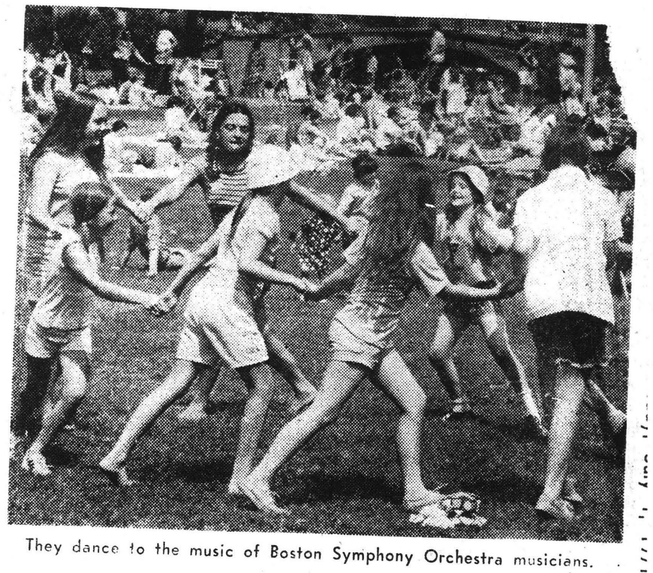
RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 1 1971

New England Newsclip



The Esplanade is crowded for Children's Concert at Hatch Shell



They dance to the music of Boston Symphony Orchestra musicians.

Nicer People Like Nicer Music

By DAN McLAUGHLIN

The diaper and carriage set seems to really like good music.

Of course it makes some cry and puts others to sleep, but for the most part it contented them and when they were content their mothers were too.

There were about 1000 people, made up mostly of mothers and pre-school children attending the Special Children's Concert given Wednesday by the Boston Symphony's Esplanade Orchestra.

The cheers from the playpens and carriages were not as loud as those at rock concerts, but everyone seemed to enjoy themselves at the Hatch Memorial Shell on the Charles River Esplanade.

★

The 50 piece orchestra was under the direction of Harry Ellis Dickson, and it was sponsored by the Massachusetts Port Authority.

Five-month-old Jesse Biddle, son of Mrs. Gerry Biddle of Kelly rd., Cambridge, started out singing in his own language in his carriage, then his eyelids got heavy and the music escorted him into dreamland.

"We read about the concert in the newspaper and it seemed to be a nice way to spend some time with my son," Mrs. Biddle said.

The music had been going on only about five minutes when three-year-old Pamela Nathanson turned to her mother, Mrs. David Nathanson of Randolph, and asked, "When is it going to be over?"

Andrew Kopp, also three, looked up at Dickson conducting the music, and asked his mother, Mrs. Eleanor Kopp of Canton, "Mommy, what is he doing up there?"

Mrs. Patricia Burdick of Centre st., Watertown, noticed her son, Jonathan, 11-months-old, was getting a little too much sun, so she used a copy of the Record American to protect him.

★

He just gurgled and cooed as he watched his sister, Lee Ann, 11, and his brother, Scott, 9, listen.

Sitting in the shade under some trees was a group of 46 senior citizens from the Hebrew Rehabilitation Center for the Aged in Roslindale.

They joined in with the clapping as a group of youngsters formed a circle and did a sort of a jump-up dance

The MDC had left litter boxes around the area and when the concert was over, it appeared nicer people like nicer music. They were not only well dressed and clean, they also left the Esplanade clean.

For Matthew Holmes, 2, a drink while listening.

Jennifer Fletcher, 1½, plays during the concert.

Staff Photos by Leo Tierney

Five-months-old Jesse, finds the program much to his liking, as does his mother, Mrs. Gerry Biddle.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

JUL 1 1971

New England Newsclip

Lazy Summer Days? If That's Your Style, Fine . . . Otherwise:

On this Fourth of July weekend you can celebrate by tuning in on the forty-second season of free outdoor concerts by the Boston Symphony's Esplanade Orchestra. Programs will be available for enjoyment every day until Saturday, July 10. Concerts in collaboration with the Mayor's Summerthing will be held tonight at 7:30 p.m. at Towne Field in Dorchester, in Boston on July 7 at 12:00 noon at the City Hall Plaza, in Brighton at Rogers Park on July 7 at 7:30 p.m., and in Hyde Park at Smith Field on July 8 at 7:30 p.m. Evening concerts will be conducted on July 2, 3, 5, 6, 9, and 10 at Hatch Memorial Shell on the Charles River Esplanade at 8:30 p.m.

Go to Camp Massasoit! There are openings in all four of the two week summer periods which began June 28 and will end August 20. Those eligible for enrollment are five to twelve-year-olds who will find a full schedule of physical and educational activities in this Newton Y.M.C.A. day camp. The camp day is Monday through Friday, 9:00 a.m. to 3:30 p.m. If you're a kid who wants to get away, or you're a parent who wants your kid to get away, call 244-6050 and ask for the Camp Massasoit office. Complete information on the day camp may be obtained by calling that number.

Those hooked on fishing might be interested to know that the Governor awards trophies to men, women and children from Massachusetts and out-of-state for catching salt water fish of notable size. Pins are awarded for 17 species of fish, each with minimum size requirements, and the Governor's Trophies go to the pin winners with the biggest fish of each of the 17 species.

The Children's Museum in Boston on the Jamaicaway has announced "wide-open house" through August 31 (except July 4) from 10 a.m. until 5 p.m. There are exhibits and activities for children and their parents to enjoy. For more information, call Carolyn Harrigan, 522-4800, ext. 58, who says that the Museum has many recipes for summer fun waiting to be tested.

You can see magnificent art most of the time at the Boston Museum, but it's seldom that you can see the quantity of works as will be shown for the next two weeks when "Cezanne: An Exhibition in Honor of the Fiftieth Anniversary of the Phillips Collection" will appear Wednesday through Sunday from 10 to 5, Tuesday from 5 to 9. Admission to the exhibition is 75¢, students and children 50¢, and members free. Museum admission is $1,00, Tuesday evening, 5 to 9, free and Sunday morning, 10 to 1, 50¢. Free at all times to members and children under 16.

What's in a name? You never can tell anymore. For instance, with a name like Theatre Two, you might imagine that the address would be 2 River street or 2 Anything street, etc., but not so. Theatre Two is a new two man company located at 330 A Newbury street in Boston which is going to tour Boston's entourage during the summer. Joel and Steven Polinsky, Joel acts and Steven directs, and the two of them say that they will bring "a wide variety of topical comedy and satirical pieces anyplace including your living room." The company performs at hospitals free of charge. Organizations may phone 536-1047 or write Theatre Two for information.

The Massachusetts Finals of the Miss American Teen-Ager Pageant have been moved up to October 22 and 23 at the Schine Inn in Chicopee, Massachusetts. Applications for this pageant, in which girls are judged on civic contributions, scholastic achievements, poise, personality, and appearance, may be obtained from Certification Headquarters, 126 Bunn Drive, Rockton, Illinois. Girls 13-17 are eligible to enter, but must be 17 on September 10 to qualify for 1972 finals.

Satisfaction comes from helping people. Consider giving your time as a volunteer for the Massachusetts Association For the Blind. Volunteers are needed to do things which require sight, like reading letters and books, grocery shopping, writing checks and letters for blind people. MAB volunteers attend a two-hour training session to learn about blindness, MAB services, and the Volunteer Services Program. Volunteers are matched against client request and assignments are made. To learn more, write or call MAB, 120 Boylston street, Boston, 1 02116 (542-3106.)

TODAY'S SUMMERTHING

Today's schedule for Summerthing:

— Tomorrowmobile, Heath Street Playground, Bromley-Heath, 10 a.m.

— Stage 1 Drama Workshop, Ross Field, Hyde Park, 10 a.m.

— Carol & John, Mission Ext., Annunciation rd., Parker Hill-Fenway, 10 a.m.

— Plantmobile, Dorchester House, 1353 Dorchester av., Dorchester, 10:30 a.m.

— Street Corner Trio, Castle Square, South End, 11 a.m.

— Brass Band Concert, City Hall Plaza, 12 noon.

— Susan Linn Puppet Theatre, Nazareth Children's Home, Pond street, Jamaica Plain, 1 p.m.

— Plantmobile, Fenway in the Grove, Fenway, 1:30 p.m.

— Stage 1 Drama Workshop, Heath Street Playground, Bromley-Heath, 2 p.m.

Carol & John, Toddlers Workshop, 408 Meridian st., 2 p.m.

—Street Corner Ensemble, Lenox-Camden Project, South End, 2 p.m.

—Tomorrowmobile, YMCA, River st., Hyde Park, 2 p.m.

—Concert for the elderly, O'Meara court, Charlestown, 2 p.m.

—Susan Linn Puppet Theatre, Home for Italian Children, 1125 Centre st., Jamaica Plain, 3 p.m.

—Street Corner Group, Blackstone Park, South End, 6:30 p.m.

—Rock Concert with Shadrag, Rogers Park, Allston, 7 p.m.

—Boston Symphony's Esplanade Orchestra, Towne Field, Dorchester, 7:30 p.m.

—Associate Artists Opera Company "Don Pasquale," Hanover street, North End, 8 p.m.

—Moviebus "The Legend of the Lone Ranger", Beechland Project, West Roxbury-Roslindale, 8:30 p.m.

—Rock Concert, Walker Playground, Mattapan, 8 p.m.

Dates, times and locations are subject to change. For confirmation call 261-1660.

Globe 7-1

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264

JUL 1 1971

New England Newsclip

By Peter W. Main, photo staff

Youth Concert

An annual summer event at Boston's Hatch Memorial Shell is the Youth Concert. Members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, played several light classical works before a large morning audience. Above, Miss Marjorie Kransberg is violin soloist for a Haydn concerto. For two weeks the orchestra is playing four nights a week at the Hatch Shell. And in cooperation with Summerthing, five other concerts are being presented in other parts of the city.

102

CSM 7-2-71

Battle music at Bunker Hill?

By Louis Snyder

Charlestown, Mass.

The Boston Symphony's Esplanade Orchestra has joined up with Boston's "Summerthing" for the second season to play four concerts away from Hatch Shell on the Esplanade, in outlying neighborhoods where the Boston Symphony (or even the part of it that makes up this orchestra) has been a faraway legend. On Wednesday night, it returned to perform for a mass of humanity which covered the grassy west slope of Breed's Hill, on which Bunker Hill Monument stands, and depending where one sat or stretched himself out, the results were variable.

For those near the open spaces in front of the portable orchestral shell, the doings of a transient army of rambunctious small fry were continuously distracting. Higher up on the greensward, many young couples and better behaved children, and some senior citizens with their own chairs, drank in the sound with evident pleasure and respectful attention. Even the popcorn and balloon hawkers and the inevitable troupe of errant dogs moved through the lollers without causing any complaints. And the appearance of a hazy half moon and a pleasant cooling breeze as dusk fell were all on the plus side.

Harry Ellis Dickson, the conductor, had chosen a program which verged more toward Pops than Esplanade — the National Emblem March, some Rossini, Strauss (Johann), Ponchielli, and Victor Herbert, with a popularly received "Sing Out" of old favorites, rousingly led by the Pops' "singing waitress," the genial Ann Hayward. Two excerpts from Keith Brown's "Bostonia Suite" ended the evening, which reaped its share of applause and shouts of "More!" Up on the hill, the evening seemed a great success.

Outdoor perils

But musicians are very sensitive people, particularly dedicated members of famous orchestras. Their musical integrity is riled by inadequate acoustical provisions (mikes weren't in good working order on Wednesday), their pride is wounded by crank hornblowers (a demon was loose behind the shell during the "William Tell" Overture), and they ask why they should suffer capricious lighting and failed sanitary facilities to play for an audience which has even one stone-thrower in it. One musician did concede that "someone should do it, but not the Boston Symphony."

Last night, the orchestra played in Dorchester, and next week it will venture forth again to Brighton and Hyde Park. In all these places are people who will hear, perhaps for the first time live, what a first-rate orchestra sounds like under a leader concerned more with inspiring than amusing them. Under the most fortuitous circumstances, free alfresco concerts have built-in problems for both performers and listeners. It remains to be seen, despite the rather unique service they perform, whether members of the Boston Symphony's Esplanade Orchestra will find these irritations too hard to take in the future. But if they do, are they prepared to forfeit the respect of a new audience, just beginning to build?

Entertainment timetable

Music

HATCH SHELL — Esplanade concert, Arthur Fiedler conducting, with Marylou Speaker, violin, Lawrence Wolfe, double bass. 8:30.

Globe 7/2

Daily calendar

"JOHN BROWN'S BODY" —Regis College, Weston, at 8:30. Adaptation, with music and rear-screen projections.

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7 and 10. "Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"GROOVE TUBE"—Video Theater, 24 Brighton av., at 7:30, 9:30, and 11:30. Script-tease—in living-room comfort.

"THE PROPOSITION"—241 Hampshire st., Inman sq., Cambridge, at 9 and 11. A-typical topical satire.

CHILDREN'S PROGRAM & "GISELLE" — Garden Cinema, Arlington Street, at 2 for the children's production, and at 4, 5:45, 7:30, and 9:15 for "Giselle," part of a series of film from opera, ballet, and symphony.

"I DO! I DO" — Cape Cod Melody Tent, West Main Street Rotary, Hyannis (for showtimes, telephone 775-9100), final performance. Patrice Munsel and Stephen Douglas star in the "musical hit."

"FORTY CARATS" — North Shore Music-Theatre, Beverly, at 8:15. Barbara Britton is featured in a "frothy French farce," about a businesswoman who becomes romantically involved with a younger man.

"PLAZA SUITE" — South Shore Music Circus, Cohasset, at 8:30. Neil Simon's hit comedy, set in a famous New York hotel, stars Edie Adams and Tom Poston.

6-011 C. MULLEN

BERKSHIRE FESTIVAL — Tanglewood, Lenox, Mass. at 10:30 a.m. Open rehearsal of Boston Symphony Orchestra conducted by Seiji Ozawa.

JACOB'S PILLOW DANCE FESTIVAL — Lee, at 3 p.m. The Cincinnati Ballet Company; Susan Hendl and Edward Villella. "Winter's Traces," "Concerto," and two Pas de Deux to be announced.

BERKSHIRE FESTIVAL—Tanglewood, Lenox, at 8:30. Boston Symphony Orchestra with Seiji Ozawa conducting. Mozart, Serenade for Winds, K. 388; Bernstein, Serenade for Violin (Joseph Silverstein); Berio, Serenade for Flute (Doriot Anthony Dwyer); Tchaikovsky, Serenade for Strings.

BOSTON SYMPHONY ESPLANADE ORCHESTRA — Hatch Shell at 8:30. Arthur Fiedler conducting. Works of Gould, Copland, Bernstein, Hayman, Gershwin, MacDermot.

H.T. 7/2

Pops Tonight

FRIDAY AT 8:30 P.M.
ARTHUR FIEDLER, Conductor
Symphony No. 4 in F minor, Op. 36 Tchaikovsky
THE STAR-SPANGLED BANNER
Grand Duo Concertante, for Violin and Double Bass Bottesini
Violin: MARYLOU SPEAKER
Double Bass: LAWRENCE WOLFE
Selection from "No, No, Nanette" Youmans

CSM 7/3

Music

HATCH SHELL — Esplanade Concert, Arthur Fiedler conducting, with Leo Litwin piano.

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231
JUL 2 1971
New England Newsclip

People in the News

Compiled From AP and UPI News Services

Doctors in Yuba City, Cal., said hospitalized mass murder suspect **Juan V. Corona**, who suffered an apparent heart attack last month, complained of more chest pains yesterday.

Corona, 37, who was hospitalized June 18, has pleaded innocent to slaying 10 of the 25 middle-aged men whose hacked bodies were found in graves along the Feather river.

Dr. Thomas Leavenworth, medical director at Sutter County General Hospital, said Corona probably had first suffered a heart attack.

Corona, a farm labor contractor, is scheduled for a preliminary hearing July 13.

★

Philippines President Ferdinand E. Marcos filed an $8.3 million libel suit against Time, Inc. yesterday.

Marcos charged in the complaint that an article in the April 12 issue of Time "Employs the most abusive, the most vicious, the most malevolent calumny, fabrication and falsehood to deliberately and directly injure the president of the republic. . . and the people of the Philippines."

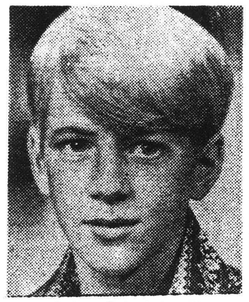
(In New York, A spokeman for the magazine said the legal papers filed by Marcos had not yet been received. "Time Magazine will certainly defend itself against the suit," he said.)

The complaint specifically said Time accused Marcos of being "A dishonest official," "a corruptor," and a "dictator" and of being "immoral."

Sammy Davis Jr., wearing a peace symbol pendant on a golden chain around his neck and an American flag pin on his lapel watched **President Nixon** sign a document which made him a member of the National Advisory Council on Economic Opportunity yesterday.

The President appointed the 45-year-old singer-dancer-actor to the 21-member council for the remainder of a term xpiring Sept. 22, 1972.

The President told the entertainer that he "will never forget" seeing Davis, his father and uncle perform



Arthur Stivaletta, 9

at a New York night club almost twenty years ago.

★

Nine-year-old **Arthur Stivaletta, Jr.**, of Dedham, will conduct the Boston Symphony Orchestra at the Esplanade Concert, Saturday night.

A student at Oakdale Elementary School in Dedham, Arthur will conduct a rendition of "Stars and Stripes Forever."

The youth gained the opportunity through the generosity of his father, founder and chairman of the Wake Up America Committee. The Dedham contractor made the highest bid on Channel 2's recent auction.

CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.
D. 217,264
JUL 2 1971
New England Newsclip

Battle music at Bunker Hill?

By Louis Snyder

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Harry Ellis Dickson, the conductor, had chosen a program which verged more toward Pops than Esplanade — the National Emblem March, some Rossini, Strauss (Johann), Ponchielli, and Victor Herbert, with a popularly received "Sing Out" of old favorites, rousingly led by the Pops' "singing waitress," the genial Ann Hayward. Two excerpts from Keith Brown's "Bostonia Suite" ended the evening, which reaped its share of applause and shouts of "More!" Up on the hill, the evening seemed a great success.

Outdoor perils

But musicians are very sensitive people, particularly dedicated members of famous orchestras. Their musical integrity is riled by inadequate acoustical provisions (mikes weren't in good working order on Wednesday), their pride is wounded by crank hornblowers (a demon was loose behind the shell during the "William Tell" Overture), and they ask why they should suffer capricious lighting and failed sanitary facilities to play for an audience which has even one stone-thrower in it. One musician did concede that "someone should do it, but not the Boston Symphony."

Last night, the orchestra played in Dorchester, and next week it will venture forth again to Brighton and Hyde Park. In all these places are people who will hear, perhaps for the first time live, what a first-rate orchestra sounds like under a leader concerned more with inspiring than amusing them. Under the most fortuitous circumstances, free alfresco concerts have built-in problems for both performers and listeners. It remains to be seen, despite the rather unique service they perform, whether members of the Boston Symphony's Esplanade Orchestra will find these irritations too hard to take in the future. But if they do, are they prepared to forfeit the respect of a new audience, just beginning to build?

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUL 2 1971
New England Newsclip

HUB-BUB

Money's Funny, Here's Why

By J. J. SMITH

Split-Second Sermonette: It's nice to see people with plenty of get-up-and-go—especially if some of them are visiting you!

SPARKS FROM THE SMITH'S ANVIL: "Money is funny," says Lou Dadasis of the 57 Carver restaurant. "Men get their pictures on it and women get their hands on it." . . . Fact: There are over six million overweight women in this country. Of course, these are round figures . . . Barbara Donchess of Canton sends in her favorite pithy Yankee expression: "A friend's no good if you can't use him." . . . Medford's Twin Drive-In Gen. Mgr. Harry Browning feels so neglected that he wishes somebody would tap his phone!

SMITH

RIBS 'N ROASTS: The report persists that a Boston restaurateur was about to jump from the center span of the Mystic-Tobin Bridge. Another Hub restaurant owner grabbed him and said, "Let's talk this over." They did. And a few minutes later they both jumped! . . . Today is officially Frank Fontaine Day in Pittsfield—and the rib-tickling comedian will give a free public show at 12:30 p. m. at the Colonial Hilton Inn . . . Musician-composer Johnny Christy of Belmont will portray a jazz musician in a "cameo role" to be filmed in Puerto Rico by producer Arthur Jacobs, formerly of Boston . . . You'll have to hurry if you want to see that man-made iceberg in that man-made lake at Snow Lake Hotel at Mount Snow, Vt. The iceberg (it's a real one) resulted from snow-removal operations there during the ski season . . . Pianist-Auditor Al Bruner of Wright Enterprises says, "Young people are learning that the one thing that comes to him who waits is whiskers." . . . Manager Nick Pontikas of the Branding Iron observes, "A beautiful girl is much easier to look at than listen to—but then who listens?" . . . Former teacher, now turned seminarian, Phil (Higgy) Higgins of Mansfield played two of his compositions at the Lincoln Center for the Performing Arts in NYC. His piano virtuosity received kudos from leading music critics and a special "Bravo" from renowned pianist Autur Rubenstein, his idol.

On the way to the wings: Lee Ann DePietro of Wakefield says her husband is a "cad"—but it's all in fun because her husband, Carl Arthur DePietro, who operates A. C. Richards upholstery in Melrose, qualifies for Hub-Bub's initial-that-spell series, CAD . . . Norton High's director of special education Al Wagner is the kind of guy who doesn't blow his own horn. He has had such notables as Bobby Orr and Walt Disney movie actor Kurt Russell in to entertain his class of 19 "exceptional" children, much to their delight . . . Add Logan Airport's Sonesta Hotel to the water bed scene. . . . Boston native Linda Eskinas of "The Dirtiest Show In Town" reports that while touring the South she visited an old YWCA in which there was a sign reading, "Washington Slept Here. Not George—Martha!" . . . Excerpt from a Royal Navy officer's fitness report: "Although an able and competent officer, he brings a deeper and richer meaning to the word cad." . . . Al Hunt of the Lynnfield Lions Club reports this sign at an auto dealership off Route 128: "A penny for your thoughts—a dollar for your trade." . . . Hub composer Jordan Ramin reports hearing a conversation at Rattazzi's in NYC in which someone mentioned a movie titled, "There Was A Crooked Man." A nearby agent screamed, "I'll sue!"

EXIT LINES: A guy at The Jib plans to read "The Holiday Marriage" as soon as his wife goes on vacation . . . Ted Howard of Wayland has a unique arrangement with his milkman—the guy leaves the milk in the cellar refrigerator, and at week's end Ted leaves the exact cash for the bill. T'other day, Ted met the milkman coming in and he remarked, "I just want to tell you that in all my 20 years selling milk, you're the only customer who pays me COLD CASH!" . . . Would you believe—that noted actress Marlene Dietrich's favorite meal is a hot dog with champagne? . . . Hub publicist C. Paul Luongo spotted boarding a jet for a week's vacation in Acapulco . . . Arthur Stivaletta Jr., son of the "Wake Up America" man, will sub for Arthur Fiedler at the Hatch Shell tomorrow at 8:30 p.m. when he conducts "the Stars and Stripes Forever." Pop won the deal by his bid at that Channel 2 auction.

Daffy-nition: REPARTEE—An insult with its best bib-and-tucker on.

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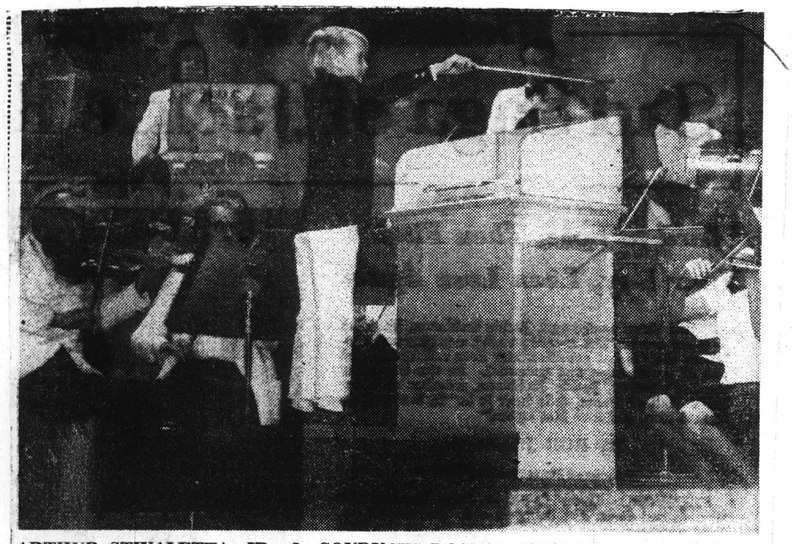

ARTHUR STIVALETTA, JR., 9, CONDUCTS BOSTON SYMPHONY ORCHESTRA
Chance-Of-Lifetime Was Result Of Bid Made By Dad On Channel 2 Auction
Staff Photo by John Landers, Jr.

Mini-Maestro Gets Standing Ovation

Nine-Year-Old Dedham Lad Conducts Boston Symphony

By TOM DONOVAN

A nine-year-old Dedham youth had the famed Boston Symphony Orchestra responding to his command and a crowd of 18,000 music lovers on their feet at the Esplanade Concert on the Charles River last night.

Arthur Stivaletta, Jr., was given the chance to conduct the internationally-known orchestra as a result of a bid made by his father on the recent Channel 2 auction.

The senior Stivalletta, founder of the Wake Up America Committee, said he bid for the privilege, "so Butch would have this moment to always remember."

★

And remember it he will. The blond youngster, patriotically clad in a blue blazer, red tie and white pants, stood before the podium and raised his baton with all the confidence of a veteran conductor.

He directed the musicians through a stirring rendition of "Stars and Stripes Forever" while the audience intermittently applauded the lad's showmanship.

The audience seemed particularly pleased when, half way through the number, the mini-maestro placed both hands on the baton and continued to direct the orchestra like a drum major at a football halftime.

The youngster had half the audience on their feet with the final swipe of the baton. But he really wowed them with his acknowledgement of the applause.

★

His first bow was played straight with a modest bending at the waist. When he returned to face the howling crowd the second time, he slipped in a little wave after the bow.

But on his third curtain call the youth signaled for his orchestra to stand and take a bow, much to the delight of the crowd.

Oh yes, there was another conductor by the name of Arthur watching from the wings. "The kid's OK," Maestra Fiedler smiled his approval.

ARTHUR FIEDLER ASKS FOR BATON
Maestro's Smile Means — A Job Well Done!

Globe 7/4

MUSIC

Today

BERKSHIRE FESTIVAL — Tanglewood, Lenox, at 2:30 p.m. Michael Tilson Thomas, conductor; Joseph Silverstein, violin; Tanglewood Festival Chorus. Vivaldi, "The Seasons"; Monteverdi, Music from Vespers of 1610.
GARRICK OHLSSON, PIANO — Spanish Courtyard; Caramoor Festival; Katonah, N.Y., at 5:30 p.m. Works of Thomkins, Rossi, Soler, Bach-Busoni, Albeniz, Debussy, and Ravel.
AEOLIAN CHAMBER PLAYERS — Smith Auditorium; Bowdoin College; Brunswick, Maine, at 8:15 p.m.

Monday

ESPLANADE CONCERTS — Hatch Shell at 8:30. Harry Ellis Dickson conducting. Works of Rossini, Mozart, Ravel. With Paul Fried, flute.

Tuesday

BRUCE BENNET, ORGAN — First Congregational Church of Winchester at 8:15 p.m. Works of Clerambault, Bach, Franck, Diesler, McKinley, Dupre.
ESPLANADE CONCERTS — Hatch Shell at 8:30. Arthur Fiedler conducting. Tana Bawden, piano. Works of Handel, Mozart, J. Strauss, Bock, Lennon-McCartney.
WEST END CHAMBER ENSEMBLE — Hopkins Center; Dartmouth College; Hanover, N.H., at 8 p.m. Haydn, Part songs; Carter, Sonata for Flute, Oboe, Cello and Harpsichord; Ravel, Chansons Madecasses; Schubert, Piano Trio in B-flat major.
JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass., at 8:40 p.m. Norman Walker and Modern Dance Company; Jayne Hillyer and Bill Martin-Viscount; Sahomi Tachibana (classical Japanese Dances).

Wednesday

ESPLANADE CONCERTS — Boston City Hall Plaza at noon. Arthur Fiedler conducting. Works of Tchaikovsky, Brahms, Offenbach, Lai, Bacharach, Sousa.
ESPLANADE CONCERTS — Rodgers Park, Brighton at 7:30. Harry Ellis Dickson conducting. Works of Verdi, Suppe, Bizet, J. Strauss, Tchaikovsky, Bernstein, Lake, Wilson.
SUMMER SING WITH MASTERWORKS CHORALE — Temple Isaiah, 55 Lincoln st., Lexington, at 8 p.m. Open score-reading of Handel's "Judas Maccabeus" with Phyllis Isaacson, guest conductor.
GEORGE LAMPHEER, ORGAN — Methuen Memorial Music Hall, North Andover, at 8:30 p.m.

PIANIST — Ruth Laredo appears with the Boston Symphony Orchestra at Tanglewood Friday at 8:30 in the Shed.

JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass. at 8:40. Norman Walker and Modern Dance Company, Jayne Hillyer and Bill Martin-Viscount; Sahomi Tachibana.
NORFOLK CONCERTS — Norfolk, Conn., Music Shed at 8:30. Mozart's "Ill Re Pastore."
MUSIC IN VERMONT — Saint Michael's College; Winooski, Vt., at 8 p.m. A harpsichord concert by Prof. George Todd to be held in college chapel.

Thursday

ESPLANADE CONCERTS — Smith Field, Hyde Park at 7:30 p.m. Harry Ellis Dickson conducting. Works of Bigelow, Rossini, Grainger, Offenbach, Strauss, Haynan, MacDermot.
JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass. at 3 p.m. Norman Walker and Modern Dance Company; Jayne Hillyer and Bill Martin-Viscount, Sahomi Tachibana.

Friday

ESPLANADE CONCERTS — Hatch Shell at 8:30. Arthur Fiedler conductor. Lynn Chang, violin. Works of Weber, Paganini, Bach, Rodgers-Anderson, Tchaikovsky.
BERKSHIRE FESTIVAL — Tanglewood, Lenox, Mass., at 7 p.m. Weekend prelude with pianist Earl Wild. At 9 p.m., the Boston Symphony Orchestra; Leon Fleisher, conductor; Ruth Laredo, piano. Bartok, Romanian Folk Dances; Hindemith, "The Four Temperaments"; Mozart, Divertimento No. 15.
JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass. at 8:40 p.m. Norman Walker and Modern Dance Company; Jayne Hillyer and Bill Martin-Viscount; Tachibana.
CONNECTICUT COLLEGE AMERICAN DANCE FESTIVAL — New London, Conn., at 8 p.m. Lecture-demonstration. Ruby Perez Theatre.
BENJAMIN BRITTEN'S "CURLEW RIVER" — Spanish Courtyard; Caramoor Festival; Katonah, N.Y. at 8:30. With tenor Andrea Velis. Conducted by Julius Rudel.

Saturday

ESPLANADE CONCERTS — Hatch Shell at 8:30. Harry Ellis Dickson conducting. All-Tchaikovsky program.
BERKSHIRE FESTIVAL—Tanglewood, Lenox, Mass., at 10:30 a.m. Boston Symphony Orchestra Open Rehearsal. At 8:30 p.m., the B.S.O.; Michael Tilson Thomas, conductor; Jules Eskin, cello. Bach, Suite, No. 4; Haydn, Cello Concerto in C; Brahms, Serenade No. 2.
JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass., at 3 p.m. and 8:40 p.m. Norman Walker and Modern Dance Company; Jayne Hillyer and Bill Martin-Viscount; Sahomi Tachibana.
WEST END CHAMBER ENSEMBLE — Hopkins Center; Dartmouth College; Hanover, N.H., at 8 p.m. Monteverdi and Gesualdo Madrigals; Stravinsky, Elegie for Viola, Three Songs from William Shakespeare, and Septet; Schubert, Piano Quintet in A-major (Trout).
CONNECTICUT COLLEGE AMERICAN DANCE FESTIVAL — New London, Conn., at 8 p.m. Performance by Ruby Perez Dance Theatre.
NORFOLK CONCERTS — Norfolk, Conn., Music Shed at 8:30. Mozart's "Abduction from the Seraglio."

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2 BIG HITS IN COLOR
— JAMES GARNER —
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Burt Lancaster VALDEZ IS COMING

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Boston Pops

THIS WEEK'S SCHEDULE

(Concerts take place at Hatch Shell at 8:30 p.m. unless otherwise indicated.)

MONDAY
HARRY ELLIS DICKSON Conducting
Overture to "Semiramide" — Rossini
Symphony No. 40 in G minor, K. 550 — Mozart

AMERICA
THE STAR-SPANGLED BANNER
Flute Concerto in D maior, K. 314 — Mozart
Soloist PAUL FRIED
Bolero — Ravel

TUESDAY
ARTHUR FIEDLER, Conductor
Suite from "The Water Music" — Handel-Harty
Piano Concerto No. 23 in A maior, K. 488 — Mozart
Soloist: TANA BAWDEN
THE STAR-SPANGLED BANNER
Wine, Woman and Song, Waltzes — J. Strauss, J
Selection from "Fiddler on the Roof" — Bock
Two Beatle Tunes — Lennon-McCartney

WEDNESDAY
ARTHUR FIEDLER, Conductor
Boston City Hall Plaza, Government Center, 12 noon
Polonaise, from "Eugen Onegin" — Tchaikvsky
Academic Festival Overture — Brahms
Suite from "Gaite Parisienne" — Offenbach
Love Story — Lai
Medley of Burt Bacharach Tunes — arr. Knisht
The Stars and Stripes Forever — Sousa
THE STAR-SPANGLED BANNER

WEDNESDAY
Rodgers Park, Brighton, 7:30 P.M.
HARRY ELLIS DICKSON Conducting
Triumphal March, from "Aida" — Verdi
Overture to "Poet and Peasant" — Suppe
Suite from "Carmen" — Bizet
Wine, Woman and Song, Waltzes — J. Strauss, J.

THE STAR-SPANGLED BANNER
Marche Slave — Tchaikovsky
Selection from "West Side Story" — Bernstein
Old Timers' Night at the Pops — arr. Lake
76 Trombones, from "The Music Man" — Willson

THURSDAY
Smith Field, Hyde Park, 7:30 P.M.
HARRY ELLIS DICKSON Conducting
Our Director, March — Bigelow
Overture to "William Tell" — Rossini
Irish Tune from County Derry (Londonderry Air) — Grainser
Suite from "Gaite Parisienne" — Offenbach

THE STAR-SPANGLED BANNER
Emperor, Waltzes — Strauss
Dancing Through the Years — arr. Hayman
Selection from "Hair" — MacDermot

FRIDAY
ARTHUR FIEDLER, Conductor
Overture to "Der Freischutz" — Weber
Violin Concerto No. 1, Op. 6 — Paganini
Soloist: LYNN CHANG

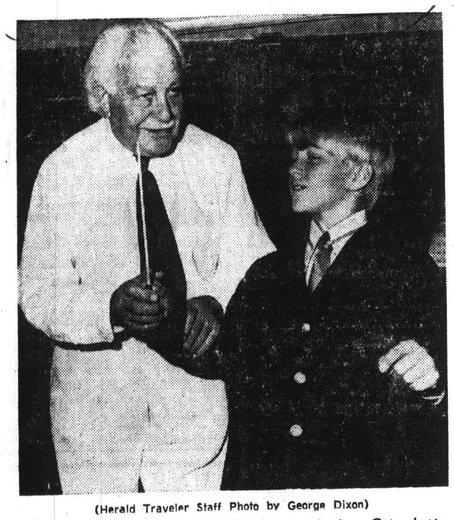
THE STAR-SPANGLED BANNER
Little Fugue in G minor — Bach
Richard Rodgers Waltzes — Rodgers-Anderson
1812, Ouverture Solennelle — Tchaikovsky

SATURDAY
HARRY ELLIS DICKSON Conducting
ALL TCHAIKOVSKY PROGRAM
Polonaise, from "Eugen Onegin"
Piano Concerto No. 1 in B flat minor, Op. 23
Soloist: ANTHONY PARATORE

THE STAR-SPANGLED BANNER
Capriccio Italien
Marche Slave
Prayer of Thanksgiving — Valerius

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUL 4 1971 New England Newsclip



(Herald Traveler Staff Photo by George Dixon)

CONDUCTOR Arthur Fiedler gives Arthur Stivaletta Jr., 9, of Dedham, a few pointers before the youngster led the orchestra at the Esplanade concert last night during the rendition of the "Stars and Stripes Forever." The boy, son of the chairman of the "Wake Up America Committee" gained the chance to conduct when his father made the highest bid on Channel 2's recent auction.

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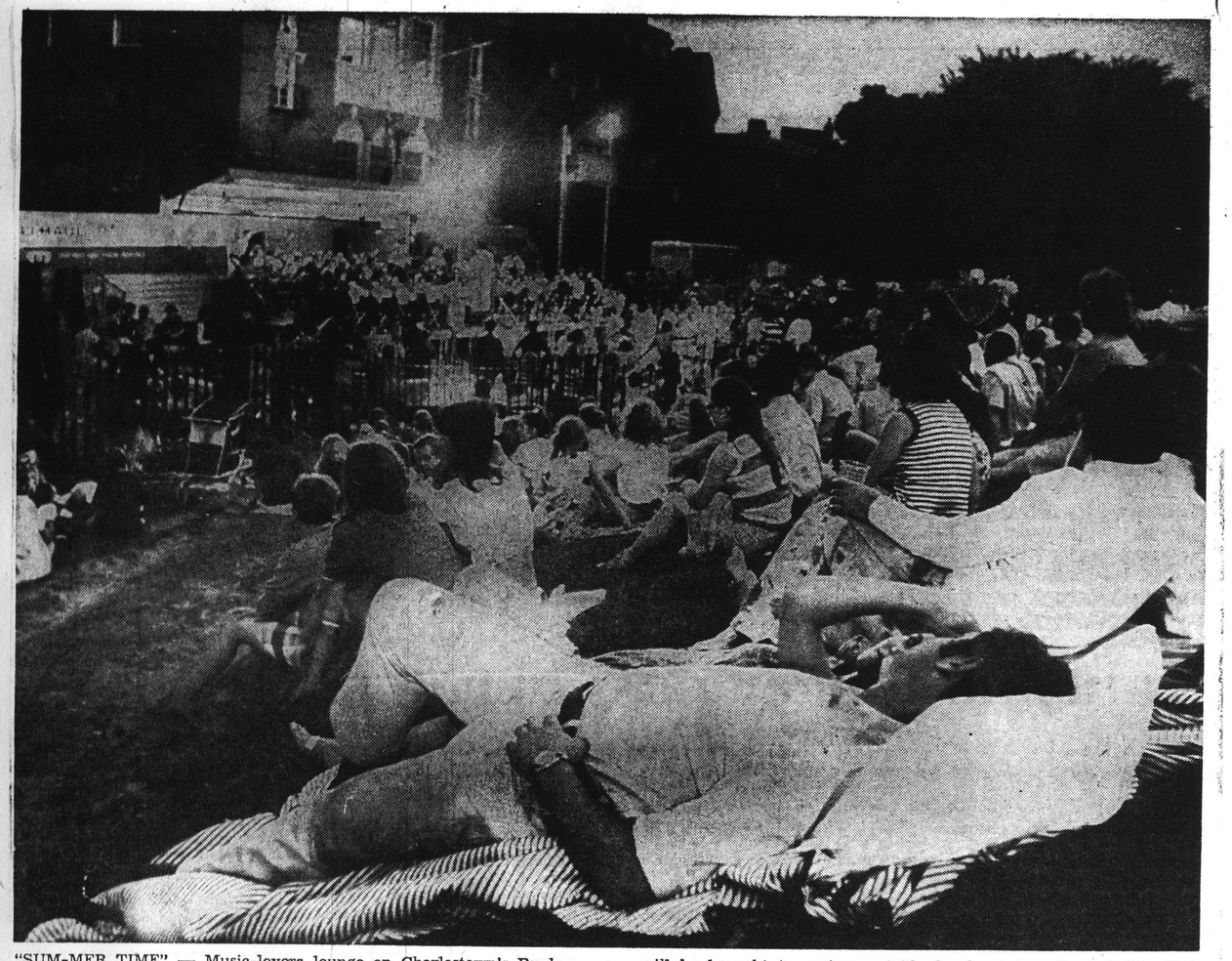
JUL 4 1971 New England Newsclip



"SUM-MER TIME" — Music-lovers lounge on Charlestown's Bunker Hill as they listen to a Boston Symphony Orchestra evening concert, Harry Ellis Dickson conducting, as one of a Summerthing series that will be brought to various neighborhoods of the city and City Hall Plaza this season. (Globe photo by Bill Brett)

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BOSTON, MASS.
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JUL 4 1971 New England Newsclip

'Butch' Stivaletta, 9, leads Boston Pops playing Sousa

Nine-year-old Arthur Stivealetta Jr. conducted Arthur Fiedler's Boston Pops Orchestra on the Hatch Shell Esplanade last night.

With his mother in the front row and his father backstage, "Butch" Stivaletta carried the orchestra through a spirited rendition of John Philip Sousa's "Stars and Stripes Forever."

Dressed in white pants, blue sports jacket and red tie, the boy silently watched Fiedler's every move as he opened the concert.

His father, who was similarly dressed, described the event as "the thrill of my son's life."

Butch conducted because of his father's winning bid at the Channel 2 auction several weeks ago.

Stivaletta is a Dedham contractor and chairman of the Wake Up America Committee. He said the evening would provide the family with pride for years.

The idea of having his son conduct the orchestra occurred to him a few months ago, when Merv Griffin mentioned to him that he had always wanted to conduct the orchestra.

Butch is a pupil at Oakdale Elementary School in Dedham. His father described him as "a great athlete," active in many hobbies, skiing, swimming, pee-wee hockey and football. He has been taking organ lessons for about two months.

In preparation for last night. Stivaletta and his son practiced holding and waving a conductor's baton to a recorded version of "Stars and Stripes Forever."

Although the event was not associated with Wake Up America, Stivaletta said the choice of song was very "appropriate."

Stivaletta described his son as aggressive and outgoing, despite a reluctance on Butch's part to comment on his big moment. Stivaletta told of his son's initiative in once grabbing a chair next to Bob Hope with thousands of people watching.

BOSTON POPS conductor Arthur Fiedler instructs Butch Stivaletta before Butch's conducting the orchestra at Hatch Shell last night. (Donald Preston photo)

of Haydn, Carter, Ravel and Schubert; Hopkins Center, Dartmouth College, Hanover, N.H., 8 p.m.

Vermont Symphony, Alan Carter conducting, with pianist Eugene List and violinist Carroll Glenn; works of Mendelssohn, Copland, Schubert and Tchaikovsky; Memorial Field House, Middlebury, Vt., 8:15 p.m.

WEDNESDAY

Summer Sing: Allen Lannom and Masterworks Chorale in a public-participation reading of Handel's "Judas Maccabeus"; Temple Isaiah, 55 Lincoln St., Lexington, 8 p.m.

George E. Lamphere, organ, in works of Widor, Bach, F. Couperin, Franck, Brahms and Mendelssohn; Methuen Memorial Music Hall, Methuen, 8:30 p.m.

George Todd, harpsichord; St. Michael's College, Winooski, Vt., 8 p.m.

R. Rice Nutting, organ, in works of Lidon, Byrd, Schumann, Thomson and Langlais; Park St. Church, 6:45 p.m.

THURSDAY

Hartford Symphony String Quartet in works of Haydn, Beethoven and Borodin; Bowker Aud., U. Mass., Amherst, 8 p.m.

Aeolian Chamber Players; Smith Aud., Bowdoin College, Brunswick, Me., 8:15 p.m.

FRIDAY

Copenhagen YMCA Choir in works of Brahms, Rorem, Bartok, Britten and Danish composers; New England Life Hall, 8 p.m.

Earl Wild, piano; Tanglewood, Lenox, 7 p.m.

Boston Symphony, Leon Fleisher conducting, with piano soloist Ruth Laredo; works of Bartok, Hindemith and Mozart; Tanglewood, Lenox, 9 p.m.

SATURDAY

Boston Symphony open rehearsal; Tanglewood, Lenox, 10:30 a.m.

Boston Symphony, Michael Tilson Thomas conducting, with cello soloist Jules Eskin; works of Bach, Haydn and Brahms; Tanglewood, Lenox, 8:30 p.m.

Kenneth Wilson, organ, in a summer pops program; Hammond Castle, Gloucester, 8:30 p.m.

Berkshire Quartet with pianist Natasha Magg in works of Boccherini, Stravinsky and Brahms; Music Mountain, Falls Village, Conn., 3 p.m.

West End Chamber Ensemble in works of Monteverdi, Gesualdo, Stravinsky and Schubert; Hopkins Center, Dartmouth College, Hanover, N.H., 8 p.m.

NEXT SUNDAY

Boston Symphony, Bruno Maderna conducting, with piano soloist Earl Wild; works of Schubert, Schoenberg and Chopin; Tanglewood, Lenox, 2:30 p.m.

Berkshire Quartet with pianist Lawrence Smith in works of Schubert, Bach and Haydn; Music Mountain, Falls Village, Conn., 4 p.m.

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BOSTON, MASS.
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JUL 4 1971

New England Newsclip

Music

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TODAY

Boston Symphony, Michael Tilson Thomas conducting, with violin soloist Joseph Silverstein; works of Vivaldi and Monteverdi; Tanglewood, Lenox, 2:30 p.m.

Vermont Symphony, Alan Carter conducting a pops concert; Tram House, Jay Peak, Vt., 7:30 p.m.

R. Rice Nutting, organ, in works of Lidon, Byrd, Schumann, Thomson and Langlais; Park St. Church, 6:45 p.m.

TUESDAY

Bruce Bennet, organ, in works of Clerambault, Bach, Franck, Dupre and others; First Congregational Church, Winchester, 8:15 p.m.

West End Chamber Ensemble in works

Boston Pops

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Bolero — Ravel

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Capriccio Italien
Marche Slave
Prayer of Thanksgiving — Valerius

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LIFE IN THE CITY

Music and painting make the hot concrete of downtown Boston bearable

By Ann Mary Currier
Globe Staff

Gail Walsh of West Roxbury dreads the days she must go downtown to do errands. It's so crowded and, in the hot weather it's especially trying.

But the other day, after a trip to the Passport Office, Gail stayed in town longer than usual — all because of the city-sponsored entertainment in Government Center plaza.

It was hot at high noon and the bubbling fountain, the music of The Grenadiers band from St. Joseph's parish, Medford, and the hundreds of seemingly happy people on the plaza were too tempting to resist.

After she dangled her feet in the fountain and read for a while, Gail felt refreshed and even a little convinced that it can be pleasant to live in the city.

She was only one of hundreds of workers and shoppers who listened to The Grenadiers, and the performance itself was just one of a series of events planned by the city administration to make City Hall and its plaza a living, human place.

On Wednesday, at noon, workers and shoppers will be able to hear the Boston Pops Orchestra.

Meanwhile, inside City Hall, the stark concrete walls have been adorned with pop art by the faculty and students of the Museum of Fine Arts School photographs of the Boston Flea Market and Wendy Snyder's pictures of Haymarket Square. In the coming months, exhibits of photography, sculpture, tapestries and oils are planned. All those who plan the project and exhibits are volunteers.

Many citizens who have business at City Hall don't even notice the exhibits, but Betty Cook, program director for the city is trying to make City Hall more exciting.

"We are interested in getting as many things happening down here as possible," she says. "We are trying to make a public building live. This should be a really human place."

And that was just how those at The Grenadiers concert regarded it. Each was able to do his or her own thing.

Manuel Sanchez of Hanover, Roy Sodano of Fitchburg and Michael Rizzo of East Boston, all employees of the Manpower Administration, listened to the music as they sat on the steps of the Kennedy Building munching sandwiches and sipping coffee.

The men often eat outdoors in warm weather but they find it especially pleasant when a band is playing and crowds gather.

Other people were sitting around the fountain, cooled by the water spurting from it. Children wandered into the fountain, while adults simply soaked up the sunshine.

Robert Mongrain of Sherborn, an engineer with H. W. Lochner, Inc., posed like Rodin's sculpture "The Thinker" as he stared at the fountain. "Flowing water makes you think," he explained.

The thing people missed most on the plaza were trees. Many sat under the few along the side of the JFK building and near the fountain. But others had to stand in the heat, intensified by the stone buildings and the brick plaza.

And, the activity was short-lived. By mid-afternoon, there were only a few people on the plaza, giving it scarcely more life than on a winter's day.

Globe 7.5

Daily Calendar

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7:30. 'Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"THE SOUND OF MUSIC"—North Shore Music-Theater, Beverly (for show time, telephone 922-8500). Jane Powell stars in the popular musical about the celebrated Trapp family.

"HELLO DOLLY" — South Shore Music Circus, Cohasset (telephone 343-1400). Betsy Palmer is featured in one of the world's most popular musicals, concerning the trials and tribulations of a marriage broker.

"FORTY CARATS" — Cape Cod Melody Tent at West Main Street Rotary, Hyannis, (telephone 775-9100). Barbara Britton is starred in a "frothy French farce," about a businesswoman who becomes romantically involved with a much younger man.

ESPLANADE CONCERTS — Hatch Shell at 8:30. Harry Ellis Dickson conducting Works of Rossini, Mozart, Ravel. With Paul Fried, flute.

"THE DYNAMIC DESATATIONS" —at 8 p.m. in Elma Lewis Playhouse in the Park, Franklin Park; free concert.

Globe 7/5

R.A. 7/5

Record

Boston Symphony's Esplanade Concerts

Esplanade Mon. RA Drama

Monday at 8:30
Harry Ellis Dickson, Conducting
Program
Overture to "Semiramide" — Rossini
Symphony No. 40 in G minor, K. 550 — Mozart
I. Molto allegro
II. Andante
III. Minuetto: Allegretto
IV. Allegro assai
America
The Star-Spangled Banner
Flute Concerto in D major, K. 314 — Mozart
I. Allegro aperto
II. Andante ma non troppo
III. Allegro
Soloist: PAUL FRIED
Bolero — Ravel

In and About Boston Today

HATCH MEMORIAL SHELL — 8:30 p.m. free concert by the Boston Symphony Orchestra Esplanade Orchestra, Arthur Fiedler conducting.

CHILDREN

CYPRESS PLAYGROUND, BROOKLINE—2 p.m. free performance of "Cinderella" by the Boston Children's Theater "Stagemobile."

Send items for daily listing—one week in advance—to "In And About Boston" Boston Herald Traveler, 300 Harrison Ave. Boston 02106.

H.T. 7/5

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 6 1971

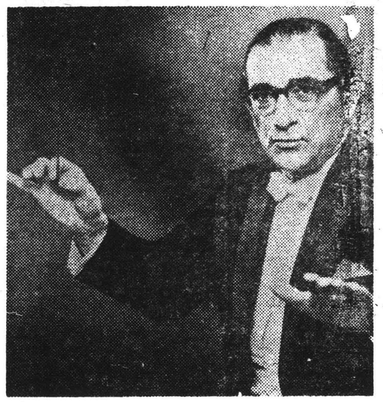
New England Newsclip

Today's Living

BSO's Dickson: Man for All Seasons

Seen through opera glasses, Harry Dickson conducts the Boston Symphony Orchestra.

Staff Photo by Earl Ostroff



- **'The greatest joy I have in life is meeting people who have never been to the Symphony before, who think that kind of music isn't for them.'**

By ANN M. BEIERFIELD

If dynamic musician Harry Ellis Dickson writes another book — he's already produced a grand memoir of his many years with the Boston Symphony — it will be called "My Life With Danny Kaye."

Dickson, assistant conductor of the Pops and Esplanade concerts, and conductor of the Symphony's Youth Concerts, has been a longtime friend and often, international tour guest, of the famed comedian.

He likes to recall the time he visited Danny on the Paramount lot during the filming of "Me and the Colonel." The two of them were lunching in the studio commissary and the actor was pointing out celebrities at nearby tables.

"When I was with Danny I got a kick out of pretending I was a yokel from the sticks who didn't know anyone or anything," Dickson reminisces.

"He said to me, 'See that guy over there? That's Robert Taylor!'

★

"I said, 'Oh yes, of course, the very fine cello player!' Danny said, 'Are you crazy? That's Robert Taylor, the movie star!' And he took me over to the table and introduced us.

"Then he said to Taylor, 'Hey, you know what this guy thought you were? A cello player!' And Taylor said: 'Well, I am!'

"You see, I'd read somewhere that Taylor had taken some cello lessons from an excellent symphonic musician and really loved the instrument. This, of course, was all news to Danny, who just stood there with his mouth open!"

Danny is only one of many, great and small, young and old, who have been captivated by Dickson and his plain-spoken, gruffish, lively charm, the intensity of his love for music, his pride in the splendid aggregation of artists he belongs to, and his wonderfully stubborn intention of turning everyone on to the classics.

Or, at least, seeing that everyone gets a chance to hear them.

"The greatest joy I have in life is meeting people who have never been to the Symphony before, who think that kind of music isn't for them. Then they come to a concert, and maybe

People

they'll come again, and before they know it, they're addicted!

"Music is like certain foods! Maybe at first you don't like these foods at all. The second time you like them a little more. Pretty soon they start to grow on you, and then you crave them."

Born in Cambridge a tailor's son, young Dickson was performing and conducting in vaudeville at age 12, part of a Keith circuit act called "Grace Hushen and Her Melody Boys."

★

A graduate of Somerville High and the New England Conservatory, he received further musical education in Berlin, returning to America in the midst of the Depression. He immediately plunged into work with the old Community Services Inc., an organization which, with the aid of a WPA grant, was setting up symphony orchestras and putting much-needed bread into the mouths of some 600 of Boston's finest musicians.

In 1938 he auditioned for a violin chair in the Boston Symphony, his accompanist being none other than Arthur Fiedler. Shortly after, he was handpicked for the orchestra by its late maestro Serge Koussevitzky, immortalized in Dickson's great book "Gentlemen, More Dolce, Please."

He has come a long way since that first, admittedly trembling, tryout. Under his baton, the Symphony has performed for throngs of music-lovers on the Esplanade and at the Youth Concerts, and lately, in the Summerthing concerts that tour the city. In these, the circumstances are not always conducive to tranquil undisturbed performing, and often, says Dickson, his musicians have been upset and disgruntled.

"Some feel we should not bring music into these areas. The stages are crowded, the amplifiers are faulty, and often the kids are unruly and push close to the stage, not because they are bad, but simply because they don't know how to behave at concerts.

"So some feel we should simply let people come hear us at the Esplanade. But unfortunately, these people will not always go to the Esplanade. Perhaps they think our music is not for them. But if we bring it to them and they hear it, they find that they love it. I got beautiful letters last year after the Charlestown concert."

(He conducts two more Summerthing performances — Wednesday evening at Rogers Park, Brighton, and Thursday evening at Smith Field in Hyde Park.)

A Brookline resident and father of two daughters — Mrs. Jinny Shain of Westwood and Mrs. Kitty Dukakis, wife of recent candidate for lieutenant governor, Michael Dukakis — Dickson believes the day must come when government will be obliged to resuce the arts financially.

★

"I am not optimistic about the future of the arts in this country. I don't see how we can survive without government subsidy, and politicians must become aware of this need. One reason I'm proud of Mike is that he started the Massachusettts Council on the Arts, as a legislator."

But he is thrilled with the response of young people to good music (though he deplores rock). He recalls: "Last year at a youth concert we celebrated the 200th anniversary of Beethoven's birth. We did the Ninth Symphony, with a chorus of boys from English High and girls from Jeremiah Burke School in Dorchester. Eighty percent were black, 5 percent could not read music.

"But how they loved to sing the 'Ode to Joy!' The boys would come dashing into rehearsals still in their football helmets.

"They begged to hear some concerts, so we saw to it that tickets for the rehearsals were made available to them. But the greatest thing of all happened after that performance.

"There was a big party, and they'd had a huge cake baked just for the occasion.

"And it had an inscription that read: 'Right On, Beethoven!' "

Daily calendar

Glob 7/6

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7:30. 'Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"THE BURGHERS OF CALAIS" — Boston Center for the Arts, 541 Tremont st., at 7:30. A revival of Theater Company of Boston's production of Edgar White's drama about the Scottsboro Trials.

"JOHN BROWN'S BODY" — Regis College, Weston, at 8:30, through Sunday. Adaptation of Stephen Vincent Benet's drama of the Civil War, with seven actors portraying 42 characters.

VERDI REQUIEM — Garden Cinema, Arlington Street, at 2:15, 4, 5:45, 7:30, 9:15: one of a series of films from opera, ballet, and symphony.

"MRS. WARREN'S PROFESSION" —Loeb Center, Cambridge, at 8. Bernard Shaw's comedy presented by Harvard Summer School Theater.

"THE SOUND OF MUSIC"—North Shore Music-Theater, Beverly (for show time, telephone 922-8500). Jane Powell stars in the popular musical about the celebrated Trapp family.

"HELLO, DOLLY" — South Shore Music Circus, Cohasset (telephone 383-1400). Betsy Palmer is featured in one of the world's most popular musicals, concerning the trials and tribulations of a marriage broker.

"FORTY CARATS" — Cape Cod Melody Tent at West Main Street Rotary, Hyannis (telephone 775-9100). Barbara Britton is starred in a "frothy French farce," about a businesswoman who becomes romantically involved with a much younger man.

WEST END CHAMBER ENSEMBLE — Hopkins Center; Dartmouth College; Hanover, N.H., at 8 p.m. Haydn, Part songs; Carter, Sonata for Flute, Oboe, Cello and Harpsichord; Ravel, Chansons Madecasses; Schubert, Piano Trio in B-flat major.

BRUCE BENNET, ORGAN — First Congregational Church of Winchester at 8:15 p.m. Works of Clerambault, Bach, Franck, Diesler, McKinley, Dupre

ESPLANADE CONCERTS — Hatch Shell at 8:30. Arthur Fiedler conducting. Tana Bawden, piano. Works of Handel, Mozart, J. Strauss, Bock, Lennon-McCartney.

JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, at 8:40 p.m. Norman Walker and Modern Dance Company; Jayne Hillyer and Bill Martin-Viscount; Sahomi Tachibana (classical Japanese Dances).

PEARL REAVES & FATHER TIME — at 8 p.m. in Elma Lewis Playhouse in the Park, Franklin Park; free concert.

Boston Symphony Esplanade Concerts

RA 7/6

Arthur Fiedler, Conductor
Saturday Evening at 8:30
PROGRAM

American Salute — Gould
(When Johnny Comes Marching Home)
An Outdoor Overture — Copland
Selection from "West Side Story" — Bernstein
I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart—Cool—America
Dancing Through the Years — arr. Hayman
Cakewalk — Charleston — Tango—Square Dance—Waltz—Polka—Rumba Jitterbug — Swing — Mexican Hat Dance — Cha-cha-cha — Rock 'n Roll

The Star-Spangled Banner
Rhapsody in Blue — Gershwin
for Piano and Orchestra
Soloist: Leo Litwin
Selection from "Hair" — MacDermot
Aquarius — Donna — Frank Mills—Initials — Ain't Got No — Hair—Hare Krishna — Air — Good Morning Starshine — Let the Sunshine In
Polydor and RCA Records — Baldwin Piano

Esplanade Concert Hatch Shell, 8:30 p.m.

H.S. 7/6

ARTHUR FIEDLER, Conductor
American Salute (When Johnny Comes Marching Home) — Gould
An Outdoor Overture — Copland
Selection from "West Side Story" — Bernstein
Dancing Through the Years arr. Hayman

THE STAR-SPANGLED BANNER
Rhapsody in Blue for Piano and Orchestra — Gershwin
Soloist: LEO LITWIN
Selection from "Hair" — MacDermot

Boston Symphony's Esplanade Concerts

7/6 R.A.

Tuesday at 8:30

Program

Suite from:
"The Water Music" — Handel-Harty
I. Allegro
II. Air
III. Allegro decisio

Piano Concerto No. 23
in A major, K. 488 — Mozart
I. Allegro
II. Andante
III. Presto
Soloist: Tana Bawden

The Star-Spangled Banner

Wine, Woman and Song, Waltzes — J. Strauss

Selection from:
"Fiddler on the Roof" — Bock
Fiddler on the Roof—Matchmaker, Matchmaker—Far from the Home I Love—Miracle of Miracles—Sunrise, Sunset — Anatevka — To Life

Two Beetle Tunes — Lennon-McCartney
Michelle
Yellow Submarine

ton, its tree.

BOSTON SYMPHONY'S ESPLANADE ORCHESTRA: at the Hatch Shell, (unless stated otherwise) MON. July 5 at 8:30: Harry Dickson conducting. TUES. July 6 at 8:30: WED. July 7, at noon, Boston City Hall Plaza, Gov't. Center; WED. July 8 at 7:30 pm in Rogers Park, Brighton: Harry Dickson conducting. THURS. July 8 at 7:30 pm, at Smith Field, Hyde Park: Harry Dickson conducting.
FRI. July 9 at 8:30: Arthur Fiedler conducting.
SAT. July 10 at 8:30 pm: Harry Ellis Dickson conducting. BAD 7/6

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RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 6 1971

New England Newsclip

An Evening Picnic at the Boston Pops

The James Esselstyn family of Acton and the Robert Burton family, visiting here from Colorado Springs, picnic on the Charles River Esplanade prior to Boston Pops concert last night. Arthur Fiedler conducts tonight ~~at 8:30 p.~~ m.

Staff Photo by Ray Lussier

PARKWAY TRANSCRIPT
BOSTON, MASS.
WEEKLY CIRC. 6400
JUL 7 1971
New England Newsclip

A.T. 7/7

Summerthing

9-11:30 a.m.—Craftsmobile I, Columbia Point: Playground
9-11:30 a.m.—Craftsmobile II, Hyde Park: Chittick Sch., Ruskindale road
10-11 a.m.—Stage I Drama Workshop, South End: Playground at Mass Ave. & Columbus St.
10-10:30 a.m.—Tomorrowmobile, Allston-Brighton: Oak Sq. Plygd.
10-11 a.m.—Concert with Mallory Walker, South Boston: 185 W. 9th
10-11 a.m.—People & Players Theater Company, Hyde Park: St. Pius Prk. Lot
10:30-12 noon—Plantmobile, Bromley-Heath: Heath St. Plygd.
11-12 noon—Street Corner Trio, Charlestown: O'Meara Ct.
12 noon—The Boston Symphony's Esplanade Orchestra, City Hall Plaza
1-2 p.m.—Susan Linn Puppet Theater, Roxbury: Trotter School
1-2 p.m.—The Dance Company, Dorchester: Franklin Hill Project Prk. Lot
1:30-3 p.m.—Plantmobile, Mattapan: Almont Plygd.
2-4:30 p.m. — Craftsmobile I, Parker Hill-Fenway: Symphony Rd.
2-4:30—Craftsmobile II, West Roxbury-Roslindale: Beechland Project
2-3 p.m.—Street Corner Ensemble, East Boston: Maverick Sq.
2-3 p.m.—Stage I Drama Workshop, Jamaica Plain: Youth Ctr. at Call & Williams Sts.
2-3 p.m.—People & Players Theater Company, North End: North Sq.
2-3 p.m.—Tomorrowmobile, V.A. Hospital, VFW Parkway, West Roxbury
3-4 p.m. Susan Linn Puppet Theater, West Roxbury-Roslindale: Archdale Project
6:30-7:30 p.m.—Street Corner Group, Mattapan: For location, call 261-1660
6:30-8:30 p.m.—Band Concert, North End: Prado
7:30 p.m.—The Boston Symphony's Esplanade Orchestra, Allston-Brighton: Rogers Park
7:30-8:30 p.m.—The Dance Company, Dorchester: Blake House Park
8 p.m.—The Boston Ballet Company, Charlestown: Bunker Hill Monument
8 p.m.—Rock Concert, East Boston: American Legion Field
8 p.m.—Record Hop & Show, Roxbury: MDC Rink
8:30 p.m.—Moviebus-Spoilers, Dorchester: Cronin Plygd., Wainwright St.
Dates, times and locations are subject to change. For confirmation on the day of performance, call 261-1660.

Tourists Find Boston Steeped In Tradition

By MURRAY J. BROWN

Despite what you may have heard, Boston is more than the home of the bean and the cod where the Lowells speak only to the Cabots and the Cabots talk only to God.

It's an interesting city which can offer visitors a wide variety of attractions and activities.

I found out that out again during a recent visit to Boston which, while growing into a modern metropolis, has jealously preserved its links to its proud past.

You don't have to be a history buff to enjoy walking along the meandering Freedom Trail through downtown.

The Trail starts at Boston Common, the country's oldest public park, where witches and criminals were hanged and "scolds and Into Frog Pond in the olden days.

In the southwest corner is the Central Burying Ground, the last resting place of British redcoats killed during the Revolution and of Gilbert Stuart, the famed portraitist of George Washington and his contemporaries.

On the hill overlooking the Common stands the golddomed "New State House, dating back to 1795, designed by Charles Bulfinch of Boston, who was one of the finest archetects of his time.

Across the street from the Common is the Park Street Church, where abolitionist William Lloyd Garrison spoke out so strongly against slavery, and the Granery Burying Ground. The headstones read like history — Samuel Adams, John Hancock, Paul Revere, victims of the Boston Massacre of March 5, 1770, Benjamin Franklin's parents, Mary Goose, known to the world as "Mother Goose."

Them there is the King's Chapel, with its square tower, built in 1754 — the first Episcopal church in Boston and, after the War of Revolution, the first Unitarian church in the new United States. Gunpowder was stored in its cellars during the War of 1812.

A marker on School St. denotes the site of the country's first public school, whose pupils included young Ben Franklin, Cotton Mather and Ralph Waldo Emerson. Nearby is the Old South Meeting House, which dates back to 1728, where angry colonists hatched the Boston Tea Party to protest on without representation."

Other Features

Other highlights on the Trail include the Old State House with a ring of stones outside circling the site of the Boston Massacre; Faneuil Hall, known as "The Cradle of Liberty" because it was the favorite meeting place of the rebels; the 17th century Paul Revere House — oldest dwelling in Boston — and the Old North Church, where two lanterns were hung in the steeple the night of April 18, 1775 to signal the British were attacking by sea and send Revere off on his ride to alert the countryside.

Lovers of old archetecture should not miss Beacon Hill, designated a National Historic Landmark by the Federal government to preserve the centuries - old brick and brownstone houses, cobbled streets and brick sidewalks. Some of the stately mansions are open to the public.

For the culturally inclined there is the world - renowned Boston Symphony Orchestra, out of which grew the Boston Pops Orchestra which gives free concerts during the summer on the banks of the Charles River.

There eight museums, including the Boston Museum of Fine Arts, rated as one of the finest in the United States.

For women, at least, no visit could be complete without a shopping expedition to Filene's famous bargain basement where designer clothes go for a fraction of their original cost. On Washington St., too, is the world's largest Woolworth Filled with every imaginable line of merchandise, a fine restaurant and ramps of parking space with elevators directly to the sales floors.

There are elegant shops and boutiques on nearby Back Bay streets where the atmosphere reminds one of Paris or London. Many of New York's finest shops operate branches here. Antique hunters can browse through at least a dozen shops along Charles Street on the river.

For the sportsminded, there are professional baseball, football, basketball and hockey games in season. And there are beautiful beaches and mountains, with all kinds of outdoor activities, only a short distance away.

Boston has fine restaurants with menus featuring the world's major cuisines although seafood — and Boston baked beans — are specialties here. A wide range of accommodations are also available, from low - priced tourist homes to moderate - to - expensive motels, motor hotels and hotels in and around the city.

TRANSCRIPT
WEST ROXBURY, MASS.
W. 7,000
JUL 7 1971
New England Newsclip

Tourists Find Boston Steeped In Tradition

Globe 7/7

SUMMERTHING SCHEDULE

— Craftsmobile 1, Columbia Point playground, 9-11:30 a.m.

Craftsmobile 2, Chittick School, Ruskindale road., Hyde Park, 9-11:30 a.m.

—Stage 1 Drama Workshop, playground Mass. avenue and Columbus av., South End, 10-11 a.m.

—Tomorrowmobile, Oak square, Playground, Allston, 10-10:30 a.m.

—Concert with Mallory Walker, 185 W. 9th st., South Boston, 10-11 a..

—Peoplle and Players Theatre Company, St. Pius Parking Lot, Hyde Park, 10-11 a.m.

— Plantmobile, Heath street Playground. Bromely-Heath, 10:30-noon.

— Street Corner Tio, O'Meara Court, Charles-

— Boston Symphony's town, 11-noon.

Esplanade Orchestra, City Hall Plaza, noon.

— Susan Linn Puppet Theatre, Trotter School, Roxbury, 1-2 p.m.

8 dance Company, Franklin Hill Project parking lot, Dorchestedr, 1-2 p.m.

— Plantmobile, Almont Playground, Mattapan, 1:30-3 p.m.

— Craftsmobile 1, Parker Hill-Fenway, Symphony road, 2-4:30 p.m.

— Craftsmobile ii, Beachland Project, West Roxbury-Roslindale, 2-4:30 p.m.

— Street Corner Ensemble, Maverick Square, East Boston, 2-3 p.m.

— Stage 1 Drama Workshop, Youth Center at Call and Williams streests, Jamacia Plain, 2-3 p.m.

— People & Players Theatre Company, North Square, North End, 2-3 p.m.

— Tomorrowmobile, VA Hosptial; VFW Parkway, West Roxbury, 2-2:30 p.m.

— Susan Linn Puppet Theatre, Archdale Project, West Roxbury, 3-4 p.m.

—Band Concert, North End, Prado, 6:30-8:30 p.m.

—The Boston Symphony's Esplanade Orchestra, Allston, Rogers Park, 7:30 p.m.

—The Dance Co., Blake House Park, Dorchester,

—The Dance Co., Blake House Park, Dorchester, 7:30-8:30 p.m.

—The Boston Ballet Co., Bunker Hill Monument, Charlestown, 8 a.m.

—Rock Concert, American Legion Field, East Boston, 8 p.m.

—Record hop and show, MDC Rink, Roxbury, 8 p.m.

—Moviebus, "The Spoilers," Cronin Playground, Wainwright street, Dorchester, 8:30 p.m.

Daily calendar

"MARIGOLDS" — New Theater, 12 Holyoke st., Cambridge, at 7:30, through Sept. 4. Smotherhood — from Paul Zindel, whose drama won the Pulitzer Prize.

"THE PROPOSITION" — 241 Hamshire st., Inman sq., Cambridge, at 8, indefinite run. A typical topical satire, with musical accompaniment.

"THE BURGHERS OF CALAIS" — Boston Center for the Arts, at 7:30, through July 25. Revival of Theater Company of Boston's production of Edgar White's drama about the Scottsboro Trials.

CHILDREN'S PROGRAMS & BEETHOVEN'S SYMPHONIES 6 & 9 — Garden Cinema, Arlington Street, at 2 (for the young), and at 4, 5:45, 7:30, and 9:15 (for grown-ups); part of a series of films from opera, ballet, and symphony.

"MRS. WARREN'S PROFESSION"—Loeb Center, Cambridge, at 8. Bernard Shaw's comedy presented by Harvard Summer School Theater.

"THE SOUND OF MUSIC" — North Shore Music-Theater, Beverly (for show time, telephone 922-8500). Jane Powell stars in the popular musical about the celebrated Trapp family.

"HELLO, DOLLY" — South Shore Music Circus, Cohasset (telephone 343-1400). Betsy Palmer is featured in one of the world's most popular musicals, concerning the trials and tribulations of a marriage broker.

"FORTY CARATS" — Cape Cod Melody Tent at West Main Street Rotary, Hyannis. (telephone 775-9100). Barbara Britton is starred in a "frothy French farce," about a businesswoman who becomes romantically involved with a much younger man.

THE EVERYDAY PEOPLE — at 8 p.m. in Elma Lewis Playhouse in the Park, Franklin Park; free concert.

ESPLANADE CONCERTS — Boston City Hall Plaza at noon. Arthur Fiedler conducting. Works of Tchaikovsky, Brahms, Offenbach, Lai, Bacharach, Sousa.

ESPLANADE CONCERTS—Rodgers Park, Brighton at 7:30. Harry Ellis Dickson conducting. Works of Verdi, Suppe, Bizet, J. Strauss, Tchaikovsky, Bernstein, Lake, Wilson.

SUMMER SING WITH MASTERWORKS CHORALE — Temple Isaiah, 55 Lincoln st., Lexington at 8 p.m. Open score-reading of Handel's "Judas Maccabeus" with Phyllis Isaacson, guest conductor.

GEORGE LAMPHEERE, ORGAN — Methuen Memorial Music Hall, North Andover, at 8:30 p.m.

JACOB'S PILLOW DANCE FESTIVAL — Ted Shawn Theatre; Lee, Mass. at 8:40. Norman Walker and Modern Dance Company, Jayne Hillyer and Bill Martin-Viscount; Sahomi Tachibana.

NORFOLK CONCERTS — Norfolk, Connecticut, Music Shed, at 8:30. Mozart's "Il Re Pastore."

MUSIC IN VERMONT — Saint Michael's College; Winooski, Vermont at 8 p.m. A harpsichord concert by Prof. George Todd to be held in college chapel.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUL 7 1971
New England Newsclip

CSH 7/7

Entertainment timetable

Music

CITY HALL PLAZA—Esplanade Concert, Arthur Fiedler conducting. 12 noon.
ROGERS PARK, BRIGHTON — Esplanade Concert, Harry Ellis Dickson conducting. 7:30.

Pops Concert Today At City Hall Plaza

A lunch-hour concert by the Boston Pops Orchestra, conducted by Arthur Fiedler, will be presented for Summerthing today at City Hall Plaza beginning at noon.

The concert is the third of five being presented for Summerthing in Boston neighborhoods. The remaining concerts will be played at Rogers Park, Brighton, at 7:30 tonight and at Smith Field, Hyde Park, at 7:30 p.m. tomorrow.

RA 7/7

summerthing

9 a. m. — Craftsmobile I, Columbia Point: Playground.

9 a. m.—Craftsmobile II, Hyde Park: Chittick Sch., Ruskindale Road.

10 a. m.—Stage 1 Drama Workshop, South End: Playground at Mass Ave. & Columbus St.

10 a. m. — Tomorrowmobile, Allston-Brighton: Oak Sq. Plygd.

10 a. m.—Concert with Mallory Walker, South Boston: 185 W. 9th.

10 a. m.—People & Players Theatre Company, Hyde Park: St. Pius Prk. Lot.

10:30 a. m. — Plantmobile, Bromley-Heath: Heath St. Plygd.

11 a. m.—Street Corner Trio, Charlestown: O'Meara Ct.

12 noon—The Boston Symphony's Esplanade Orchestra, City Hall Plaza.

1 p. m.—Susan Linn Puppet Theatre, Roxbury: Trotter School..

1 p. m.—The Dance Company, Dorchester: Franklin Hill Project Prk. Lot.

1:30 p. m.—Plantmobile, Mattapan: Almont Plygd.

2 p. m.—Craftsmobile I, Parker Hill-Fenway: Symphony Rd.

2 p. m.—Craftsmobile II, West Roxbury-Roslindale: Beechland Project.

2 p. m.—Street Corner Ensemble, East Boston: Maverick Sq.

2 p. m.—Stage 1 Drama Workshop, Jamaica Plain: Youth Ctr. at Call & Williams Sts.

2 p. m.—People & Players Theatre Company, North End: North Sq.

2 p. m.—Tomorrowmobile, V. A. Hospital, VFW Parkway, West Roxbury.

3 p. m.—Susan Linn Puppet Theatre, West Roxbury-Roslindale: Archdale Proj.

6:30 p. m.—Street Corner Group, Mattapan: For location, call 261-1660.

6:30 p. m.—Band Concert, North End: Prado

7:30 p. m.—The Boston Symphony's Esplanade Orchestra, Allston-Brighton: Rogers Park.

7:30 p. m.—The Dance Company, Dorchester: Blake House Park.

8 p. m.—The Boston Ballet Company,

Boston Symphony

Arthur Fiedler, Conductor
Wednesday at 12 noon

Boston City Hall Plaza, Gov. Center
Polonaise, from "Eugen Onegin" — Tchaikovsky
Academic Festival Overture — Brahms
Suite from "Gaite Parisienne" — Offenbach
Overture—Allegro brillante—Polka—Galop—Valse—March—Can-Can—Finale
Love Story — Lai
Medley of Burt Bacharach Tunes — arr. Knight
I Say a Little Prayer—Alfie—What the World Needs Now Is Love— Wives and Lovers (Hey, Little Girl)—The Look of Love—Promises, Promises
The Stars and Stripes Forever — Sousa
The Stars Spangled Banner — Souza

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Summerthing schedule

Globe 7/8

TODAY

The schedule for Summerthing, Boston's neighborhood festival, follows:

— Craftsmobile I, Port Norfolk, Dorchester, 9-11:30 a.m.

— Craftsmoblie II, North square, North End, 9-11:30 a.m.

— Tomorrowmobile Columbia Point Playground, Dorchester, 10-11 a.m.

— Concert: Mallory Walker, Mission Church Rectory Music Room, Roxbury 10-11 a.m.

— Stage I Drama Workshop, St. Puis X parking lot, Hyde Park, 10-11 a.m.

— Carol & John, Conley School yard, Roslindale, 10-11 a.m.

— Plantmobile, Parents-children Center, Eliot square, Roxbury, 10:30 a.m.-noon.

— Street Corner Trio, Marian Manor, South Boston 11a.m.- noon.

—The Dance Company, Dorchester House, Dorchester, 1-2 p.m.

—Susan Linn Puppet Theater, Perkins School yard, South Boston 1-2 p.m.

—Carol & John, Jewish Rehabilitation Center, West Roxbury, 1-2 p,m.

—Plantmobile, Wensley street., Roxbury 1:30-3 pm

—Craftsmobile I, Summer and Lamson streets, East Boston, 2-4:30 p.m.

—Craftsmobile II, Medford street and Walford way, Charlestown, 2-4:30 p.m.

Zoomobile, Green Street Swim Pool, Jamaica Plain, 2-4 p.m.

—Street Corner Ensemble, Carver Nursing Home, South Boston, 2-3 p.m.

—Stage I Drama Workshop, McLaughlin Playground, Roxbury, 2-3 p.m.

—Tomorrowmobile, North End Branch Library, 2-2:30 p.m.

—The Dance Company, Billings Field, West Roxbury, 3-4 p.m.

—Street Corner Group, Bayside Apartments, South Boston, 6:30-7:30 p.m.

—Band Concert, Prado, North End, 6:30-8:30 p.m.

—Boston Symphony's Esplanade Orchestra, Smith Field, Hyde Park, 7:30 p.m.

—Boston Ballet Company, Central square, East Boston, 8 p.m.

—Rock Concert, playground behind Lamartine street, Jamaica Plain, 8 p.m.

—Rock Concert, Walker Playground, Mattapan, 8 p.m.

—Soul Concert, Columbia Point Playground, Dorchester, 8 p.m.

—Teen Dance, MDC Rink, Charlestown, 8 p.m.

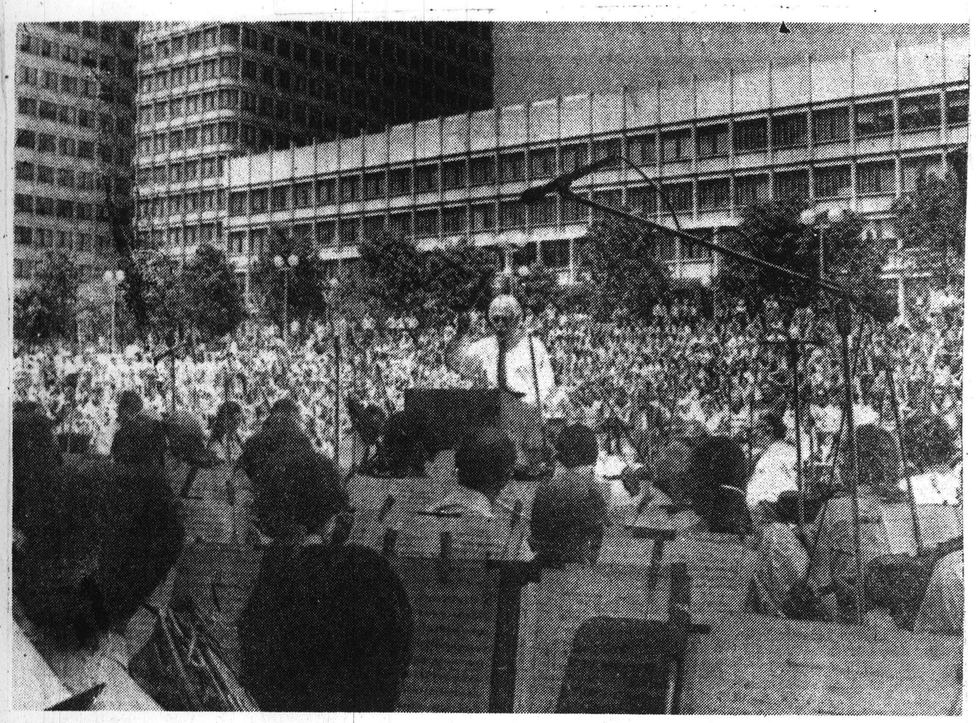
—Moviebus: Spoilers, Orchard Park Playground, Roxbury, 8:30 p.m.

(Dates, times and locations are subject to change. For confirmation call 261-1660.)

Esplanade H.T. 7/8

THURSDAY
Smith Field, Hyde Park, 7:30 P.M.
HARRY ELLIS DICKSON Conducting
Our Director, March — Bigelow
Overture to "William Tell" — Rossini
Irish Tune from County Derry (Londonderry Air) — Grainger
Suite from "Gaite Parisienne" — Offenbach
THE STAR-SPANGLED BANNER
Emperor, Waltzes — Strauss
Dancing Through the Years — arr. Hayman
Selection from "Hair" — MacDermot

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 8 1971
New England Newsclip



Sounds of Summer

Conductor Arthur Fiedler leads the Boston Pops during a noon concert at Boston's City Hall Plaza. The Esplanade program was the third of a series of five in city's Summerthing concerts. Good weather shone on the crowd.

UPI

The Boston Globe

THURSDAY MORNING, JULY 8, 1971 ®

ARTHUR FIEDLER CONDUCTS A LUNCH HOUR CONCERT AT CITY HALL PLAZA. (Jack Sheahan photo)

A day in Boston--sound of music . . . smell of smoke

For an hour yesterday, music filled Boston's City Hall Plaza while Arthur Fiedler and the Boston Pops whiled away the lunch hour for several thousand spectators. It was the third of five Summerthing-sponsored series of concerts.

But a few hours later and long after the music and listeners had disappeared, a cloud of heavy black smoke lay over the city from a general alarm fire which destroyed the Prison Point Bridge in Cambridge, near the Charlestown line, and severely damaged an adjacent waste disposal plant. Story, Page 48.

Elsewhere, another fire damaged 250 feet of MBTA trestle between Charlestown's Sullivan square and Everett, and a blaze in two ground-floor storage rooms forced the evacuation of 42 persons at the Motel 128 in Dedham.

RA. 7/8

Boston's Summerthing Schedule for Thursday

9 a.m.—Craftsmobile I, Dorchester: Port Norfolk.

9 a.m.—Craftsmoblie II, North End: North Sq.

10 a.m.—Tomorrowmobile, Columbia Point: Playground.

10 a.m. — Concert with Mallory Walker, Parker Hill-Fenway: Mission Church Music Room in Rectory.

10 a.m.—Stage I Drama Workshop, Hyde Park: St. Pius Parking Lot.

10 a.m.—Carol & John, West Roxbury-Roslindale: Connolly School Yard.

10:30 a.m.—Plantmobile, Roxbury: Parents/Children Center, J. Eliot Sq.

11 a.m.—Street Corner Trio, South Boston: Marion Manor, 40 Old Harbor St.

1 p.m.—The Dance Company, Dorchester: Dorchester House, 1353 Dorchester Ave.

1 p.m.—Susan Linn Puppet Theatre, South Boston: Perkins School Yard.

1 p.m.—Carol & John, West Roxbury-Roslindale: Jewish Rehabilitation Center.

1:30 p.m.—Plantmobile, Parker Hill-Fenway: Wensley & Long Sts.

2 p.m.—Eraftsmobile I, East Boston: Summer & Lamson Sts.

2 p.m.—Craftsmobile II, Charlestown: The Prolects Playground, Medford, Walford Way.

2 p.m.—Street Corner Ensemble, South Boston: Carver Nursing Home.

2 p.m.—Stage 1 Drama Workshop, Parker Hill-Fenway: McLaughlin Playground.

2 p.m.—Tomorrowmobile, North End: North End Branch Library.

3 p.m.—The Dance Company, West Roxbury-Roslindale: Billings Field.

6:30 p.m.—Street Corner Group, South Boston: Bayside Apts.

6:30 p.m.—Band Concert, North End, Prado.

7:30 p.m.—Boston Symphony's Esplanade Orchestra, Hyde Park: Smith Field.

8 p.m.—The Boston Ballet Company, East Boston: Central Sq.

8 p.m.—Rock Concert, Bromley-Heath: Playground behind Lamartine St.

8 p.m.—Rock Concert, Mattapan: Walker Playground.

8 p.m.—Soul Concert, Columbia Pt: Playground.

8:30 p.m.—Moviebus: Spoilers, Orchard Park: Orchard Park Playground.

8 p.m.—Teen Dance, Charlestown: MDC Rink, Union & Washington Sts.

Dates, times and locations are subject to change. For confirmation on the day of performance, call 261-1660.

THURSDAY

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

JUL 8 1971 New England Newsclip

ARTHUR FIEDLER (on right), conductor of the Boston Pops, concentrates on the strains of George Gershwin's classic, "Rhapsody in Blue" at a concert in the Hatch Shell Saturday night. The piano soloist is Leo Litwin. (Photo by Frank Moy)

HYDE PARK TRIBUNE
BOSTON, MASS.
W. 5,300

JUL 8 1971 New England Newsclip

Pops

The Boston Symphony's Esplanade Orchestra will give a ~~free concert~~ at 7:30 tonight at Smith Field as part of Hyde Park's Summerthing. Conducted by Harry Ellis Dickson, the concert will include: Our Director, March, by Bigelow; Overture to "William Tell", by Rossini; Irish Tune from County Derry (Londonderry Air) by Grainger; Suite from "Gaite Parisienne" by Offenbach; Emperor, Waltzes, by Strauss; Dancing Through the Years (Cakewalk, Charleston, Tango, Square Dance, Waltz, Polka, Rumba Jitterbug-Swing, Mexican Hat Dance, Cha-Cha-Cha, and Rock 'n Roll); arranged by Hayman; and Selections from "Hair" (Aquarius, Donna, Frank Mills, Initials, Ain't Got Not Hair, Hare' Krishna, Air, Good Morning Starshine, and Let the Sunshine In) by MacDermot.

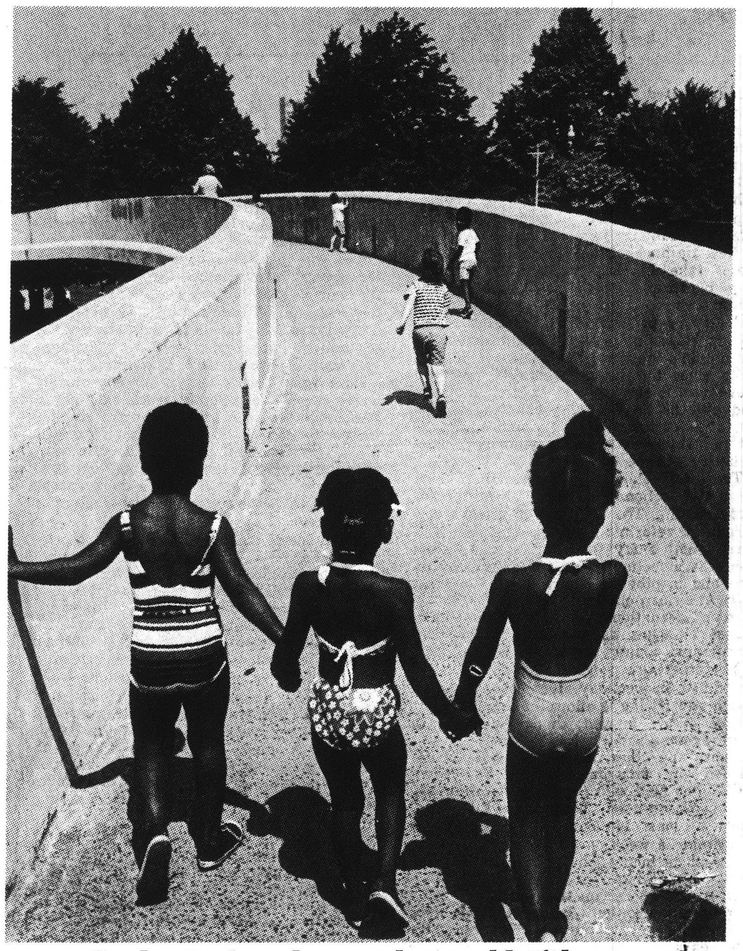
Under the baton of Arthur Fiedler, the Boston Symphony Esplanade Orchestra plays for a lunchtime crowd of 7500 on the Boston City Hall Plaza. Presentation was part of the city's continuing Summerthing program. The orchestra performs tonight at Smith Field, Hyde Park, at 7:30 p. m.

Staff Photo by Dennis Breorley

R.A. 7/8

WOMEN TODAY

Melted popsicles, sticky fingers, discarded sandals — and music everywhere



To the Esplanade — and a world of beauty

Little people invade Esplanade

All pictures by
Pete Main, photo staff

Each year, the Boston Symphony's Esplanade Orchestra welcomes a very young audience to the banks of the Charles River for its annual Children's Concert. The sparkling melodies of great composers, as performed by promising young talent, fill the summer air and spark an informal counterpoint of joy and laughter from an audience that truly participates.

12-year-old violinist Marjorie Kransberg

Tuned up and awaiting her cue

By Nanci Robb

Written for The Christian Science Monitor

Boston

Chocolate - covered toddlers and bigger brothers and sisters momentarily forgot their dripping ice cream to dance to the "Waltz of the Flowers."

Others hummed "Dashing Through the Snow," while their sizzling toes made circles in the Charles River.

Melted popsicles, discarded sandals, and moms fanning themselves from the 90 degree morning sun marked the annual Children's Concert of the Boston Symphony's Esplanade Orchestra.

Bare toes and sticky fingers abounded as the little people invaded the grounds around the Hatch Memorial Shell to enjoy the music, one of eight free summer concerts.

The laughter of children and the melodies of Tchaikovsky, Mendelssohn, and Haydn, plus many popular tunes, drowned out the usual chatter of birds along the river.

"The square dance was best," lisped a toothless befreckled strawberry - blonde. Others liked the Christmas carols or "them fairy deals" (the Nutcracker Suite).

"We danced!" exclaimed a blond five-year-old, peering through a bite in her bread-and-butter sandwich.

Others sat on the ground, tapping time to the music, or lolling in the shade along the river, watching the antics of a mother duck and her ducklings. One pair of chubby legs toddled alone, the owner engrossed in a pop can clasped in plump fingers.

But the music was everywhere. In the midst of a bite of bologna sandwich or a slurp of pop, youngsters would burst into claps or jump up to shake a leg.

Conductor Harry Ellis Dickson encouraged the kids to clap and dance along.

"It's real cute the way the conductor bounces up and down," commented Joyce Lewis, who took a train in from Roxbury with her brother and sister.

Young and old alike came from all over the Boston area and some from as far away as New Hampshire. Buses nuzzled their way into the park, filled with schoolchildren, and groups of retarded and handicapped.

Eighty-one year old Bella Glenfield was one of 40 members of the Resident's Club of the Hebrew Rehabilitation Center, seated in the shade tapping time to the music. Her tanned face beamed from beneath a small straw hat. "It's so marvelous—the music, the weather, the children," she said.

She and her friends especially enjoyed the solos by 12-year-old violinist Marjorie Kransberg and 17-year-old pianist Michael Thomopoulos.

"But I wouldn't mind a little dip in the Charles?" twinkled her 80-year-old neighbor.

Nobody counted the crowds. Except maybe Peter Woodruff, who manned the concession stand.

"With swarms of them kids all askin' me, 'Mister, wdja have for a nickel?' it seemed like there were ten thousand," he reflected.

Actually, closer to 1,000 nearly "cleaned out" his best-sellers: candy, popsicles, and ice cream.

The vanilla flecked grass near the Hatch Shell may never be the same—till next year.

114

CSM 7/9

Entertainment timetable

Music

HATCH SHELL — Esplanade Concert, Arthur Fiedler conducting, with Lynn Chong, violin. 8:30.

Theater

NEW THEATER, 12 Holyoke St., Cambridge—"The Effect of Gamma Rays on Man-in-the-Moon Marigolds," with Betty Field, 7:30; Mat. Wed. 2. Sat., 7, 10.

THEATER COMPANY OF BOSTON, 541 Tremont St. — "The Burghers of Calais," with the New African Company. Tues.-Fri. 7:30; Sat. 6, 9:30; Sun. 5, 8:30.

Films

ABBEY CINEMA 1—"Drive He Said," 2:30, 4:15, 6, 8, 10.

ABBEY CINEMA 2 — Dr. Strangelove," 2:30, 6:15, 10; "Repulsion," 4:15, 8.

ASTOR — "Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?" 10, 12, 2, 4, 6, 8, 10; Sun., 1:30, 3:30, 5:30, 7:30, 9:30.

BRATTLE—"That Man from Rio," 9:35; "The Ugly American," 7:30.

CENTER—"Dr. Phibes," 11:25, 2:45, 6:10, 9:30; "Count Yorga, Vampire," 9:45, 1:05, 4:25, 7:50.

CENTRAL 1 — "Give Her the Moon," 8:15; "King of Hearts," 6:30, 9:45; Weekend mats., 4:55.

CENTRAL 2 "5 Easy Pieces," 6:45, 9:55; "I Never Sang for My Father," 8:25; weekend mat. 5:10.

CHARLES CINEMA—"The Last Run," 2, 4, 6, 8, 10.

CHERI THEATERS COMPLEX—"The Seven Minutes," 1:20, 3:30, 5:40, 7:55, 10; Sun., 1:30, 3:30, 5:30, 7:30, 9:30. "Summer of 42," 1, 2:40, 4:20, 6:15, 8:10, 12. "Death in Venice," 1, 3:10, 5:20, 7:30, 9:45.

CINEMA KENMORE SQUARE—"The Crook," 2, 7:30, 9:30.

CINEMA 733, Boylston St.—"My Night at Maud's," 6, 8, 10.

CIRCLE THEATER — "Plaza Suite," 1:30, 3:30, 5:30, 7:40, 9:55.

COOLIDGE CORNER — "Lawrence of Arabia," 2:10, 8:25, Sat. 3:40, 8:45, Sun. 3:35, 8:25; "A Walk in the Spring Rain," 12:30, 6:45, Sat. 2:00, 7:00, Sun. 1:55, 6:45.

EXETER—"Blue Water, White Death," 2, 3:45, 5:30, 7:35, 9:30.

GARDEN CINEMA—"Giselle," 2:15, 4:00, 5:45, 7:30, 9:15.

GARY—"What's the Matter with Helen?" 12, 2, 4, 6, 8, 10.

HARVARD SQUARE—"Claire's Knee," 3:05, 6:25, 9:50; "Casque D'Or," 1:30, 4:50, 9:50.

MUSIC HALL — "Le Mans," 10, 12, 2, 4, 6, 8, 10; Sun., 1:30, 3:30, 5:30, 7:30, 9:30.

NEW ENGLAND LIFE HALL —Films of Japan: "Onibaba," 12, 2:10, 8:10; "Sword of Doom," 2:15, 6:15, 10:05.

ORSON WELLES CINEMA 1—"Five Million Years to Earth," 4, 7:20, 10:30; "The Incredible Shrinking Man," 5:40, 9.

ORSON WELLES CINEMA 2—"Dr. Phibes," 4, 7:10, 10:20; "Count Yorga, Vampire," 5:35, 8:45.

PARAMOUNT — "Big Jake," 9:30, 11:30, 1:30, 3:30, 5:30, 7:30, 9:30; Sun., 1, 3:10, 5:20, 7:30, 9:30.

PARIS—"Carnal Knowledge," 2, 4, 6, 8, 10.

PARK SQUARE — "Dinah East," 1:30, 3:30, 5:30, 7:20, 9:15.

PI ALLEY — "McCabe and Mrs. Miller," 1:30, 3:40, 5:50, 8, 10; Sun. 1, 3:10, 5:20, 7:30, 9:40.

PLAZA, Brookline Village — "Her Fall and Rise," 8; "Ninotchka," 9:30.

SAVOY — "Escape From the Planet of the Apes," 10, 12, 2, 4, 6, 8, 10. Sneak Preview, Fri. and Sat. 8:30.

Weekend Events in Boston Area

TODAY

CHILDREN

ALLSTON BRANCH LIBRARY—3:30 p.m. story hour.

SLUTH BOSTON BRANCH LIBRARY —3:30 p.m. story hour.

MEETING

ROSLINDALE BRANCH LIBRARY—10 a.m. Summer Reading Cliub.

SHEA RINK, QUINCY—11 a.m. and 2 p.m. free performance by the Boston Children's Theatre Stagemobile.

TOU

BOSTON CENTER FOR THE ARTS, 539 TREMONT ST.—11 a.m. and 2 p.m. tour.

DRAMA

LOEB DRAMA CENTER, 64 Brattle St. Cambridge—8 p.m. Harold Pinter's "The Birthday Party" by the Harvard Summer School Repertory Theater.

PROPOSITION—8 p.m. at 241 Hampshire St. Inman Square, Cambridge.

TUFTS ARENA THEATER—8:15 p.m. Oscar Wilde's "Lady Windermere's Fan."

MUSIC

HATCH MEMORIAL SHELL—8:30 p.m. free concert by theBoston Symphony Esplanade Orchestra, conductor Arthur Fiedler.

DRAMA

LOEB DRAMA CENTER, 64 Brattle St., Cambridge—8 p.m. Harold Pinter's

The Birthday Party" by the Harvard Summer School Repertory Theater.

PROPOSITION—9 p.m. and 11 p.m. at 241 Hampshire St. Inman Square, Cambridge.

TUFTS AREAN THEATER—8:15 p.m. Oscar Wilde's "Lady Winderemere's Fan."

MUSIC

HAMMOND CASTLE, GLOUCESTER—8:30 p.m. organist Kenneth Wilson in summer pops program.

HATCH MEMORIAL SHELL—8:30 p.m. free concert by the Boston Symphony Esplanade Orchestra, conductor Arthur Fiedler.

WORKSHOPS

POLYARTS, 1½&3¼ BROADWAY, CAMBRIDGE—10:30 a.m. free workshops for children and adults.

...ates of none

In concert

SUPREMES REVUE. Fri. & Sat., 8:30 p.m., Aquarius Theatre, 413 Washington st.; all seats reserved, $5 & $6.

AL HIRT. Sun., 8 p.m., So. Shore Music Circus, Sohier st., off Rte. 3A, Cohasset; tickets adv., $5.50, at door $6.50.

BLUES EVENING WITH MUDDY WATERS, BIG MAMA THORNTON & JESSIE FULLER. Sat., 7:30 p.m.; adm. $4; **RICHARD HOWARD & MARK STRAND** (poetry), Sun., 5:30 p.m. (donation), Lenox Arts Center (5 min. from Tanglewood).

NATIONAL CYO DRUM & BUGLE CORPS INVITATIONAL CHAMPIONSHIP. Thurs., 7 p.m., Lowell Cawley Memorial Stadium, Lowell; res. seats $5, $4, gen. adm. $2.

FOURTH ANNUAL FOLK JUBILEE. Thurs., 7:30 p.m., Hatch Shell, Charles River Esplanade; sponsored by re-Creation 71 and Costa do Sol(*).

COPENHAGEN YMCA CHOIR of 65 mixed voices, Fri., 8 p.m., N.E. Life Hall, Clarendon & Boylston sts.; for benefit of counseling service YMCA of Greater Boston and its world service abroad; subscription $3 (phone 536-7800, ext. 253).

SUMMERTHING, neighborhood musical presentations; please check listings daily in newspaper(*).

BOSTON SYMPHONY ESPLANADE ORCHESTRA. Hatch Shell, Charles River, generally nightly Mon.-Sat., Thurs. possibly excepted for re-Creation 71-Costa do Sol free concerts(*).

Continued on the next page

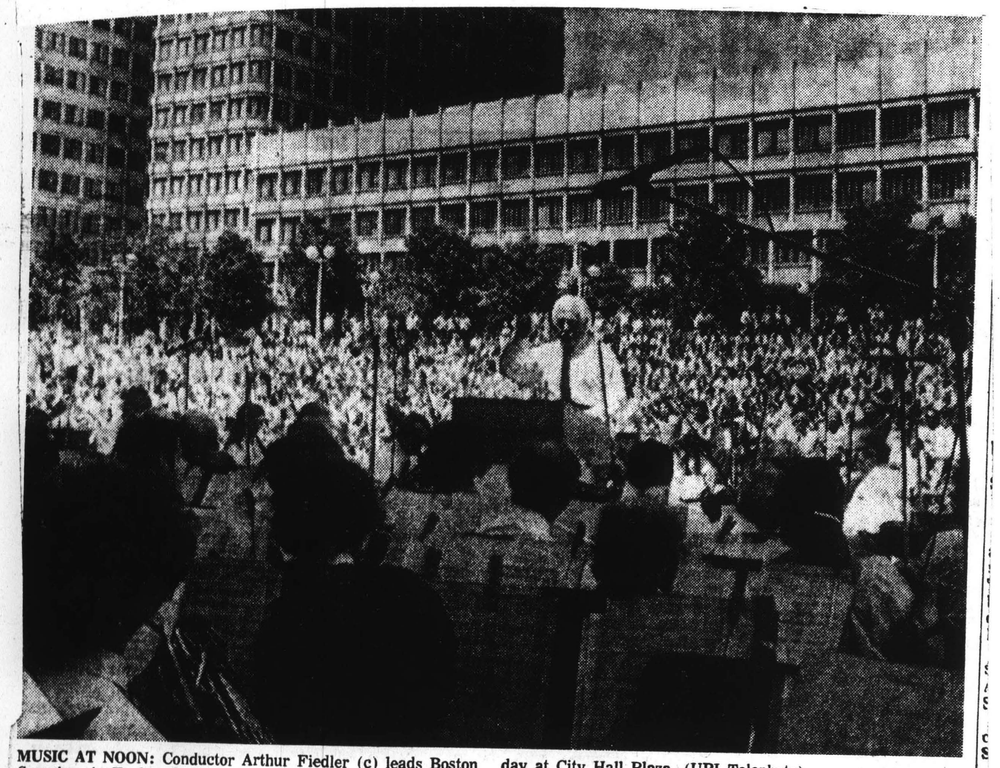
Globe July 9

H.T. 7/9

PRESS
BRISTOL, CONN.
D. 18,000

JUL 9 1971

New England Newsclip

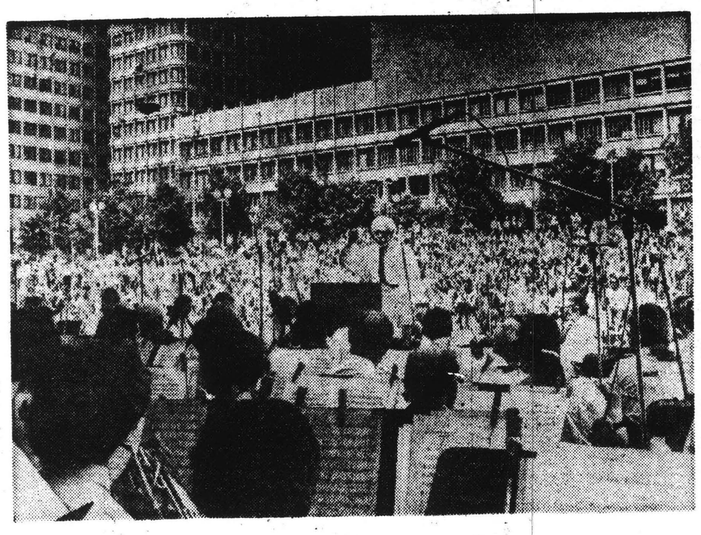


MUSIC AT NOON: Conductor Arthur Fiedler (c) leads Boston Symphony's Esplanade orchestra during noon concert yesterday at City Hall Plaza. (UPI Telephoto)

COURANT
HARTFORD, CONN.
S. 199,160

JUL 11 1971

New England Newsclip



Fiedler Conducts at Plaza

Conductor Arthur Fiedler leads Boston Symphony's Esplanade orchestra during noon concert Wednesday at City Hall Plaza in Boston (UPI).

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

JUL 15 1971 New England Newsclip

ENCORE — Mayor Kevin White presents a map of old Boston to Brookline's Arthur Fiedler at the Boston Symphony Esplanade Orchestra last week on City Hall Plaza in conjunction with Summerthing. For the past two years Summerthing has arranged for concerts in several Boston neighborhoods as well as on City Hall Plaza.

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

JUL 15 1971 New England Newsclip

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

JUL 15 1971 New England Newsclip

Brighton crowd appreciated concert

To the Editor:

Last night (July 7), I, as were hundreds of other Brightonites, was fortunate in having the opportunity of enjoying a most beautiful evening at Rogers Park listening to the Boston Symphony Orchestra under the direction of Harry Ellis Dickson.

To see so many people, young and old alike, enjoying a beautiful July evening was something that has to be a credit to the Summerthing program.

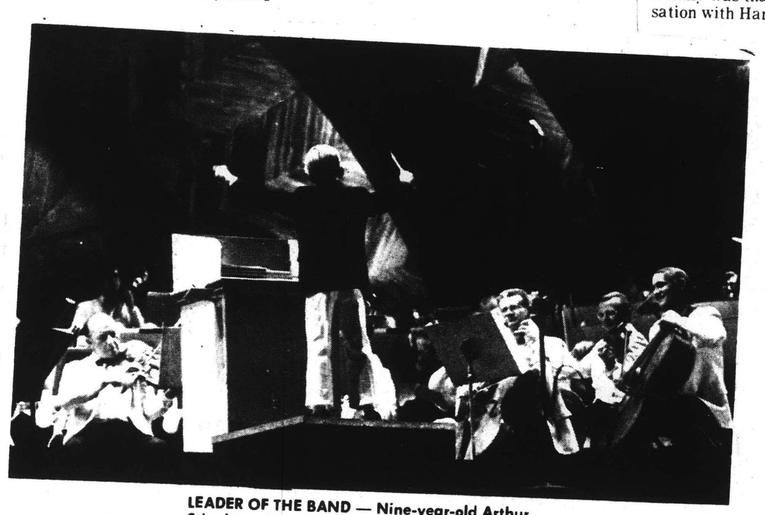
Possibly the most enjoyable part of the evening to me personally was that during conversation with Harry Dickson, Leo Litwin, Thomas Perry, and other Symphony officials following the program, they told me that the audience was one of the most appreciative and attentive audiences for which the orchestra has performed during their summerthing community engagements.

As one who is involved with music and a lifelong Brightonite, this observation by them certainly made me proud of my neighbors.

Sincerely,
Peter C. Siragusa
Director of Music Education
Boston Public Schools

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

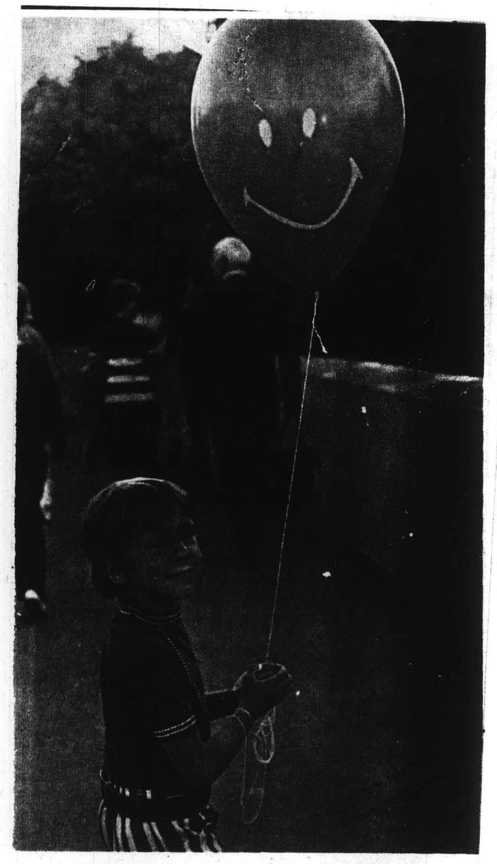
JUL 15 1971 New England Newsclip



LEADER OF THE BAND — Nine-year-old Arthur Stivaletta Jr. of Dedham took the baton Saturday night to conduct the Boston Symphony Orchestra in a Pops concert at The Hatch Shell. Arthur's dad had bid for his son's symphony debut at the recent Channel 2 auction. (Photo by Frank Moy)

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

JUL 15 1971 New England Newsclip



TWO SMILES - a shy one on the boy and a wide one on his balloon -- were shown a few minutes before the beginning of the Boston Symphony concert at the Hatch Shell on the Charles River. (Photo by Frank Moy)

AUDIENCE LISTENS to Pops/Summerthing concert at Rogers Park last week. (Photo by Ted Breslin)

TRANSCRIPT
DEDHAM, MASS.
WEEKLY 6,947

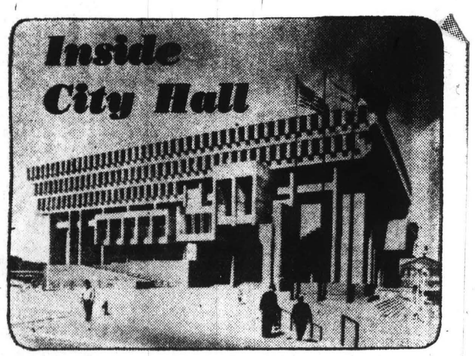
JUL 15 1971 New England Newsclip

MAESTRO ARTHUR FIEDLER gives 9-year-old Arthur Stivaletta Jr. of Dedham a few instructions before the youngster went on stage to lead the Boston Pops Orchestra at a Charles River Esplanade Concert one recent evening. Before an estimated 20,000 persons, Arthur Jr., son of the founder of the Wake Up America Committee, led the orchestra in Sousa's "Stars and Stripes Forever." Arthur gained the unique opportunity when his father offered the high bid for it on the Channel 2 auction of last month.

116

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 17 1971 New England Newsclip



"Superstar" Scare Sets Wheels Turning

By DAVE O'BRIAN

Jesus Christ may be hazardous to your health.

That, at least, seems to be the city of Boston's official position. Or, to be more precise, an outdoor showing of a "reverent rock opera" at Suffolk Downs, according to the city, could result in "the safety of the public being endangered."

However, an indoor performance of the same rock opera at Boston Garden is perfectly all right.

In case you've been living in a cave for the past six months and don't know what this is all about, a piece of religious propaganda disguised as rock music in order to bring the kids back into the fold, called "Jesus Christ Superstar," has, as they say, taken the country by storm.

★

While the show has been a commercial success, and while songs from the score have risen on the pop music charts, the show has not had much of an impact on the "black sheep" for which it was intended, the kids who have, as they also say, strayed from the paths of righteousness.

In other words, the "crazies" who rioted at the Newport Jazz Festival would be as likely to attend a Billy Graham Crusade as they would be to gate-crash at a performance of "Jesus Christ Superstar."

Comr. Sears

But the city of Boston, specifically its Police Dept. and its Licensing Division, got scared.

They saw that someone was requesting a permit to hold a "reverent rock opera" at Suffolk Downs on July 23. They only saw the word, "rock," ignored the words, "reverent," and "opera," and panicked. The permit was denied.

Later, the same permit was approved for Boston Garden, however. The feeling of the Licensing Division was that "large, unruly crowds are much easier to control indoors."

So, while the troublemakers haven't been fooled by Jesus Christ Superstar and won't be going, the police have been fooled and are expecting the troublemakers.

★

Meanwhile, the promoters of this show and two other concerts are upset because they would have lost $20,000 in advertising and contract fees if the Boston Garden permit had been denied, and still stand to lose something, because the Garden seats about 11,000 fewer paying customers than Suffolk Downs.

One of the promoters, Frank Valenti, who's admittedly more comfortable promoting boxing shows than rock operas and probably wishes he had stuck with the far less complicated business of promoting people beating each other's brains out, mildly disagrees with the city's action.

"I wish they'd let us go into Suffolk Downs with 'Jesus Christ Superstar,'" Valenti said, "and see what happens. I think it will be a nice, quiet group."

But the city's decision is final — religious performances at Suffolk Downs are dangerous and the track must be reserved for gamblers exclusively.

By the same logic, it would seem that the city is still sticking its neck out in other areas.

Performances of the Boston Pops, for example, are held outdoors at both City Hall Plaza and the Hatch Shell.

★

Mayor White is already on record as opposed to rock music there, and MDC Comr. John Sears has canceled a folk concert at the Hatch Shell to allow for a cooling off period."

But the Pops, although admittedly not all that religious, still do play popular music, sometimes even Beatles songs that could be classified as "rock." Watch it, Arthur Fiedler.

And organ music is frequently played between innings at Fenway Park, creating a series of outdoor concerts before an excitable crowd and some pretty tense baseball players. And some of that organ music is pretty jumpy.

In fact, even some indoor performances, like those of the Bruins and Celtics, are likely to excite large crowds into a destructive frenzy.

And, talk about destruction, have you ever seen a horse player tearing up his mutuel tickets in a rage after his horse trailed the field?

You're kidding! You've never been to Suffolk Downs?

PEDDLER
BROOKLINE, MASS.
13,000

JUL 17 1971 New England Newsclip

LEADER OF THE BAND — Nine-year-old Arthur Stivaletta Jr. of Dedham took the baton Saturday night to conduct the Boston Symphony Orchestra in a Pops concert at the Hatch Shell. Arthur's dad had bid for his son's symphony debut at the recent Channel 2 auction. (Photo by Frank Moy)

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 19 1971 New England Newsclip

Anthony LaCamera

A Matter of Leaving No Rock Unturned

Much has been said pro and con, in print and over the airwaves, about the Boston licensing division decision to refuse a license for the outdoor performance of the moving rock opera, "Jesus Christ, Superstar," and yet to allow the same show to be booked indoors at Boston Garden.

What most people seem to have missed, though, is that the local promoters submitted applications to the licensing bureau for a series of THREE rock concerts, INCLUDING the uniquely reverent "Jesus Christ, Superstar," at Suffolk Downs. On police recommendation and because of many protests from the already-beleaguered East Boston residential community, all three requests for the outdoor site were turned down. It wasn't a simple turndown of "Jesus Christ, Superstar," which in itself, is surely not riot material.

Anthony La Camera

Concerning rock concerts in general, police maintain it is easier to handle an impressionable crowd in indoor surroundings than outdoors, and, having had no experience along these lines, I'm not about to argue the point. Since the police have lived with this sort of thing for many a year, though, I must marvel at those who scoff at their experienced judgment. I must marvel, too, at those who equate an outdoor rock concert with an everyday sports event.

★

In that radio station editorial of last week, for instance, was the following specious statement: "Just once we'd like to hear of the cancellation of a Bruins hockey game because a few heads were busted in the grandstand of Boston Garden at a game the night before!" The superficial implication here is that spectators' heads are busted at hockey games, but I wish somebody would tell me how often, if at all, that has happened in recent memory. Players' heads, sometimes, and that's to be deplored.

Meanwhile, others are trying to equate rock festivals with just about every other event that occurs in these parts — the Pops concerts at the Hatch Shell, the baseball games at Fenway Park, the horse and dog races at the North Shore tracks. Such benign comparison is rediculous on the face of it.

Ask the police which assignment they would prefer from a personal security standpoint—a ball game or a rockfest. Ask objective young people who have survived a riotous rock scene where they would feel safer — at a hockey game or a replay of their rock experience. Let's face it, such factors as audience, attitude, mood, environment and stimulation are not the same for all events.

Although I read the sports pages every day with fanatic interest, I can't seem to recall any recent stories of anti-riot squads being rushed out to quell excited fans. More in line with my own field, I also read Variety, the show business bible, with weekly devotion. In the past few weeks it has run several stories about rock concerts in this country and elsewhere, and in one line it diagnoses "festivalitis" as a "virulent teenage summer disorder." Now I didn't say that; the publication did.

Here are some Variety headlines: "Dream of New Woodstock in La. Becomes Nightmare for Fans and Promoters," "Ban Pop Concerts in Regina Park After Riot," "Italo Concerts a War Zone; Mass Violence Shakes Artists." And it's even news when there's a minimum of problems; "St. Paul Rock Fest Draws Record 25,000, and Hardly Any Trouble."

Perhaps the Variety story on the off-again-on-again "Celebration of Life" rock festival in McCrea, La., makes a point. Summing up that wild affair, one paragraph stated:

"Between 50,000 and 100,000 youngsters here were taught the hard way. Sanitary facilities were inadequate, food prices were highway robbery, the sound was lousy, and the drug scene was frightening. The final score was dismal; two dead by drowning in the nearby river and some 100 arrests on drug raps. Also in the reckoning were the numerous batterings of kids by members of local motorcycle gangs hired for 'security' purposes."

That doesn't sound at all like baseball to me. So gimme shelter, please!

END OF VOLUME

VOLUME 125

Tanglewood

1971

TANGLEWOOD 1971

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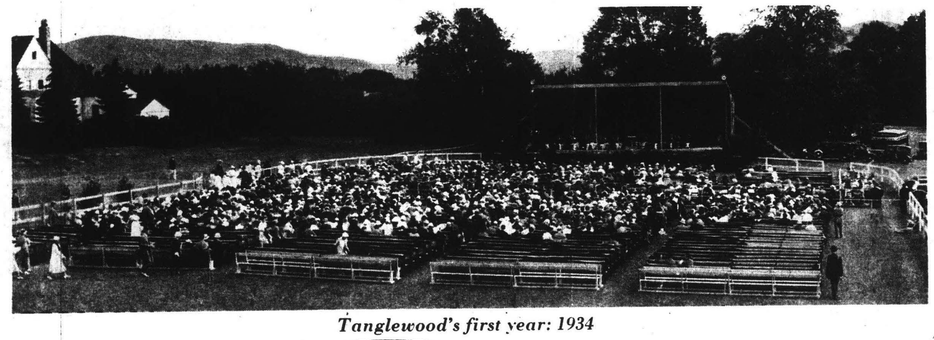
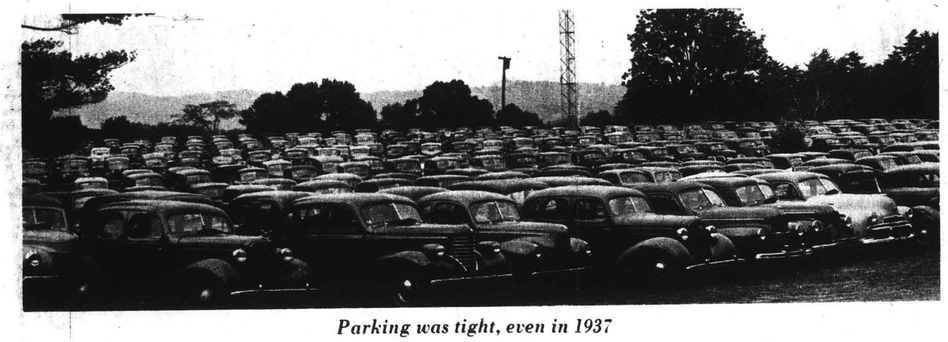
PRE SEA- SON

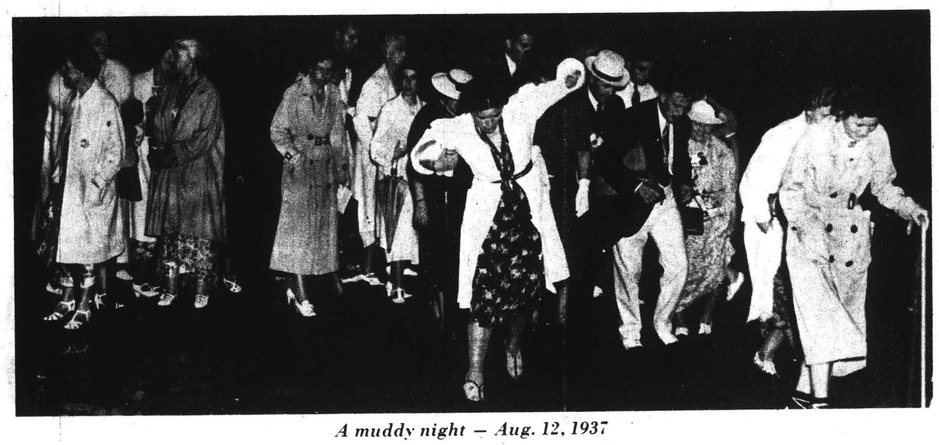
Tanglewood: the Beginning



Tanglewood's first year: 1934



Parking was tight, even in 1937



A muddy night — Aug. 12, 1937

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 21 1971

New England Newsclip

2

TS

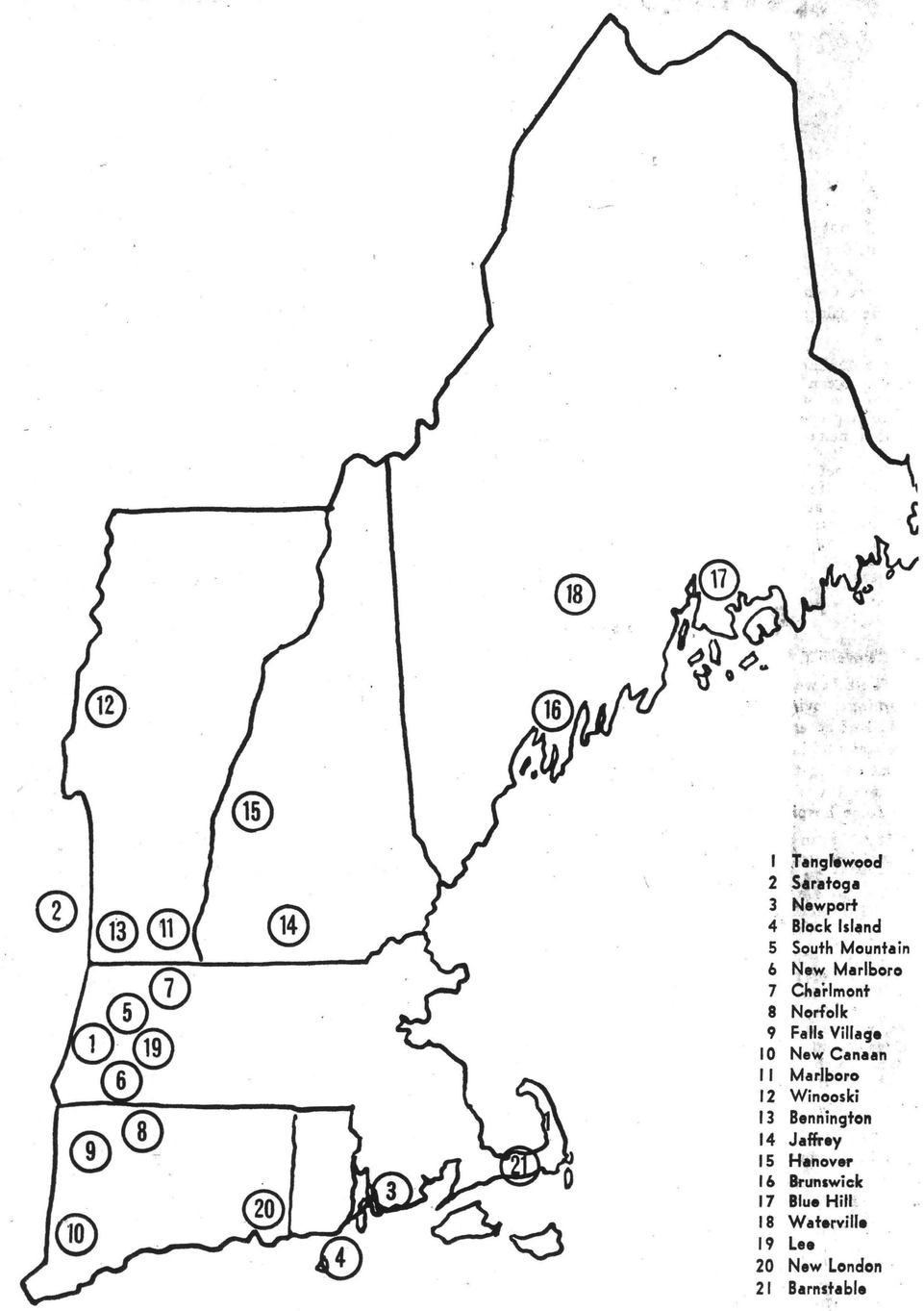
the ARTS

JOURNAL
PROVIDENCE, R. I.
S. 207,211

MAY 30 1971

New England Newsclip

RELAXING AT TANGLEWOOD: This year it will open July 2.



1 Tanglewood
2 Saratoga
3 Newport
4 Block Island
5 South Mountain
6 New Marlboro
7 Charlmont
8 Norfolk
9 Falls Village
10 New Canaan
11 Marlboro
12 Winooski
13 Bennington
14 Jaffrey
15 Hanover
16 Brunswick
17 Blue Hill
18 Waterville
19 Lee
20 New London
21 Barnstable

Safford

Anywhere you go, you'll find a music festival nearby

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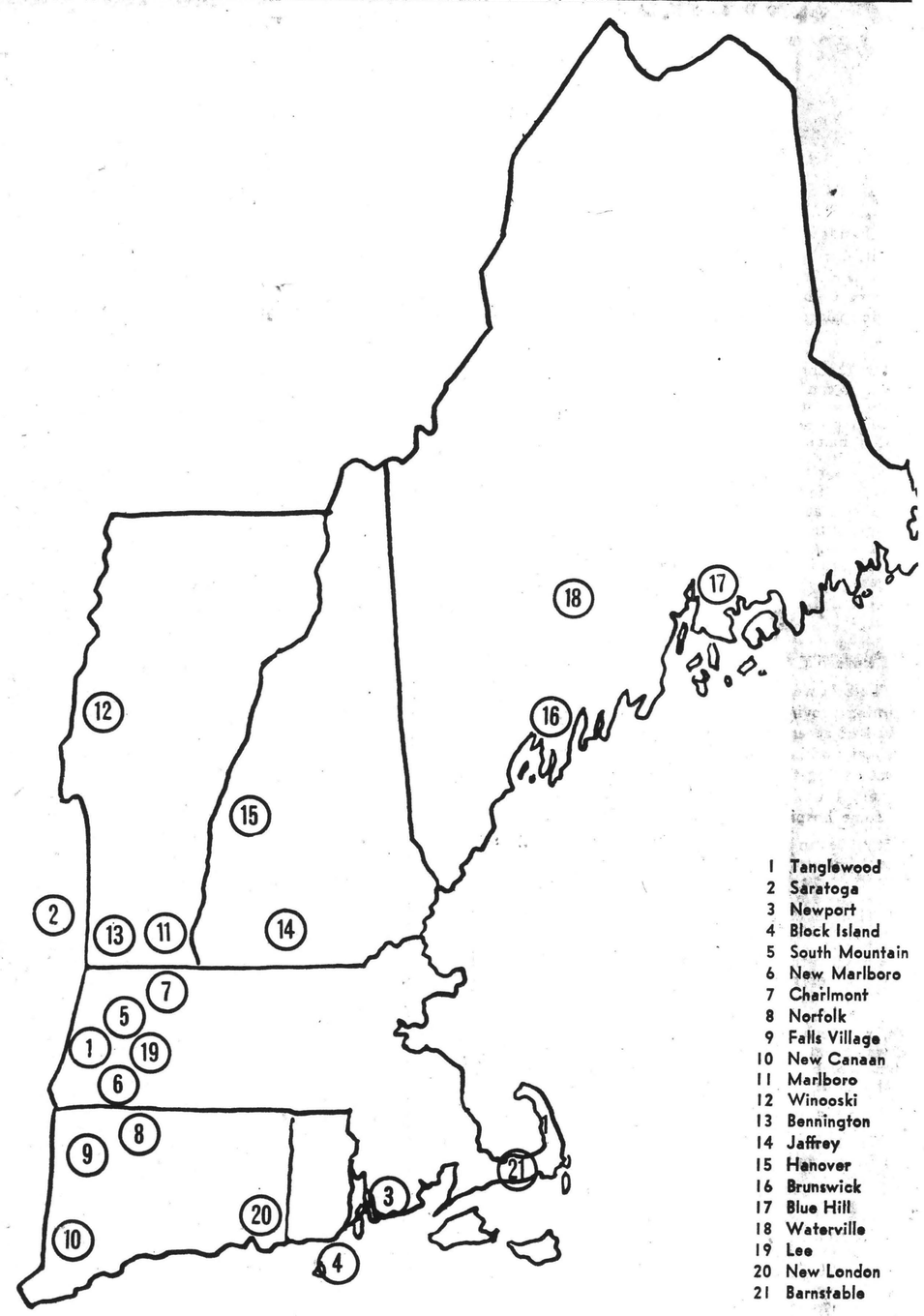

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Safford

Anywhere you go, you'll find a music festival nearby

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

MAR 31 1971

New England Newsclip

CONTINUED FROM PRECEEDING PAGE

ON YOUR MARK, get set, go! The summer music festival season again is at hand. You can take off in almost any direction. You will be bound to strike one festival or another, probably several.

If your interest is in the glamorous, large symphony orchestra the nearest is the Berkshire Festival, on the grounds of Tanglewood, Lenox, Mass. Here the Boston Symphony Orchestra opens its eight week series July 2, to run on weekends through Aug. 22.

There are extra added attractions at Tanglewood, too. Weekend prelude recitals by visiting artists precede the big show Friday evenings at 7. There are open rehearsals by the orchestra Saturday mornings at 10:30. In the middle of August the Berkshire Music Center Orchestra, with the Fromm Music Foundation, shows off young people performing the Festival of Contemporary Music and this is extraordinary even when the music may not be.

The next nearest large orchestra is not really too much further. That is the Philadelphia Orchestra, to take up residence at the Saratoga (N.Y.) Performing Arts Center Aug. 4 through 28. For the first time the Philadelphians and Bostonians will exchange summertime concert platforms, Aug. 20, the Academy of Music crowd to be at Tanglewood and vice versa.

One word of warning: August in Saratoga is horse race month. Plan to stay somewhere else nearby where lodging rates are lower.

Music for small ensemble looms still larger than orchestras throughout New England in the summer. That is the code of the Newport Music Festival, of course, which again, July 29 to Aug. 7, will concentrate on the romantic era at the Breakers, Marble House and the Elms. Repeats of last summer's balloon ascensions and a cruise concert will take place as well.

The Block Island Musical Society will have recitals once more at the Spring House. Details have yet to arrive at this desk, but when they do they will be passed on.

Moving into Massachusetts you will find the South Mountain chamber concerts near Pittsfield (June 26-Oct. 3); the same at New Marlboro's Red Fox Music Barn (July 10-Aug. 14); and the Mohawk Trail chamber concerts in Charlemont's Federated Church (July 24-Aug. 28).

In Connecticut there are Hart College's chamber series at Hartford (June 20-Aug. 15); the Yale Concerts at Norfolk, off in the Litchfield Hills (July 2-Aug. 22); the Music Mountain chamber concerts at Falls Village (July 3-Sept. 4); and the Silvermine Guild Chamber Music Festival in New Canaan (July 11-Aug. 29).

Vermont has the outstanding Marlboro Music Festival at Marlboro (July 10-Aug. 15); chamber concerts at St. Michael's College, Winooski (July 7-21); and the Bennington Composers Conference and Chamber Music Center (Aug. 15-29).

A well recommended New Hampshire series is called simply Monadnock Music, centered at Jaffrey but circulating through the area (July 21-Sept. 4); at Hanover there are Dartmouth's Hopkins Center chamber concerts (July 6-Sept. 4); and out of Center Harbor the New Hampshire Music Festival tours the Lakes Region (July 11-Aug. 21).

Notes and Footnotes

FINE FETTLE: With summer almost sure to arrive, we felt it was time to dwell on some of the advantages, aside from the warm, often sunny days. One of the big features, of course, will be Tanglewood and its culture crowds. Despite its rather artistic nature, Tanglewood contains a lot of sound (not a pun) commercial good sense for the Berkshires. This also has been revealed by some Berkshire Life Insurance Co. people in a piece in the firm's newsletter, the result of delving by President Lawrence W. Strattner Jr., John Nadeau and John W. Talbot, also members of the community relations committee of Tanglewood Friends. Artists must live, so Tanglewood buys $500,000 worth of goods and services during the 10 weeks the orchestra and school are here in residence. The Boston Symphony each summer brings more than 100 members and staff who may not be big spenders individually but, as a whole, they shell out all of $150,000 while here. Furthermore, Tanglewood voluntarily pays property taxes, which it needn't do, totaling more than $10,000 every year . . . Such a predicament at the Sub 'n Beef restaurant on North Street the other day. Instead of beef, its specialty, the wholesalers delivered a load of veal. It had to go back. As the proprietors whose special is Big Beefies, said, "How could we sell Big Vealies?" The mistake was corrected in time for lunch . . . See that the Railroad Enthusiasts of Methuen will embark on an excursion May 2 from North Station, Boston, over the B&M line for an all-day zigzag run to include a last trip over the Ayer-to-Greenville branch and the Milford line abandoned in 1942 which should be an experience! Tickets on sale from Railroad Enthusiasts, Inc., P.O. Box 136, Ward Hill, Mass . . . Frank Couch in the *Tyringham Topics* church newsletter for spring (whatever that is) praises the road superintendent and his crew for clearing the roads promptly after each of the winter's many storms, "far better than those in other parts of the county," which we can well believe . . . Definition: Candidate: a politician who stands for anything he thinks people will fall for.

JUST HEARD about the school administrator visiting a classroom, and who became annoyed at the racket in the next room. He burst in, saw one boy taller than the rest who was talking an awful lot, and marched him into another room. He stood him in a corner and told him to be quiet. Before long a small head appeared around the door and a meek voice asked, "Please, sir. May we have our teacher back?"

HERE'S ONE about the employe who was talked into buying stock in the firm where he worked. "It's made me a nervous wreck," he lamented. "I keep worrying about the lousy work I'm turning out.

EVER THINK how odd is the English language? A slim chance and a fat chance mean the same thing.

RICHARD V. HAPPEL

4

Here's What Tanglewood Does For The Berkshires

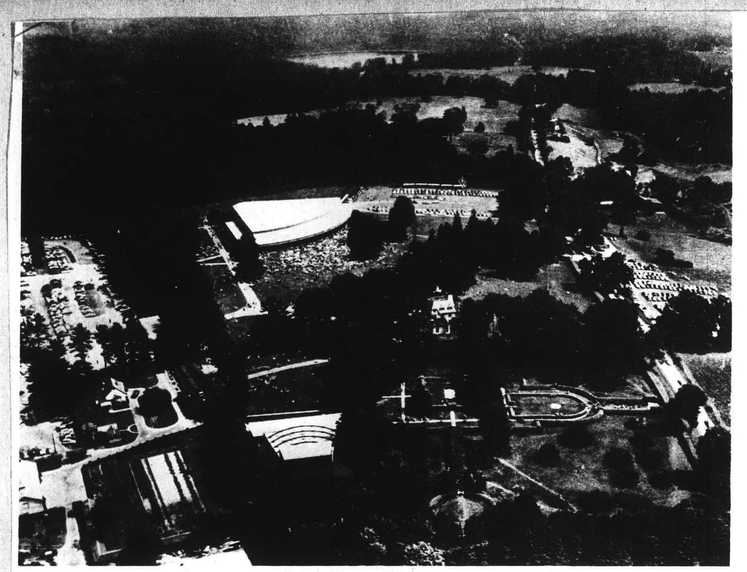
by George A. Wells

Man does not live by bread alone; and a vocal advocate of what culture, in the musical sense, means is the gentleman who directs the development and tourism promotion for the Berkshire Hills Conference. Like thousands of others, he is a

John V. Geary
Executive Director, Berkshire Hills Conference.

staunch booster for the famed Tanglewood Music Festival.

He is John Vincent Geary, Executive Director of the Berkshire Hills Conference, and a



Panorama In Music

An aerial view of Tanglewood where thousands come each year to hear fine music and to help swell the economy of the Berkshire area. To John V. Geary of the Berkshire Hills Conference this is a "most remarkable place."

They Came! They Listened! They Enjoyed!

Part of the more than 200,000 people who come to the Tanglewood Festival annually are shown above listening to the music of the Boston Symphony Orchestra in the pastoral setting of the green grass of the Berkshires.

Tanglewood — Berkshire County's Largest Tourist Attraction

(Continued from page one)

man credited with being responsible for many projects which have helped the economy of the Berkshire area and of the total Commonwealth of Massachusetts.

"Tanglewood is solid!" enthuses Geary. "In some quarters there seems to be an impression that the Tanglewood people arrive each summer like gypsies, all music and glitter and outstretched palms; and then, around the end of August, after filling their pockets with local money, take off again and aren't heard from until the next year. The question is raised here and there by year-round Berkshirites: What does Tanglewood do for us?"

We went along with the movement and asked Geary to outline what he feels Tanglewood does for the Berkshires.

"Quite a lot!" was his blunt and immediate reply. Then, in a manner he is expert at from long experience, he proceeded to tick off a few facts he said should be considered:

Tanglewood buys a half-million dollars' worth of goods and services in the Berkshires each summer.

Tanglewood brings well over a hundred of its own people — the members and staff of the Boston Symphony Orchestra — in to the Berkshires to live, work and spend money for ten weeks each year. If each spends $1500 in those ten weeks, that's more than $150,000 pumped into the Berkshire economy.

Tanglewood employs numerous local residents on a full-time or part-time basis.

Tanglewood voluntarily pays local property taxes which, as a tax-exempt non-profit organization, it is not required to do. This amount is reported to be in the neighborhood of some ten thousand dollars a year.

Tanglewood is responsible for nearly forty members of the Boston Symphony buying or building homes in the Berkshires and becoming tax-paying property owners.

Tanglewood is by far the largest single Berkshire County tourist attraction each summer, alone accounting for approximately 25 per cent of the County's annual tourist income, (Tourism remains Berkshire County's second largest industry and is still growing.)

We noted to Mr. Geary that we felt these facts were quite significant and interesting.

"Let's amplify this a bit," he suggested. "The Berkshire Hills Conference, dedicated to promoting tourism in this County, recently took a survey which indicated unmistakably the importance of Tanglewood to a summertime tourism. Over 90 per cent of those surveyed said Tanglewood was the primary reason for their coming to Berkshire County."

The figures on record back up the statements of Mr. Geary. Over 200,000 people come to Tanglewood each summer. The Berkshire Hills Conference estimates that 60% of them — 120,000 — stay in the area at least two and a half days and spend about $30 a day. This totals up to a whopping $9 million for the Berkshire economy.

"Remember too," says Geary, "This money really circulates. It starts with the hotel, motel, and restaurant owners; but part of it goes into the banks (which use it) and more of it goes to doctors, lawyers, food people, laundry people, insurance, public utilities, and all our local businesses seemingly not related directly to the tourist industry, ad infinitum."

He has another point of emphasis regarding this "circulation" of money and here is how he puts it:

"No one can convince me that a single tourist dollar does not pass throughout more than ten hands, nor can we really measure when the value of it stops. It is unending. It is the soundest dollar to add to the Berkshire economy."

Geary pointed out to us that Tanglewood now costs the Boston Symphony Orchestra over a million dollars annually to maintain and operate, which is more than they can possibly recover at the box office in eight weeks. Tanglewood accounts for 40 per cent of the Boston Symphony's annual deficit and that share represents hundreds of thousands of dollars. All of us are increasingly aware, incidentally, that our great performing arts organizations cost more to maintain than they can ever earn directly.

"This indicates that Tanglewood puts in a good deal more than it takes out. It benefits many more local residents than those who seem to profit directly by its presence," Geary explains. "And," he says, "there's much more!"

More? We had to ask: What more?

And here's the "More" as Geary outlines it:

There's the pleasure of the music itself, and there's the delight of picnicking on the lawn, plus the relaxed friendliness of the mid-week Friend's Concerts, enjoyed almost solely by Berkshire residents, who can hear forty or more varied programs by joining the Friends of Music at Tanglewood or making a small donation at the gate.

There are the "Youth Concerts" open to all the young people of the area.

And there's suspense, watching the young musicians of Tanglewood's school — the Berkshire Music Center — and wondering which one will be the next Leonard Bernstein. As an example, Geary reminds how three summers ago, a young man named Michael Tilson Thomas came to Tanglewood as a student. By the following summer, he was the Boston Symphony's Assistant Conductor; and, by the following year, he was its Associate Conductor, leading it in its newest recordings. Now he is sought after by the most important orchestras around the world — London, Tokyo, Madrid and Israel, for example, as a guest conductor. He has also added the job of Music Director of the Buffalo Philharmonic to his Boston duties.

Tanglewood alumni make up ten per cent of all the musicians in America's major orchestras, as conductors or players around the world, including the conductors of thirteen of this nation's major symphony orchestras.

We had to agree that this collection of fact, gathered by this devoted man, proves that Tanglewood is indeed a remarkable place and a great asset, not only to the Berkshire area, but to the entire Commonwealth.

Summing it up, John Vincent Geary put it this way: "We are enthused over Tanglewood's impact on the Berkshire economy. In economic terms, it says one thing loud and clear: Tanglewood puts in a good deal more than it takes out!"

The man, we agree, has proved his point.

SUMMER TRAVEL

Berkshire summer: Ins, outs and arts

BY JUDY STARK

Berkshire County, Massachusetts, is a huge expanse of woodlands, farms, mountains, sleepy villages and first-rate performing arts festivals at the end of the Massachusetts Turnpike—about 150 miles west of Boston. What it doesn't have are singles' weekend hotels, noisy boardwalks or a lot of air pollution. What it does have is a restful, rather wealthy atmosphere; and plenty of things to do if you have a car to get around to them and if they're the kinds of things you like to do.

There are three good reasons for visiting the Berkshires. First, there are performances at the arts festivals — Tanglewood, summer home of the Boston Symphony Orchestra; Stockbridge, home of the Berkshire Theatre Festival; Lenox, where a new multi-media arts center is taking root this summer; Lee, scene of Ted Shawn's famous Jacob's Pillow Dance Festival; and Williamstown, where the Williamstown Theatre brings back famous actors season after season.

Second, the Berkshires are beautiful. This is a green, clean area, with 30 lakes and ponds for fishing and swimming, and eight state forests, plus acres of rolling farmland. On a hot afternoon when there's nothing else to do, you can walk along the stream bank in Stockbridge and watch a night hawk swoop out of the sky after butterflies.

Third, Berkshire County is full of literary, historic and religious associations, with many museums and appropriately marked sites. Mark Twain summered here; William Cullen Bryant celebrated the area's beauty in poetry. Early suffragist Susan B. Anthony was born in Pittsfield. Fiery preacher Jonathan Edwards brought the gospel to the Indians in Stockbridge.

It's a spread-out area, though, and a car is really necessary for getting around. There is bus service from Boston (see below), but you may arrive at your destination hours before that evening's performance starts and discover that most of the other attractions—museums, gardens, etc.—are just too far away on foot. And none of the Berkshire towns has yet attained the reputation of a Harvard Square of the West: you're more likely to find an A & P and a hardware store in the center of town than a string of boutiques.

The people of Berkshire County are eager to make their home as accessible and welcoming as possible, and they provide lots of assistance for visitors. By writing to the Berkshire Hills conference (P.O. Box 1170, Pittsfield 01201) or calling (413-443-9186), you can get free a thick envelope full of maps, hotel and restaurant guides, National Geographic full-color reprints, schedules and museum brochures.

Another useful guide is *Berkshire Week*, a locally published tabloid paper which contains reviews, photographs, listings and features of all activities during the current week. This is available free everywhere in the county—drugstores, food stores, hotels, theatres, bus stations.

Both the materials from the Berkshire Hills Conference and the advertisements in *Berkshire Week* provide the names, addresses and phone numbers of literally hundreds of hotels, motels, inns and guest houses in the area. The Conference will make tentative reservations for you for stays of at least two nights. Nearly every village has its tourist information booth in the center of town, where you can get information on where to stay (often townspeople rent out rooms in their homes at far lower rates than commercial hotels). It's usually easy to find a place to stay early in the week, but weekends are very crowded, and it's best to have reservations.

Following is a brief discussion of some of the scenic, artistic, literary and historical points of interest in Berkshire County, then a discussion of the offerings in four major locations: Lenox (Tanglewood and the Lenox Arts Center); Stockbridge (Berkshire Theatre Festival); Lee (Jacob's Pillow); and Williamstown (Williamstown Theatre). No attempt has been made at an all-inclusive guide.

How to get there: Bus service is offered from Boston's Trailways Station (Park Square) via Peter Pan bus lines to Springfield, where you change for buses to Lee and Lenox. There is no direct bus to Stockbridge; you have to take either the local taxi (inexpensive) or the local bus (infrequent; out on strike all last summer). The one-way fare from Boston to Lee is $5.35. Phone 482-6620 for information. Buses to Williamstown leave from the Greyhound terminal on St. James's St.; the one-way fare is $6.60. Phone 423-5810.

SCENIC SPOTS

Natural Bridge and Chasm. The only natural marble water-eroded bridge in North America is located along Route 8 North in North Adams. The rock formation is estimated to be about 150 million years older than the formations at Niagara Falls. The natural marble bridge is 30 feet wide, 15 feet thick, and spans a chasm 45 feet deep. The walls of the chasm are marked with potholes carved by whirling stones cast up by rushing waters. This chasm contains a 30-foot marble "waterfall," kept pure white by a continuous flow of water over it.

Hairpin Turn and Tower. Along the Mohawk Trail just outside North Adams, and a hairpin turn it is. There's also an observation tower from which excellent views of the mountains of Southern Vermont and Northwestern Massachusetts can be seen.

Mt. Greylock. Highest peak in the commonwealth—3491 feet—and located near North Adams. At the top of the mountain is a 90-foot granite tower, memorial to Massachusetts veterans of all wars, erected in 1932.

Pleasant Valley Wildlife Sanctuary, near Tanglewood, Lenox. Hundreds of plants and animals; walking trails.

Berkshire Garden Center, Stockbridge. Exhibits of flower arranging; extensive library of gardening books and pamphlets. Landscaped grounds laid out in gardens—flower, vegetable, shrub, fruit and vineyards—where new species are developed. Open weekdays 9-5; Sundays and holidays 10-12:30, 2-5:30. Free.

ART MUSEUMS

Chesterwood, in Glendale, near Stockbridge, is the studio home of sculptor Daniel Chester French, who carved the Lincoln Memorial, the Minute Man and other famous statues and busts. Sculpture, painting, gardens, nature trail. Open daily 10-5. Adults, $1; children, 25 cents.

Naumkeag, Stockbridge, is a palatial country home designed by famous architect Stanford White. Original furnishings, landscaped gardens, fountains, terraces. Open daily except Monday, 10-5:30. House and garden, $1.50; garden only, 75 cents.

The Old Corner House, Stockbridge, is the scene of a permanent though changing exhibit of paintings by Stockbridge artist Norman Rockwell. Open daily except Tuesday, 10-5. Adults, $1; children, 25 cents.

Sterling and Francine Clark Art Institute, Williamstown, houses an excellent collection of French 19th-century painting, plus Italian, Dutch and Flemish works of the Old Masters. Collection also includes prints, drawings, silver, furniture, china and sculpture. Open daily except Monday, 10-5. Free.

LITERARY LOCATIONS

Herman Melville Room, Berkshire Athenaeum, Pittsfield. This is the national center for Melville studies and includes a collection of books, pictures, letters and memorabilia. In nearby Dalton is Arrowhead, Melville's home for 13 years, where he wrote *Moby Dick* in 1850. Open Mon., Wed., Fri., 9-9; Tues., Thurs., Sat., 9-6. Free.

Lanesboro is the birthplace of American humorist Josh Billings, who is buried in the village cemetery.

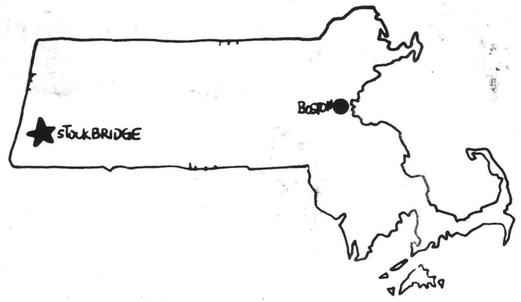
William Cullen Bryant House, Great Barrington. The poet practiced law and served as town clerk here, and the house contains many of his mementos.

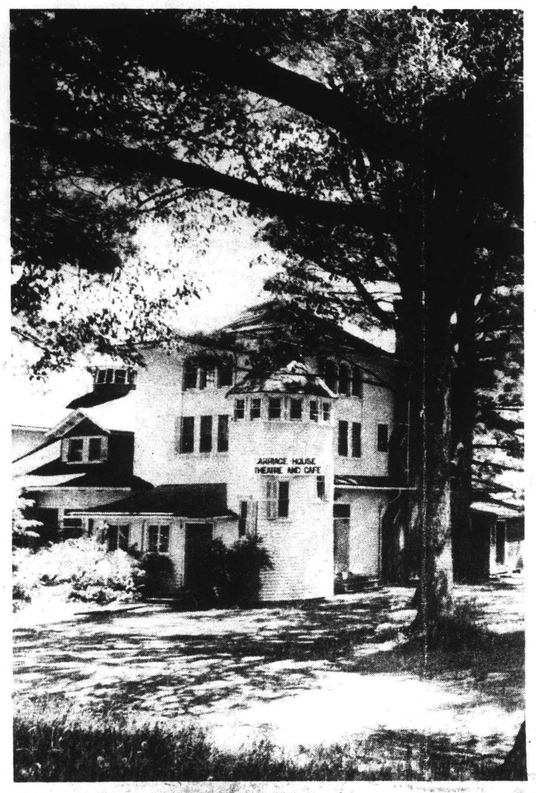
HISTORICAL SITES

Shaker Village, in Hancock, is worth a visit of several hours. The Shakers were an offshoot of the Quakers who believed religious and secular concerns should not be separated, and this village (settled in 1780) is one of 18 communities established by the sect. The Village includes restored gardens and fields, barns, tanneries, meeting houses, machine shops and residence halls. Last summer an exhibit of the famous "spirit paintings"—visions transmitted to members of the sect while in religious trances—was on display. One fascinating building is the round stone barn, which operates on three levels—a top level, entered by a sloping dirt driveway, was for hay wagons, which could move into the barn on a balcony to dump their hay into the central feeding column. Cattle stood in stanchions on the circular second level, and manure was gathered on the bottom level. Helpful but non-effusive guides are stationed throughout the complex.

Scattered throughout Berkshire County are many smaller museums housing collections of silver, housewares, furnishings, clothing and books relating to the area's history. Open 9:30-5. Adults, $1.50; children, 50 cents.

Crane Museum, Old Stone Mill, Route 8, Dalton. Crane and Co. is one of the oldest and finest paper-making firms in the country, and manufactures all-rag papers for stock certificates, correspondence, tracing and carbon papers. They also make the paper that U.S. currency is printed on. Free guided tours through the mill. Open from 2 to 5 Monday through Friday.





Lenox Arts Center includes music, art, theatre and film, all happening on an estate in the Berkshires.

LENOX: THE ARTS CENTER AND TANGLEWOOD

When Off-Broadway producer Lyn Austin broke with the Berkshire Theatre Festival last summer, she moved a few miles away to Lenox, where she set up the beginnings of a new entertainment location on a 100-acre estate. That location will become the Lenox Arts Center this summer, produced by Miss Austin and Oliver Smith, with music, poetry, theatre, film-making, ecology studies and special events scheduled July 1 through Labor Day, and involving some of the biggest names in entertainment.

"Unlike other centers that specialize in one field," says Miss Austin, "this one will bring various forms of creative expression in close touch. Artists in allied fields feel the need for contact with each other. They know that these associations often make for an electric creative atmosphere and often offer the connective links so essential to development."

The estate on which all this will take place was designed as a French farm village in 1894 and includes estate houses, barns, an amphitheatre and other structures. The area is laid out so that several different kinds of performances can go on simultaneously.

Events planned for the summer include the following:

Guitar seminars in song writing, playing and singing, led by Martin Best, Arthur Miller and Frederic Grunfeld. These will cover classical, folk and rock guitar, and will take the form of four sessions per week (at $5 per session) for eight weeks. Informal performances will be given in the estate's Cafe at midnight.

Folk, blues and country concerts: Boston's music promoter Manny Greenhill will present the Summer Folklore Concert Series at the Center: July 3, Pete Seeger; July 10, blues evening with Muddy Waters and friends; July 17, Ravi Shankar; July 24, Judy Collins; July 31, The Byrds; August 7, Mary Travers; and a performance by Joan Baez to be scheduled. All performances are scheduled for 7:30 p.m. and will cost $4.

Theatre: Jack MacGowran's acclaimed evening of readings from Beckett will start off the season July 1-4 and 8-11. A collage of music, poetry, politics and joy is "A Long Time Coming and Long Time Gone," based on the works of Richard Farina, scheduled for July 15-18 and 22-25. Martin Best of the Royal Shakespeare Co. and other performers will present an evening of "Shakespeare and Song" July 29-August 1 and August 5-8. And "a musical strategy for 28 performers," known as "Dream Tantras for Western Massachusetts," by

—continued on page S-10

Berkshires...

—continued from page S-8

Stanley Silverman and Richard Freman, will be presented August 12-15 and 19-22. Performances are Thursdays and Sundays at 9:30 p.m., Fridays and Saturdays at 10:30, all tickets are $2.

Poetry: a special marathon reading by local poets will open the season on July 3. Other readings: July 4, Diane Wakoski and Galway Kinnell; July 11, Richard Howard and Mark Strand; July 18, Richard Wilbur; July 25, John Perreault and Ira Joel Haber; August 15, Bert Lucarelli; August 22, W. D. Snodgrass. Still to be scheduled in August are Dozer and Dozetti, Maxine Kumin, C. K. Williams and Sam Cornish of Cambridge. All these readings take place Sundays at 5:30 p.m. and cost $1.50.

Chamber Music: July 4, Veronica Gochum Von Moltke, pianist; July 18, the Sine Nomine Singers conducted by Harry Saltzman; July 25, Veronica Gochum Von Moltke and jazz trio; August 1, Monique Du Phil, pianist; August 8, Aaron Rosland and Eileen Flissler, violin and piano; and August 15, Sue Kahn Saltzman and Harriet Rothstein, flute and piano. These performances are all Sunday at 11 a.m.; tickets, $2.

Film: an intensive eight-week course in Super-8 filmmaking, with group and individual instruction. All Super-8 equipment will be supplied for live-action sound films. Video tape will be available. All ages and levels of experience are eligible. Fee: $200 plus roughly additional $100 for developing cost. Enrollment limited to 20; two scholarships available.

There'll also be a B.O.L.D. Outward Bound Program, plus an Ecology Event conducted by world leaders August 23 through Labor Day.

For information, reservations or to make application for any of these courses, contact the Lenox Arts Center at P.O. Box 615, Lenox. Telephone 413-637-2242, 2261, or 2200.

Tickets are available at the Festival Ticket Office at Tanglewood, telephone 413-637-1600, and through Ticketron outlets, of which *Boston After Dark* is one.

TANGLEWOOD

A few miles away, still in Lenox, is the 210-acre former estate known as Tanglewood, now the summer home of the Boston Symphony Orchestra for their Berkshire Festival. Tanglewood is also the home of the Berkshire Music Center, the BSO's summer academy for young musicians.

The BSO concerts at Tanglewood are organized around weekends. Every Friday at 7 p.m. there's a Weekend Prelude recital, free to ticketholders for the Friday night concert. On Saturday mornings there are open rehearsals (tickets: $2.50), which benefit the orchestra's pension fund. Festival concerts are Friday and Saturday nights at 9 p.m. and Sunday afternoon at 2:30. Tickets for the festival concerts are $3 to sit on the lawn and $3.50-$8 for a seat inside the huge Music Shed.

Unless you're interested in watching the performers and soloists closely, you'll probably be more comfortable bringing a blanket and sitting outside. The grounds are beautiful and are an ideal place for a pre-concert picnic. Come prepared, though, for a cool evening.

For full information on who's playing what and when this summer at Tanglewood, turn to the music section, where Ben Gerson has all the details.

STOCKBRIDGE: THE BERKSHIRE THEATRE FESTIVAL

Stockbridge is the home, at least in the summer, of some famous people, like Anne Bancroft and George Tabori and William Gibson. It is the location of the Austin Riggs Mental Health Clinic, where James Taylor spent some time a few years back and where he wrote "Fire and Rain." It was also the scene of an interesting Thanksgiving Day celebration, commemorated in talking blues by Arlo Guthrie (indeed, the original Alice's Restaurant is still in business).

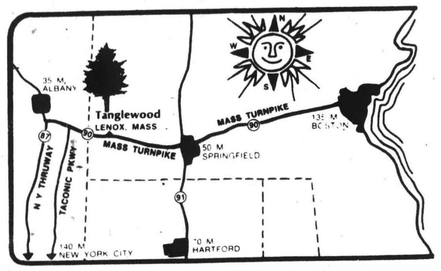
Stockbridge is also the home of the Berkshire Theatre Festival, now in its seventh year, which has had its ups and downs as the years have gone by, culminating last summer in the split between two factions involved in the theatre's artistic and financial management. William Gibson, then president of the BTF, wanted to do new American plays and to encourage young playwrights, and he envisioned not only four summer productions, but an ongoing winter series of workshops and readings, which might produce usable scripts for the following season, as well as giving much-needed help to new writers.

BOSTON AFTER DARK
BOSTON, MASS.
W. 70,000

JUN 29 1971

PRESS
ENFIELD, CONN.
W. 7,470
MAY 13 1971
New England Newsclip

Plan To Visit Tanglewood



With the approach of summer, practically every family is beginning to think in terms of vacation plans and weekend outings. Some people prefer the sporty side of life; others may be more inclined toward the cultural aspects of life as related to relaxation. Some readers may delight in gift shop hopping and sightseeing. Others may prefer music and art.

Both preferences can be satisfied any weekend with an outing to the western part of the state of Massachusetts. The Great Barrington area, the cultural activities of which are considerably varied, flourishes during the summer months with the opening of Jacob's Pillow and Tanglewood.

A day's excursion, of antique hunting shopping and sightseeing can be gloriously climaxed with afternoon or evening attendance at a performance at Tanglewood. Tickets are available in all price ranges. The most zealous of music lovers, of course, prefer the box seats, within the pavilion enclosure. Novice music fans and enthusiastic visitors often prefer the less expensive, so-called "lawn seats." These "seats" consist of a blanket or beach chair that the visitor himself brings to relax upon.

Many tourists in the Great Barrington area like to pack a picnic supper, often complete with wine and candlelight, to eat on the lawn prior to the performance.

The atmosphere is congenial and most relaxing; the music fantastic. Tanglewood, itself, is an estate of 210 acres in the Berkshire Hills, given to the Boston Symphony Orchestra in the 1930's. The area is now world famous as the summer home of the Boston Symphony, its Berkshire Festival and its unique Berkshire Music Center. Nathaniel Hawthorne once lived on the Tanglewood grounds and wrote that he could barely work in the presence of such scenic beauty. Today it is nearly unchanged.

This year the Berkshire Festival will open July 2 and continue until August 22. Seiji Ozawa, a brilliant young Japanese conductor who is the Music Director of the San Francisco Symphony, and Gunther Schuller, distinguished composer, writer and educator, are the Artistic Directors of Tanglewood. The reknown Leonard Bernstein, Conductor Laureate of the New York Philharmonic, is Advisor to Tanglewood. Michael Tilson Thomas is Associate Conductor of the Boston Symphony and also the newly-appointed Music Director of the Buffalo Philharmonic.

Together, these men add luster to the Tanglewood tradition that has steadily grown since the Boston Symphony's first concerts there under the direction of Serge Koussevitzky, its Music Director for 25 years and guiding spirit in the development of Tanglewood into one of the world's leading music centers.

During the course of the summer 23 performances will be conducted. History will be made on August 20, when for the first time, two leading American music festivals exchange concerts. The Boston Symphony plays at the Saratoga Performing Arts Center while the Philadelphia Orchestra plays at Tanglewood.

The famed Boston Pops will appear at Tanglewood, with Arthur Fiedler conducting, on Tuesday, August 3 at 8:30 p.m.; Leonard Bernstein will conduct "Missa Solemnis" on Sunday, July 25, at 2:30 p.m.

The Tanglewood grounds are open two hours prior to each major concert. The cafeteria is open to ticket holders, who are cordially invited to picnic on the lawn. Please note, however, that children, regardless of their age, must have tickets.

Prior to the opening of the season at Tanglewood, the Press will list the various concerts and the dates on which they will be presented. Meanwhile, plan ahead, include a relaxing, summer weekend, a day's excursion to the historical, beautifully scenic area of the Berkshire Hills, the summer home of the Boston Symphony Orchestra.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 25 1971
New England Newsclip

Mutual Admiration Society Breaks Bread at Tanglewood

By ANNE-GERARD FLYNN

It was get-acquainted night for members of the Berkshire Hills Conference and the Tanglewood management as representatives from both groups gathered in last evening's late sunlight for a buffet under Tanglewood's gay yellow and white tent. The affair was a first for Tanglewood and was designed to thank members of the county's tourist promotion board for popularizing the Boston Symphony concerts. A survey taken by the Berkshire Hills Conference in 1968 indicated that Tanglewood is the No. 1 tourist attraction in the area.

Funds Needed

An open bar and a spread of crabmeat, chicken and tuna sandwiches enhanced the pastoral setting, but the social atmosphere needed little encouragement. Jack F. Fitzpatrick, vice president of the BHC and owner of the Red Lion Inn in Stockbridge, noted that "if it weren't for Tanglewood, we would be out of business." He urged BHC members to help the Boston Symphony in the orchestra's effort to raise funds to combat its operating deficit, and said letters of appeal would be forthcoming from James Sloane and Curtis Buttenheim, members of the Tanglewood Friends board.

Thomas Perry, manager of the BSO, and his wife were present. An assortment of restaurant and hotel owners, looking as chipper and colorful as the tourists they serve, were also in attendance. Mrs. Margaret Bristol, who operates a guest home in Richmond, commented that 85 per cent of her tourists come up specifically for Tanglewood. The other 15 per cent, she explained, come up for parents' weekend at area camps.

Business Inteferes

Although 150 people had been invited, the turnout fell below this mark. John V. Geary, executive director of the BHC and one of the coordinators for the affair, attributed this to the Veterans of Foreign Wars convention, currently being celebrated in the city. "Many of our members just had to stay home and take care of the shop," he observed. However, before the last sandwich was downed, Geary already had plans in the works and promised that next year's get-acquainted night would be "bigger and better."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 6 1971
New England Newsclip

BOSTON SYMPHONY ORCHESTRA PHOTOS taken during the European tour in the spring are being exhibited at the Berkshire Museum. Violinist Fredy Ostrovsky is shown at Vienna's Musikvereinsaal, where he made his debut many years ago after his graduation from the Vienna Academy of Music.

BSO European Tour Photos Are on Exhibit at Museum

Twenty-five photographs taken in April during the Boston Symphony Orchestra's first European tour in 15 years are on view at the Berkshire Museum for the month of August. They were taken by Edward Fitzgerald, head photographer of the Boston Globe.

The Boston Symphony Orchestra, which traveled in two specially named Pan American 707s, the Clipper Boston Symphony and the Clipper Boston Pops, needed seven Pan Am freight modules to transport 8½ tons of belongings. These included wardrobe trunks, instruments and cases, music and the like.

The 12,000-mile tour included concerts in London, England; Stuttgart, Wuppertal, Berlin, Hanover, Hamburg, Frankfurt and Bonn, Germany; Vienna, Austria; Rome, Italy; Barcelona, Spain; and Paris, France. The European tour also saw the continental debut of the Boston Pops Orchestra, conducted by Arthur Fiedler. The Pops gave its first concerts abroad in London and in Bonn. Chamber players concerts were also given before and after the BSO concerts.

Diplomatic receptions took place in many of the tour cities and scenes at some of them were also recorded in photos.

FREE PRESS
SPRINGFIELD, MASS.
W. 1,890
JUL 24 1971
New England Newsclip

Tanglewood Is Relaxation

Tanglewood in the Berkshires offers one of the finest musical organizations in the world, the Boston Symphony Orchestra.

Concerts by the Symphony are held Fridays, Saturdays, and Sunday afternoons. Tanglewood has a sprawling green lawn surrounding by a wall-less shed.

There is also a school called the Berkshire Music Center, and its creation in 1940 fulfilled the sustaining dream of the late Serge Koussevitsky.

The Center's appeal is international. Applications for entrance come from all parts of the world. Only the finest students are selected. Leonard Bernstein and Lukas Foss are two of its most famous alumni.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650
JUN 24 1971
New England Newsclip

Tanglewood Seeks Summer Volunteers

LENOX-Berkshire students who wish to work in musical surroundings, and who enjoy contact with the public may apply to join the Music Volunteers at Tanglewood this summer. The Boston Symphony management is introducing a program for staff assistants, under the name "Music Volunteers", comprised of teen-age students of the Berkshire area. The Tanglewood management hopes to enlist the help of these young people on a volunteer basis, supplementing the colloegage Guide Staff. Each Music Volunteer will be expected to contribute at least twenty hours each week and will assist the administration wherever needed: helping tourists, performing office duties and working in the theatres at rehearsals and concerts. In addition, some Music Volunteers will be asked to work with city children in the Days in the Arts programs; others will assist in the Music Theater Project as apprentices.

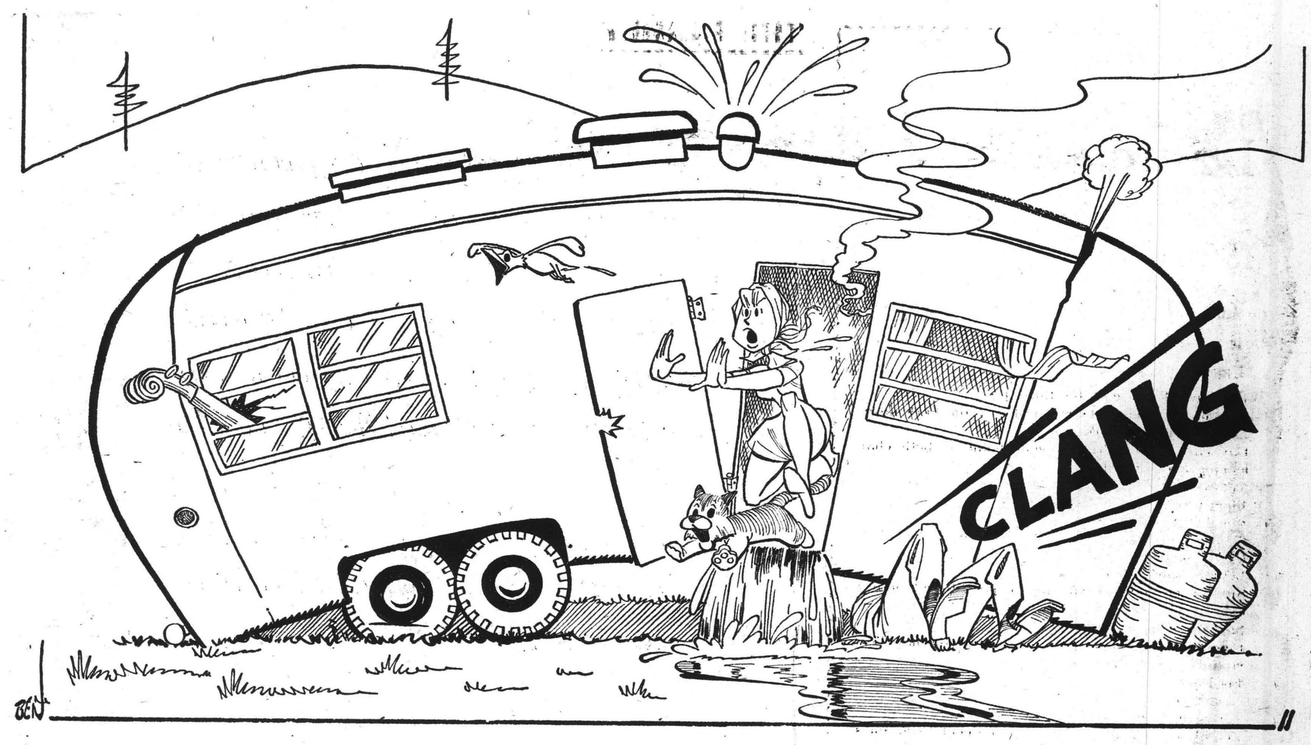
Each Music Volunteer will be given a gate pass for the summer, allowing him or her to be on the grounds at any time, for any event, free of charge, and will be invited to participate in the social life of Tanglewood. Anyone in the area who is interested in finding out more about the Music Volunteer program, or who wishes an interview, should call Beth Morgan at the Tanglewood number 637-1600 during the week of June 21 to the 27th, between 9:00 and 5:00 p.m.

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUL 18 1971 New England Newsclip

THE FAMILY

"In spite of exploding plumbing, ants, humidity and monsoon weather, music under the spreading trees, the sparkling stars is something to be looked forward to, something special, and that, after all, is what Tanglewood is."



Tanglewood: life with the three B's

Cont 1

by Helen M. Salkowski

At this time of year the thoughts of various members of the Boston Symphony turn to Tanglewood. This eight-week festival of music in the mountains is different things to different people.

To the average music-lover from either Boston, New York, or elsewhere, the scenic drive through the beautiful Berkshires, settling-in at a comfortable motel, and a gourmet dinner are all part of the prelude to the unforgettable experience of the blending of music and nature which is uniquely Tanglewood.

To the musician setting out for his "vacation" in a car filled with wife, children, dog, cat, parakeet, linens, clothing, bathing gear, music stands, string bass or tuba, charcoal grill, and a monumental mound of raincoats, the situation may be somewhat different.

Along about the end of June many of our friends bring up the subject of our annual summer "holiday" in the Berkshires, and comment on how nice it must be to have such an arrangement. They are right, of course; it is a fine, fun, and worthwhile experience. But sometimes one wonders if people really understand, or would believe, what life with the Three B's—Brahams, Beethoven and the Berkshires—can be like.

To answer some of the most-often asked questions: Those involved with the BSO either purchase a cottage or house somewhere in the area of Tanglewood, or rent a cottage, or even camp in tents at the Tanglewood campsite.

The whole family generally goes along for the six or eight weeks.

Orchestra members have five rehearsals, one open rehearsal and three concerts each week. It's not really a vacation, but a change-of-pace.

As I think of this "change-of-pace," my thoughts wander back three years to our second season at Tanglewood.

At the end of the previous summer, we purchased an 8 x 40 foot mobile home, which we moved to its present site on the bank of a pleasant creek and marsh near Tanglewood.

As we were anxious to return to our Boston home after six weeks absence, we shortened the time of installing the trailer in its new location by merely throwing all extraneous and miscellaneous objects and artifacts, such as pipes, hoses, electrical cords, fencing, wooden stairway, etc., inside the door; and giving the pipes a quick but (we thought) adequate, draining. Then, making a mental note of where we would be living the next summer, we whistled our way back home.

When the following summer arrived we wrote ahead to make arrangements to have the water and electricity turned on. What a joy this summer would be, we congratulated ourselves. By purchasing our own little abode, we had saved ourselves the chore of a special trip to the Berkshires in the spring to seek out adequate accomodations for rent at a reasonable rate (a harder task than one might imagine). Now all we had to do was pack up our few belongings and move right in.

"Packing up our few belongings" turned out to be, as anyone who has stocked up a summer cottage for the first time may know, a larger job than expected. The results, together with man, wife, and cat, completely filled one compact car. Placing our "Tanglewood or Bust" sign on the bumper, we bid adieu to Boston and sped off.

An interesting feature of the day was that it was my birthday, which we planned to celebrate in some unique way upon our arrival in Tanglewood.

After a somewhat cramped two-hour drive, with the cat in a state of panic and alternately trying to leap from the window or bury himself alive in the stack of blankets on the back seat of the car, we arrived at our summer home.

The view from the outside proved reassuring. All was obviously well, although the paint needed a little touching up.

Our plan of action was to open the door of the trailer; haul out the wooden flight of steps and set them up; remove from the inside all the hoses, pipes, etc.; give the trailer a preliminary brushing out; then unpack the car, and be fairly well set up before noon.

Funny how one can forget, or is it that one's mind changes things to suit one's wishes? Neither of us remembered putting "that much" stuff inside the trailer before we left last summer.

Threading my way through the assembled debris, I found myself pushing some irritating filmy substance away from my face. What was this—Spanish moss hanging from the ceiling of a trailer? Not exactly. The roof, it seemed, had developed a few leaks, and the seepage had turned the varnish on the ceiling into long, dangling transparent fronds which lent the spooky atmosphere of a cave to the interior of our dwelling. Nothing to get excited about, though. When we painted the exterior of the trailer, we could fix the roof and touch up the ceiling.

John, my husband and the musician of the family, suggested that he turn on the water, we wash up, and then go get something to eat.

Some time later, a disheveled, disheartened, and even dirtier John reappeared from beneath the trailer and went off to discuss the matter of no water with the man who was to have turned it on.

But he had turned it on, declared the offended man, last week, as a matter of fact.

Back to the trailer they both came. After some experimentation, we found that the man was right. He had turned on the water. However, he had somehow made a mistake in connections, and we, in our efforts, had filled up the oil burner with water.

For steam heat this arrangement might have been all right, but for drinking it presented problems! Finally we turned on the water—to find that the bathroom sink leaked, the piping for the bathtub leaked, the toilet leaked, the kitchen sink leaked. In 10 minutes we practically flooded the trailer.

It was immediately obvious that our job of draining the pipes the previous summer had not been quite as good as we had thought. Water must have remained in the piping system somewhere, frozen over the winter and burst the pipes.

At this point, John announced that, immediately following the mop-up he was taking me out for my birthday lunch.

John's very good friend, a trumpet player in the orchestra and somewhat of a gourmet, had told him of a truck stop near-by which served nice meals. "We'll go there," said John. "Gerry is very fussy, so it must be all right."

How is it that on days when things go wrong, all things go wrong? We followed Gerry's directions to the truck stop, but somehow the truck stop we found was not the one he meant. We ordered meat ball sandwiches, the best-sounding item on the grease-spattered menu. Have you ever eaten handballs on white sponge, covered with red paint, and garnished with pepper flakes? On one's birthday it is even more depressing.

All afternoon we struggled with the pipes, as the temperature continued in the high nineties. We devised somewhat of a system, based on an arrangement of goldfish bowl, old Crisco can, and assorted other containers, whereby the kitchen faucet might be used for brief periods.

As the dinner hour approached, fear of the truck stop led me to experiment with the stove. It came as no surprise at this point to find that, even though we had written to the gas company to fill the tanks, the stove was not working.

We were too dirty to attempt a restaurant, so John set off for the local grocery, whose butcher proudly displayed the sign "Barb-qued Chicken." He returned with one bar-b-qued chicken, one pound of macaroni salad, and the news that he had invited some friends over for coffee and cake to celebrate my birthday.

The manipulations that ensued to provide the birthday party were: unpack brand new coffee pot; unpack new dishes and remove the correct number of cups, saucers, cake plates from their bed of shredded paper; run to bedroom of trailer, lie down on floor, push back door open with head, reach arm under trailer and turn knob which let water into pipes, rush back to kitchen, turn on faucet, wash off cups, saucers, plates, pot, fill pot, race back to bedroom and resume position on floor, reach out and turn knob to cut off water supply, hurry back to mop up, then serve coffee, cake, and unruffled conversation.

As the shades of night fell, two exhausted people, not to mention grimy, managed to unpack the car sufficiently to get out the bedding needed for their tired bodies. The heat, the humidity, and the mattress all conspired to make the experience comparable to reclining in a damp marshmallow. But, to the croaking tune of the frogs in the creek, sleep came fast.

Morning brought the first rehearsal of the summer season, and John drove off, promising to find a plumber on his way home. I devoted myself to the task of washing dishes and the cabinets in which to put them.

John arrived home with the news that there wasn't a plumber to be had for miles around, and that a trip to the gas company was in order if we were ever to be able to cook. This expedition took the whole afternoon, followed by another bar-b-qued chicken and another pound of macaroni salad, then an evening ankle-deep in water.

"So far," I thought to myself but refrained from commenting to my spouse, "this owning your own summer home leaves a lot to be desired."

The next morning as the head of the family was eating his bowl of sugar-coated crisps and compiling a list for the hardware store (the first of several hundred dollars worth of such lists), he gave the place mat a swat, then another, then finally slapped himself on the side of the head.

"Helen," he said in an unusually calm voice, "how can I have an ant in my ear?"

I said nothing, but when he left for rehearsal, peered into the depths of the cereal box. The local ant population had moved in.

Some voice from within led me to open the cabinets containing the just-washed dishes. There, walking all over the crockery, in pairs and companionable groups, were throngs of tiny ants!

Since crying would merely have added to the general dampness of the scene, there was nothing to do but shut the cabinet door, hike to the hardware store for ant traps and sprays, hike home, empty cabinets, employ the insect repellents, and rewash everything—just in time to serve lunch to the starving bass player driving up in a car still half-packed with linens and clothing, the other half containing at least 10 miles of copper piping from the hardware store.

That afternoon, and the next five or six, were spent standing in the middle of the surrounding field in the broiling sun, uncoiling yard after yard of copper tubing.

Day after day the two-man team toiled on in this fashion. When we had finished all but approximately the last three feet of piping, a plumber finally did arrive on the scene, although at this point we really were more in need of a psychiatrist.

The gas company did deliver two tanks of gas in time to prevent our becoming victims of bar-b-que syndrome.

The ants, however, became a permanent feature of our home, for that summer.

The fact that the washing machine required $37 worth of repairs in order to operate was, as I stood up to my knees in soapy waves, no real surprise.

The unusual heat finally subsided into an August in which night time temperatures sank into the low thirties, and the purchase of an electric heater became an absolute necessity.

The outside of the trailer never did get painted that summer. It waited, peeling the more, until the next year.

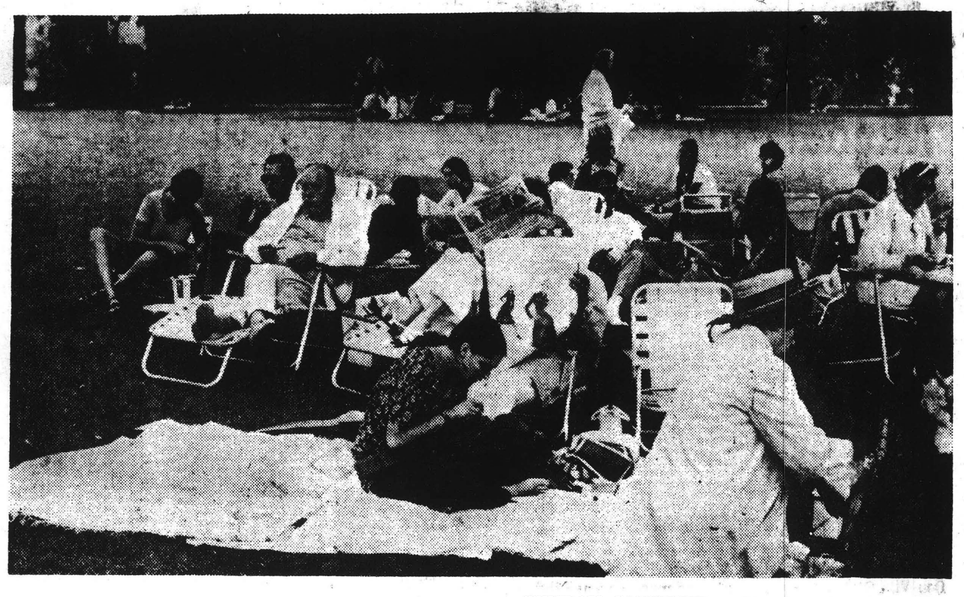
And the ceiling inside never did receive that coat of varnish, although the floating fronds have long since vanished.

Now another Tanglewood season is upon us, bringing not only memories of summers past but anticipation for the summers coming. In spite of exploding plumbing, ants, humidity and monsoon weather, music under the spreading trees and sparkling stars is something to be looked forward to, something special, and that, after all, is what Tanglewood is.

8

Bring Your Picnic Basket And Relax on the Spacious Lawn

Tanglewood Is More Than Music



SUNDAY CATCH-UP — People come as much to catch-up on reading, snack, or sew hems as to hear good music.

Special to The News

LENOX — Visitors, and there are hundreds who come here on foot and by automobile each summer, say there's no place like Tanglewood, one of the most picturesque and musically oriented spots in the world.

With the Boston Symphony Orchestra in residence, presenting concerts Friday nights at 9 p.m., Saturdays at 8:30 p.m., and Sunday afternoons at 2:30 p.m., visitors come for miles to picnic on the spacious green lawn which surrounds the shed and stage..

Picnic baskets, blankets, beach chairs and umbrellas are all part of the scene for eight weeks each year as lovers of Brahms, Beethoven or the moderns, arrive prepared for an unbeatable atmosphere of good music, food and total relaxation—and all for $3.. That's for a "seat" on the spacious lawns — and be sure to pack a blanket or two with your picnic basket.

If you choose to skip the tan, preferring instead a better view of the guest conductors and soloists, it can be arranged for seating in the shed at fixed prices anywhere from $3.50 to $8.50

Creative artists such as Leonard Bernstein are among the alumni of the neighboring internationally famous Berkshire Music Center, established by the late Serge Koussevitsky in 1940.

Scores of young musicians, carefully selected on the basis of their potential, meet here each summer to study and train for professional careers with experts in their fields as instructors. During the week, the public is treated to performances by these aspiring musicians.

The visitor at Tanglewood has the option of confining his visit to this magnificent spot, with its leisurely approach to good living, or to move on to other neighboring historic areas.

History buffs can visit the famed Nathaniel Hawthorne cottage, a replica of the "Little Red House" where Hawthorne lived from 1850-51, adjacent to Tanglewood. It is open without charge.

It was here that Hawthorne wrote the "Wonder Book" and sketched "The House of the Seven Gables'' and "Tanglewood Tales."

If you take the Massachusetts Turnpike—and why not? it's all only two hours away—get off at Lenox or Stockbridge, the last two exits.

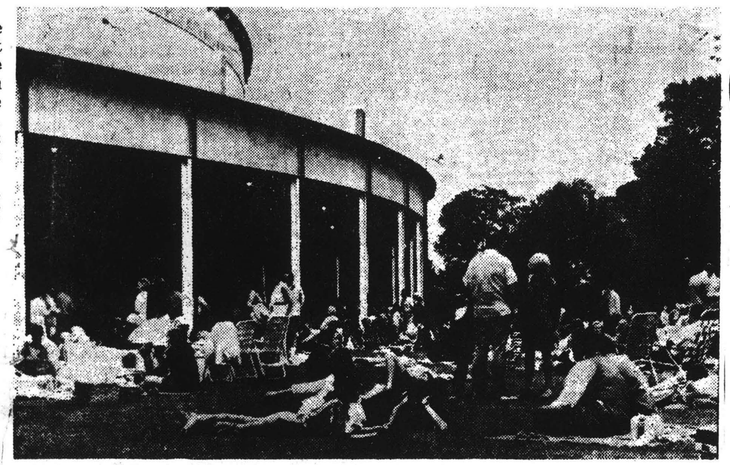
Jacob's Pillow Dance Festival is another popular spot. It is situated in the summer and ski resort town of Lee.

Performances are given nearly every night at 8:40. Price of tickets is $4.50 and $5, with $2 charged for the special Sunday programs at 8:30 p.m.

Open until Oct. 15 are the restored buildings and exhibit of the Shaker culture at the Hancock Shaker Village, north on Route 20 in Pittsfield. The Village is open from 9:30 a.m. to 5 p.m. and admission is $1.50 for adults and 50 cents for children.

The admission to "Chesterwood," the studio of Daniel Chester French, the man who sculpted the famous Minute Man statue in Concord and Lincoln seated in the Washington, D.C. Memorial is $1 for adults and 25 cents for children.

Located a few miles south of Lenox, at Stockbridge, the studio, gallery, gardens and nature trail are open weekends from 10 a.m. to 5 p.m.



MUSIC AND SUNSHINE — Listener studies program under shade of umbrella.

COMPOSER CHUCK ISRAELS AND HIS DAUGHTER, SARAH . . . enjoying a casual afternoon after a concert at Tanglewood.

NEWS
FRAMINGHAM, MASS.
S. 24,000

JUL 25 1971

New England Newsclip

GLOBE
BOSTON, MASS.
D. 261,042
JUN 16 1971
New England Newsclip

A Look at the Berkshires

For summer visitors to the Berkshires, a varied and interesting program awaits.

At Williamstown, the Clark Art Institute offers an exhibit of lithographs with the theme, "Springtime in Paris." The lithographs are large and in color. Artists were Bonnard, Denis, Roussel and Duillard, and the period is the 1890s. The exhibit will remain all summer. Also new this year are a display of woodcuts by Homer which he made for magazines in the 1860s and 1870s. Most of them appeared in Harper's, and the exhibit is in the institute lounge.

Ted Shawn and John Christian, directors of Jacob's Pillow Dance Festival, will open this year's 39th anniversary June 24 with the Northeast Regional Ballet Festival, with guests stars Marina Eglevsky and Salvatore Aiello. There will be four performances June 24, 25 and 26. In all, the festival will run 10 weeks through August 28.

For the second week, June 29 through July 6, Edward Villella will dance, and the Cincinnati Ballet Company will perform. The third and fourth weeks, Norman Walker and his company will dance, sharing the programs with Tania Karina, Miljenko Banovic and Sahomi Tachibana. Luis Rivera and company are slated July 20 through 24, and the following week the Minnesota Dance Theatre and Claude Kipnis Mime Theatre will share the program. The Boston Ballet will dance the two weeks of Aug. 3-8 and August 10-14. Lar Lubovitch and company and Ritha Devi play the ninth week and season closes with the Jacob's Pillow Dancers in a new work by Mr. Walker.

The Berkshire Museum in Pittsfield presents paintings by Eric Sloane June 5 to 30, an artist who specializes in painting old barns and tools, and has authored and illustrated a number of excellent books. In July the Museum will show works by Arthur Bety who is especially famous for the many unusual covers he has painted for the New Yorker magazine. Emily Rose's Pottery also will be displayed, as well as photographs by Daniel Farber of Worcester, Mass. And in August an exhibit of paintings by Mrs. Thomas B. Blodgett of New York City will be shown.

The Little Cinema at the museum opens June 23 for the 23rd season, with programs nightly through early September, and matinees Wednesdays through August. Shown at the Little Cinema will be the more unusual foreign and American movies, but none that are X rated. Junior Movie Club programs are for boys and girls 6 to 14 years old. Carefully selected color feature films are shown Thursdays at 10 a.m. and 2 p.m. Attendance is free to Museum members.

New this season in Savoy is the Shady Pines campground and picnic area, open from May 1 to Oct. 31. An enclosed swimming pool has been built, and there are 150 campsites. Each site has electricity, picnic tables and fireplace with free wood. There are 45 wooded and 20 open acres, children's playground, hiking, nature walks and a store.

Biggest tourist attraction in the Berkshires, the Music Festival at Tanglewood, opens Friday, July 2 at 8 p.m. with a concert conducted by artistic director Seiji Ozawa. The two other concerts of the opening weekend will be conducted by him and associate conductor Michael Tilson Thomas. William Steinberg, music director of the Boston Symphony Orchestra will conduct four concerts during the summer, July 16, 17, 23 and 24. Other concerts will be presented each weekend; Friday and Saturday evenings at 8 and 8:30 p.m. respectively, and Sundays at 2.30 p.m. through Aug. 22. For the first time in its history, Tanglewood will switch places with another orchestra, exchanging concerts with the Philadelphia Orchestra which appears during August at the Saratoga, New York Performing Arts Center. Saturday evening, Aug. 7, the Boston Symphony will play at Saratoga, and the Philadelphia orchestra comes to Tanglewood. As customarily, there will be a 7 p.m. prelude every Friday.

BERKSHIRES, Page 12

Shakers open 10th season

★ BERKSHIRES
Continued from Page 10

From June 1 through Oct. 15, the Hancock Shaker Community just west of Pittsfield will be open for its 10th season. This is a collection of restored Shaker buildings housing a rare collection of Shaker furnishings, tools and other objects. And for the eighth season, the popular public Shaker Kitchen Festival will be conducted the week of Aug. 2 through 5, preceded Aug. 1 with a World's Peoples dinner at noon.

In Northern Berkshire, the Williamstown Summer Theatre opens its doors for the 17th season on July 1, and will present eight weeks of entertainment. Performances are given in the air-conditioned Adams Memorial Theatre on the Williams College campus, and will include classical and modern plays, and one musical show. Heading it for many years is Nikos Psacharopolous, and this year Peter Hunt will return as director after winning a Tony award for his direction of the New York hit, "1776."

New this season is the Lenox Arts Center on the grounds of Music Inn, which will offer a unique program combining folk guitar concerts by leading popular folk artists, four productions of new plays, film and guitar workshops, poetry and chamber music presentations, and an ecology conference. The season runs from July 1 through Labor Day, and the new directors are New York producer Lyn Austin and Oliver Smith.

GLENS FALLS, N. Y.
POST STAR
D. 18,500
FEB 22 1971

Exchange Concerts Planned At Performing Arts Center

Another first for Saratoga Performing Arts Center has been announced for this summer when the Philadelphia Orchestra and the Boston Symphony Orchestra offer exchange concerts.

On Saturday, Aug. 7, the Philadelphia Orchestra with Eugene Ormandy, conductor, will leave its summer home at SPAC to journey to Tanglewood, Lenox, Mass., for a concert.

The same night, the Boston Symphony with William Steinberg, conductor, comes to SPAC for its first concert. This marks the first time these famed orchestras will participate in a major summer festival exchange and plans have been underway for nearly a year on the project. SPAC officials indicated it is hoped this will become an annual concert exchange.

Philadelphia Orchestra has been at SPAC since 1966 and the Boston Symphony at Tanglewood since 1937.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000
FEB 20 1971

Boston-SPAC switch slated

The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each traveling to the other's customary summer home for a single performance.

The Boston Symphony plays at the Saratoga Performing Arts Center while the Philadelphia Orchestra plays at Tanglewood, Lenox, Mass., Saturday, Aug. 7. Each orchestra will be conducted by its respective music director, William Steinberg, Boston, and Eugene Ormandy, Philadelphia.

Although both orchestras have played during the summer in concert halls other than their own, this is the first time that two major summer festivals have exchanged concerts. Saratoga Springs has been the Philadelphia Orchestra's summer home since 1966. Tanglewood has been the scene of the Boston Symphony's Berkshire Festival since 1937.

Commenting on the announced exchange, which has been under discussion for over a year, William Steinberg said, "I am delighted that plans have come to fruition and that, in a spirit of good neighborliness, Maestro Ormandy and I can go visiting with our orchestras. The marvelous Philadelphia Orchestra will have a triumph at Tanglewood, I know, and am sure the Boston Symphony will enjoy no less success at Saratoga Springs."

Eugene Ormandy commented, "This exchange of concerts between our two festivals and orchestras is a source of special satisfaction to me personally. I am a long-term admirer of both the Boston Symphony and the Berkshire Music Festival. In a very real sense Tanglewood blazed the trail for our own Saratoga Festival. William Steinberg and Seiji Ozawa are wonderful colleagues of mine as well as favorite guest conductors of the Philadelphia Orchestra. I hope the exchange of performances we shall institute in 1971 may prove to be a permanent event and a permanent symbol of the friendly ties that binds us."

The Boston Symphony and Philadelphia Orchestra programs for their August 7 concerts will be announced shortly.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
FEB 22 1971

Saratoga, Tanglewood To Switch Orchestras

An orchestral exchange program has been initiated for this summer between the Saratoga Performing Arts Center and the Tanglewood Festival in Lenox, Mass. The two musical centers will exchange their resident orchestras for single performances on Aug. 7.

Eugene Ormandy and the Philadelphia Orchestra, summer residents at SPAC since 1966, will travel to Tanglewood, and the Boston Symphony will take a night off from its Berkshire Festival at Tanglewood to give a single concert at SPAC.

The Boston Symphony will be conducted at SPAC by its musical director William Steinberg. Each orchestra has ventured to other concert halls during their summer seasons, but this will mark the first time two major festivals have agreed to exchange concerts.

Steinberg said he was "delighted" that the exchange could be arranged. "The marvelous Philadelphia Orchestra will have a triumph at Tanglewood and I am sure the Boston Symphony will enjoy no less a success at Saratoga."

Stating that the concert exchange gave him "special satisfaction," Ormandy concurred that the symphonies would each succeed on the other's home ground.

He commended Steinberg as a colleague and favorite guest conductor of the Philadelphia, and noted that Tanglewood, had, "blazed a trail," for the Saratoga Festival.

"I hope the exchange may prove to be a permanent event," he added. Neither orchestra has as yet announced their programs for the exchange appearances.

SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950
FEB 24 1971
New England Newsclip

Symphonies to Switch Sites

The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange summer concert platforms on Saturday evening, Aug. 7.

The Boston symphony will give up a date at Tanglewood in Lenox, Mass., where it has been performing since 1937, to present a concert at the Saratoga Springs, N.Y., Art Center, the summer home of the Philadelphia orchestra since 1966. The Philadelphia orchestra will entertain at Tanglewood.

The regular conductors, William Steinberg of Boston and Eugene Ormandy of Philadelphia, will direct at the unique exchanges.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
FEB 24 1971
New England Newsclip

Philadelphia Orchestra To Play At Tanglewood

The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each traveling to the others customary summer home for a single performance.

On the evening of Aug. 7, the Boston Symphony plays at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., while the Philadelphia Orchestra plays at Tanglewood in Lenox. Each orchestra will be conducted by its respective music director, William Steinberg, Boston, and Eugene Ormandy, Philadelphia.

Although both orchestras have played during the summer in concert halls other than their own, this is the first time that two major summer festivals have exchanged concerts.

Saratoga has been the Philadelphia Orchestra's summer home since 1966. Tanglewood has been the scene of the Boston Symphony's Berkshire Festival since 1937.

Commenting on the announced exchange, which has been under discussion for over a year, William Steinberg said "I am delighted that plans have come to fruition and that, in a spirit of good neighborliness, Maestro Ormandy and I can go visiting with our orchestras. The marvelous Philadelphia Orchestra will have a triumph at Tanglewood, I know, and am sure the Boston Symphony will enjoy no less success at Saratoga."

Eugene Ormandy commented, "This exchange of concerts between our two festivals and Orchestras is a source of special satisfaction to me personally. I am a long-term admirer of both the Boston Symphony and the Berkshire Music Festival. In a very real sense Tanglewood blazed the trail for our own Saratoga Festival.

William Steinberg and Seiji Ozawa are wonderful colleagues of mine as well as favorite guest conductors of the Philadelphia Orchestra. I hope the exchange of performances we shall institute in 1971 may prove to be a permanent event and a permanent symbol of the friendly ties that bind us."

The Boston Symphony and Philadelphia Orchestra programs for their August Seven concerts will be announced shortly.

10

Masterworks Chorale to perform at Cambridge

By ALFRED BURKE

Sun Music Critic

Music

LOWELL — On Sunday evening, March 7, at 8 p.m., Sanders Theater in Cambridge will be the setting for a concert by the Masterworks Chorale of Lexington.

The program titled "In Celebration of Sonority", will be devoted to the various approaches to the exploitation of sheer sound excitement in choral music. Directing will be Allen Lannon. The conductor who is a professor of music at Boston University, has selected a program representing several periods of creative writing.

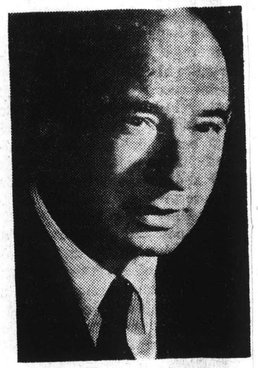
Polychoral music of Gabrieli and Schutz will be one phase. There will be the 19th century creations of Tehaikowski and Gretohaninoff; the German choral music of Brahms and Bruckner, and from the 20th century, compositions by Milhaud and William Schuman.

This excellent musical organization numbers 140 trained singers. Some of the members are professional singers. Among the members who are students of the vocal art are scientists, physicians and salesman.

The organization was formed in 1940. One of the established policies is the one concerned with auditions. Each member is required to reaudition periodically.

Members come from several communities and there are also members from neighboring states. The present name was adopted in 1969 to reflect the widespread community area covered.

THE ORCHESTRAS representing Boston and Philadelphia are going visiting this summer. What will actually happen is that the Boston Symphony will give a single concert at the Saratoga Performing Arts Center, and the Philadelphia will present a program at Tanglewood.



WILLIAM STEINBERG
... Boston Symphony director

Comment on the exchange, Boston director, William Steinberg said: "I am delighted that plans have come to fruition and that, in a spirit of good neighborliness, Maestro Ormandy and I can go visiting with our orchestras. The marvelous Philadelphia Orchestra will have a triumph at Tanglewood, I know, and am sure the Boston Symphony will enjoy no less success at Saratoga."

Eugene Ormandy commented "this exchange of concerts between our two festivals and Orchestras is a source of special satisfaction to me personally. I am a longterm admirer of both the Boston Symphony and the Berkshire Music Festival. In a real sense Tanglewood blazed the trail for our Saratoga Festival. William Steinberg and Seiji Ozawa are wonderful colleagues of mine as well as favorite guest conductors of the Philadelphia Orchestra. I hope the exchange of performances we shall institute in 1971 may prove to be a permanent event and a permanent symbol of the friendly ties that bind us."

It was also announced that the Boston Symphony and Philadelphia Orchestra programs for their August 7 concerts will be announced shortly.

THE Metropolitan Opera's Opera's spring season in Boston which opens on Monday evening, April 19, with a performance of Verdi's "Aida" promises one of the best seasons in years. From a local viewpoint, the highlight is slated for the Saturday evening performance of Mozart's "Don Giovanni" with Rosalind Elias cast as Zelina. The Mozart score is regarded in music history records as the greatest opera ever written. This will climax the brief stay by the world famous opera organization, and will be well in keeping with the factor of Verdi's masterpiece being listed for the opener. Great names will dot both casts. In the "Aida" Franco Corelli" will sing Rhadames and in the "Don" Cesare Seipe will be top name. What else can opera fans expect?

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 25 1971 New England Newsclip

BSO, Philadelphia Exchange Concerts

THE BOSTON SYMPHONY Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each traveling to the other's customary summer home for a single performance. On Saturday evening, Aug. 7, the Boston Symphony plays at the Saratoga Performing Arts Center, Saratoga Springs, New York, while the Philadelphia Orchestra plays at Tanglewood, Lenox. Each orchestra will be conducted by its respective Music Director, William Steinberg, Boston and Eugene Ormandy, Philadelphia.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY 3,050

FEB 25 1971 New England Newsclip

Boston Symphony And Philadelphia Orchestra To Exchange Concerts

LENOX—The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each travelling to the other's customary summer home for a single performance. On Saturday evening, Aug. 7, the Boston Symphony plays at the Saratoga Performing Arts Center, Saratoga Springs, while the Philadelphia Orchestra plays at Tanglewood. Each orchestra will be conducted by its respective music director, William Steinberg, Boston, and Eugene Ormandy, Philadelphia.

Although both orchestras have played during the summer in concert halls other than their own, this is the first time that two major summer festivals have exchanged concerts. Saratoga has been the Philadelphia Orchestra's summer home since 1966. Tanglewood has been the scene of the Boston Symphony's Berkshire Festival since 1937.

HERALD
NEW BRITAIN, CONN.
(E) 33,518

FEB 25 1971 New England Newsc

Out of town

The Boston Symphony Orchestra and the Philadelphia Orchestra will play exchange concerts this summer. On Saturday evening, Aug. 7, each orchestra will travel to the other's customary summer home. The Boston Symphony will play that night at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., and the Philadelphia Orchestra will play at Tanglewood, Lenox, Mass.

* * *

The Jacob's Pillow Dance Festival, Inc., Lee. Mass., has announced its 1971 summer schedule. There will be a six week and a nine week course, both beginning on June 28. The resident student body is limited to 70 students, who in addition to classes, attend one performance of every festival program, dress rehearsals and lectures by authorities in various areas of dance.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575

FEB 28 1971 New England Newsclip

TIME
GREENWICH, CONN.
(E) 11,791

FEB 25 1971 New Englan Newscl

Noted Symphony Orchestras To Exchange Dates

The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each travelling to the other's customary summer home for a single performance.

On Saturday evening, Aug. 7, the Boston Symphony plays at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., while the Philadelphia Orchestra plays at Tanglewood, Lenox, Mass. Each orchestra will be conducted by its respective music director, William Steinberg, Boston and Eugene Ormandy, Philadelphia.

Although both orchestras have played during the summer in concert halls other than their own, this is the first time that two major summer festivals have exchanged concerts. Saratoga has been the Philadelphia Orchestra's summer home since 1966.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

FEB 25 1971 New England Newsclip

Concert Exchange Planned

SARATOGA SPRINGS, N.Y. and LENOX, MASS. — The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange concerts this summer, each traveling to the other's customary summer home for a single performance.

On Saturday evening, Aug. 7, the Boston Symphony plays at the Saratoga Performing Arts Center, Saratoga Springs while the Philadelphia Orchestra plays at Tanglewood, Lenox. Each orchestra will be conducted by its respective music director, William Steinberg, Boston, and Eugene Ormandy, Philadephia.

Although both orchestras have played during the summer in concert halls other than their own, this is the first time that two major summer festivals have exchanged concerts. Saratoga has been the Philadelphia Orchestra's summer home since 1966. Tanglewood has been the scene of the Boston Symphony's Berkshire Festival since 1937.

SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950

FEB 24 1971 New England Newsclip

Symphonies to Switch Sites

The Boston Symphony Orchestra and the Philadelphia Orchestra will exchange summer concert platforms on Saturday evening, Aug. 7.

The Boston symphony will give up a date at Tanglewood in Lenox, Mass., where it has been performing since 1937, to present a concert at the Saratoga Springs, N.Y., Art Center, the summer home of the Philadelphia orchestra since 1966. The Philadelphia orchestra will entertain at Tanglewood.

The regular conductors, William Steinberg of Boston and Eugene Ormandy of Philadelphia, will direct at the unique exchanges.

UNION
SPRINGFIELD, MASS.
(M) 77,427
DEC 18 1970
New England Newsclip

Hub Symphony Brings Out Newsletter

BOSTON — A new publication is being issued from the press office of the Boston Symphony Orchestra. It carries the logotype "Tanglewood News."

The first issue is four pages on 8½ - by - 11 paper and carries 12 pictures and 13 short articles.

Major announcement is that Seiji Ozawa and Gunther Schuller will again be artistic directors and Leonard Bernstein adviser.

Seiji Ozawa and Michael Tilson Thomas will conduct. Leonard Bernstein may conduct a concert at the time of Koussevitzky's birthday. William Steinberg will again conduct two weekends of Beethoven.

Subjects covered include the Council of Tanglewood Friends, the orchestra's trustees, notes on the winter concert season in Boston, the orchestra's new recording contract with Deutsche Grammophon, identification of nine new orchestra members, notes on the Pops and Arthur Fiedler, radio broadcasts of BSO concerts and the 5066 new seats installed in Tanglewood's Shed last spring.

Those interested in receiving copies of the newsletter may write to the Friends, Symphony Hall, Boston 02115.

NEWS
WILLIAMSTOWN, MASS.
W 2,200
MAY 27 1971
New England Newsclip

Tickets on Sale For Tanglewood

Tickets for the 1971 Berkshire Festival Concerts at Tanglewood, Lenox, by the Boston Symphony Orchestra are on sale at the Festival ticket office, Symphony Hall, Boston. Also available is the current season brochure listing conductors, soloists and complete programs for the summer. the brochure also is available at the Main Gate at Tanglewood, the Berkshire Conference office, 107 South St., Pittsfield, and at motels, hotels and restaurants throughout Berkshire County.

Among the season's highlights will be a special performance of Beethoven's "Missa Solemnis" conducted by Leonard Bernstein in memory of the late conductor Serge Koussevitsky, and Arthur Fielder conducting the Boston Pops. The Tanglewood box office opens June 14.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
MAY 12 1971
New England Newsclip

Tanglewood tickets now on sale

Tickets for the 1971 Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood are now on sale at the Festival ticket office at Symphony Hall in Boston. Also available is the 1971 Tanglewood brochure listing conductors, soloists and complete programs by the orchestra for the summer.

The Tanglewood brochure is available at the Main Gate at Tanglewood, the Berkshire Hills Conference at 107 South St., Pittsfield, and at motels, hotels and restaurants in the Berkshire area. The brochure lists complete programs by the Boston Symphony for the summer, plus many of the special events such as Arthur Fiedler conducting the Boston Pops at Tanglewood, the special performance of Beethoven's "Missa Solemnis" conducted by Leonard Bernstein in memory of Serge Koussevitzky, and the exchange concert between the Boston Symphony and the Philadelphia Orchestra. The brochure contains a mail order form for ordering tickets in advance from the Festival Ticket Office at Symphony Hall in Boston. The Tanglewood box office will open June 14.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
MAY 12 1971
Buffalo

Tanglewood is accepting orders for tickets for the season—write to Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, for a brochure.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112
JUN 27 1971
Buffalo

Tanglewood Provides Bus Excursion Service

LENOX, Mass. — Sponsored this year for the first time by the Tanglewood management will be bus excursion service for people without cars. Vehicles will leave from Boston, Worcester, Natick and Springfield, scheduled to arrive at Tanglewood one hour before all concerts, both matinee and evening, and starting the return trip 30 minutes after the concert closes.

Also Tanglewood will extend its traditional eight-week season by presenting a ninth week program Aug. 30 and 31 with Arthur Fiedler and the Boston Pops Festival Orchestra.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 24 1971
New England Newsclip

Tanglewood Posts New Bus Service

Tanglewood is scheduling a new bus excursion service that will provide people with round-trip transportation to the Berkshire Music Festival concerts from terminals in Boston, Worcester, Natick and Springfield. Buses will arrive at Tanglewood one hour before all concerts, both matinee and evening, and will start the return trip 30 minutes after the concerts.

The Miami Herald
MIAMI, FLA.
D. 352,009 SUN. 443,090
AUG 1 1971
Buffalo

Paying Up in Acorns

ALAN PRINCE

Lafayette, Louisiana, is headquarters of the **Live Oak Society.** Organized for the preservation of live oaks in the Bayou State, its membership is restricted to trees a century old or older and, says the Louisiana Tourist Commission, annual dues of 25 acrons per member are collected . . . There are some amusing and informative travel chapters in the newly published **"Doesn't Everybody?"** Written by Roselyn Yoder of Fort Lauderdale and published by Hanson Publications of New York City, the soft-cover book ($1.95) deals with etiquette here and abroad . . . Most popular alcoholic beverage on both foreign-based and domestic airlines is **Scotch whisky,** which leads more than 2 to 1 over second-place bourbon . . . The **Tanglewood Music Festival** in Massachusetts is offering bus service for persons who do not want to drive their cars to the concerts. Vehicles leave from Boston, Worcester, Natick and Springfield, arriving at Tanglewood one hour before the matinee and evening concerts and beginning the return trip one-hour after the final note . . . **Conduct-A-Child,** 2279 Younge St., Toronto, Canada, arranges sightseeing tours, entertainment and baby-sitting for children of tourists there.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUN 25 1971
Buffalo

Tanglewood Concerts on WAMC Radio

For the sixth consecutive year WAMC, the FM radio station at Albany Medical College, will present live broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass.

The opening concert of July 2 will be conducted by Seiji Ozawa and will feature a performance of Bach's "Magnificat."

Concerts will be aired at 9 p.m. Fridays, 8:30 p.m. Saturdays and 2:30 p.m. Sundays.

WAMC is located at 90.3 on the FM dial.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 3 1971
New England Newsclip

FM station to air Lenox concerts

ALBANY, N.Y. —. For the sixth consecutive year, WAMC, the FM station of the Albany Medical College, will carry "live" broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass.

The 1971 season concludes on Sunday, August 22. Concerts will be aired at 9 p.m. on Fridays, Saturdays at 8.30 p.m., and Sundays at 2.30 p.m.

The opening concert on July 2 was conducted by Seiji Ozawa, and featured a performance of Bach's Magnificat. Mr. Ozawa and Gunther Schuller are serving as artistic advisers to Tanglewood; Leonard Bernstein is adviser, and William Steinberg is music director of the Boston Symphony Orchestra.

Founded in 1934, the Berkshire Music Festival at Tanglewood is the nation's oldest major music festival.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUN 25 1971
Buffalo

Tanglewood Concerts on WAMC Radio

For the sixth consecutive year WAMC, the FM radio station at Albany Medical College, will present live broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass.

The opening concert of July 2 will be conducted by Seiji Ozawa and will feature a performance of Bach's "Magnificat."

Concerts will be aired at 9 p.m. Fridays, 8:30 p.m. Saturdays and 2:30 p.m. Sundays.

WAMC is located at 90.3 on the FM dial.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 29 1971
New England Newsclip

Radio To Broadcast Tanglewood Concerts

WAMC (90.3 mc), the FM station of the Albany Medical College, will give live coverage to the Boston Symphony Tanglewood concerts. This is the sixth season the station has been broadcasting the concerts, which are aired Friday at 9, Saturday at 8:30 and Sunday at 2:30 p.m.

The Knickerbocker News
ALBANY, N. Y.
D. 56,628
JUN 30 1971
Buffalo

THE AISLE SEAT

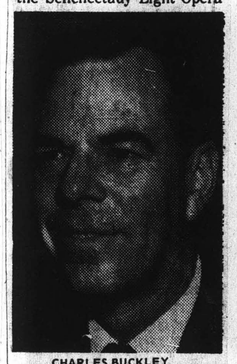
By BERNIE DECKER

The music was constant and consistent at the Glorious Greek's Sunday night. Sam Huban's Cissy's Route 9, Clifton Park, had few silent monents as musician after musican contributed to an outstanding evening of jazz. When the scheduled players were not at it, someone from the audience would step up and blow.

A very enjoyable evening for all.

Sam has another planned for this Sunday, beginning about 7:30. It will be Dixieland, with the Riverboat Jazz Band celebrating the Fourth.

THE TRI-CITY Council on Community Theater has chosen its officers for the 1971-72 season. Gioia Ottaviano of the Schenectady Light Opera



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VIRGINIA BOWERS has been reelected for a second two-year term as president of the Capitol Hill Choral Society. Other officers elected are: Rogers Finch, vice president; Carolyn Bourgeois, secretary; Moir Rennie, treasurer; Gerald Toomey, financial secretary; Ann Dobler, concert secretary, and Albert Houk, librarian.

FOR THE SIXTH consecutive year, WAMC, the FM station of Albany Medical College, will carry live broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass. The season will begin Friday night at 9. Saturday night concerts begin at 8:30 and Sunday afternoon ones at 2:30 p.m.

JACOB'S PILLOW, Becket, Mass., will hold an open house Sunday from 2 to 5 p.m. For the first time in the famous dance festival's history, gates will be open beyond the Ted Shawn Theater area for the general public.

UNION
SPRINGFIELD, MASS.
DE 1 8 1970

Hub Symphony Brings Out Newsletter

BOSTON — A new publication is being issued from the press office of the Boston Symphony Orchestra. It carries the logotype "Tanglewood News."

The first issue is four pages on 8½ - by - 11 paper and carries 12 pictures and 13 short articles.

Major announcement is that Seiji Ozawa and Gunther Schuller will again be artistic directors and Leonard Bernstein adviser.

Seiji Ozawa and Michael Tilson Thomas will conduct. Leonard Bernstein may conduct a concert at the time of Koussevitzky's birthday. William Steinberg will again conduct two weekends of Beethoven.

Subjects covered include the Council of Tanglewood Friends, the orchestra's trustees, notes on the winter concert season in Boston, the orchestra's new recording contract with Deutsche Grammophon, identification of nine new orchestra members, notes on the Pops and Arthur Fiedler, radio broadcasts of BSO concerts and the 5066 new seats installed in Tanglewood's Shed last spring.

Those interested in receiving copies of the newsletter may write to the Friends, Symphony Hall, Boston 02115.

NEWS
WILLIAMSTOWN, MASS.
MAY 27 1971
New England Newsclip

Tickets on Sale For Tanglewood

Tickets for the 1971 Berkshire Festival Concerts at Tanglewood, Lenox, by the Boston Symphony Orchestra are on sale at the Festival ticket office, Symphony Hall, Boston. Also available is the current season brochure listing conductors, soloists and complete programs for the summer. the brochure also is available at the Main Gate at Tanglewood, the Berkshire Conference office, 107 South St., Pittsfield, and at motels, hotels and restaurants throughout Berkshire County.

Among the season's highlights will be a special performance of Beethoven's "Missa Solemnis" conducted by Leonard Bernstein in memory of the late conductor Serge Koussevitsky, and Arthur Fielder conducting the Boston Pops. The Tanglewood box office opens June 14.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
MAY 12 1971
New England Newsclip

Tanglewood tickets now on sale

Tickets for the 1971 Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood are now on sale at the Festival ticket office at Symphony Hall in Boston. Also available is the 1971 Tanglewood brochure listing conductors, soloists and complete programs by the orchestra for the summer.

The Tanglewood brochure is available at the Main Gate at Tanglewood, the Berkshire Hills Conference at 107 South St., Pittsfield, and at motels, hotels and restaurants in the Berkshire area. The brochure lists complete programs by the Boston Symphony for the summer, plus many of the special events such as Arthur Fiedler conducting the Boston Pops at Tanglewood, the special performance of Beethoven's "Missa Solemnis" conducted by Leonard Bernstein in memory of Serge Koussevitzky, and the exchange concert between the Boston Symphony and the Philadelphia Orchestra. The brochure contains a mail order form for ordering tickets in advance from the Festival Ticket Office at Symphony Hall in Boston. The Tanglewood box office will open June 14.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
MAY 12 1971

Tanglewood is accepting orders for tickets for the season—write to Festival Ticket Office, Symphony Hall, Boston, Mass. 02115, for a brochure.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112
JUN 27 1971

Tanglewood Provides Bus Excursion Service

LENOX, Mass. — Sponsored this year for the first time by the Tanglewood management will be bus excursion service for people without cars. Vehicles will leave from Boston, Worcester, Natick and Springfield, scheduled to arrive at Tanglewood one hour before all concerts, both matinee and evening, and starting the return trip 30 minutes after the concert closes.

Also Tanglewood will extend its traditional eight-week season by presenting a ninth week program Aug. 30 and 31 with Arthur Fiedler and the Boston Pops Festival Orchestra.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 24 1971
New England Newsclip

Tanglewood Posts New Bus Service

Tanglewood is scheduling a new bus excursion service that will provide people with round-trip transportation to the Berkshire Music Festival concerts from terminals in Boston, Worcester, Natick and Springfield. Buses will arrive at Tanglewood one hour before all concerts, both matinee and evening, and will start the return trip 30 minutes after the concerts.

The Miami Herald
MIAMI, FLA.
D. 352,009 SUN. 443,090
AUG 1 1971

Paying Up in Acorns

Lafayette, Louisiana, is headquarters of the **Live Oak Society.** Organized for the preservation of live oaks in the Bayou State, its membership is restricted to trees a century old or older and, says the Louisiana Tourist Commission, annual dues of 25 acrons per member are collected . . . There are some amusing and informative travel chapters in the newly published **"Doesn't Everybody?"** Written by Roselyn Yoder of Fort Lauderdale and published by Hanson Publications of New York City, the soft-cover book ($1.95) deals with etiquette here and abroad . . . Most popular alcoholic beverage on both foreign-based and domestic airlines is **Scotch whisky,** which leads more than 2 to 1 over second-place **bourbon** . . . The **Tanglewood Music Festival** in Massachusetts is offering bus service for persons who do not want to drive their cars to the concerts. Vehicles leave from Boston, Worcester, Natick and Springfield, arriving at Tanglewood one hour before the matinee and evening concerts and beginning the return trip one-hour after the final note . . . **Conduct-A-Child,** 2279 Younge St., Toronto, Canada, arranges sightseeing tours, entertainment and baby-sitting for children of tourists there.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUN 25 1971

Tanglewood Concerts on WAMC Radio

For the sixth consecutive year WAMC, the FM radio station at Albany Medical College, will present live broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass.

The opening concert of July 2 will be conducted by Seiji Ozawa and will feature a performance of Bach's "Magnificat."

Concerts will be aired at 9 p.m. Fridays, 8:30 p.m. Saturdays and 2:30 p.m. Sundays.

WAMC is located at 90.3 on the FM dial.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 8 1971
New England Newsclip

FM station to air Lenox concerts

ALBANY, N.Y. — For the sixth consecutive year, WAMC, the FM station of the Albany Medical College, will carry "live" broadcasts of the Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass.

The 1971 season concludes on Sunday, August 22. Concerts will be aired at 9 p.m. on Fridays, Saturdays at 8.30 p.m., and Sundays at 2.30 p.m.

The opening concert on July 2 was conducted by Seiji Ozawa, and featured a performance of Bach's Magnificat. Mr. Ozawa and Gunther Schuller are serving as artistic advisers to Tanglewood; Leonard Bernstein is adviser, and William Steinberg is music director of the Boston Symphony Orchestra.

Founded in 1934, the Berkshire Music Festival at Tanglewood is the nation's oldest major music festival.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUN 25 1971

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 29 1971
New England Newsclip

Radio To Broadcast Tanglewood Concerts

WAMC (90.3 mc), the FM station of the Albany Medical College, will give live coverage to the Boston Symphony Tanglewood concerts. This is the sixth season the station has been broadcasting the concerts, which are aired Friday at 9, Saturday at 8:30 and Sunday at 2:30 p.m.

The Knickerbocker News
ALBANY, N. Y.
D. 56,225
JUN 30 1971

THE AISLE SEAT

By BERNIE DECKER

The music was constant and consistent at the Glorious Greek's Sunday night. Sam Huban's Cissy's Route 9, Clifton Park, had few silent monents as musician after musican contributed to an outstanding evening of jazz. When the scheduled players were not at it, someone from the audience would step up and blow.

A very enjoyable evening for all.

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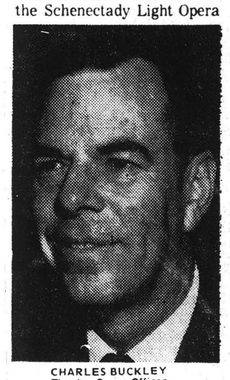

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JACOB'S PILLOW, Becket, Mass., will hold an open house Sunday from 2 to 5 p.m. For the first time in the famous dance festival's history, gates will be open beyond the Ted Shawn Theater area for the general public.

12

TIME
GREENWICH, CONN.
D. 13,160

JUN 8 1971 New England Newsclip

Tanglewood

'TANGLEWOOD' CONCERT — The following piece was written by Roger Saleeby, a second grader at North Mianus School. "Tanglewood is in Lenox, Mass. It is a very big building with no walls. I went there when I was four years old. Every year people from all over the world come to see it. We had a 'Tanglewood' concert at North Mianus School. We all sat in the grass under the trees. George Matnes was the musical conductor. Our school band played for us. The boys and girls study very hard in the band. I hope someday I will be in a concert."

TIMES-GAZETTE
WARREN, R. I.
W. 2,825

JUN 17 1971 New England Newsclip

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 8 1971

SPAC Swap Of Orchestras Canceled

#6

The planned exchange concert, which would have seen the Boston Symphony appear Aug. 20 at the Saratoga Performing Arts Center while SPAC's resident Philadelphia Orchestra plays at Tanglewood, has been canceled, according to a SPAC spokesman.

Executive director Richard P. Leach cited scheduling difficulties as the cause of the cancellation, but added he hopes the exchange series can be arranged for 1972.

He said executives of both festivals were disappointed.

A concert under Philadelphia maestro Eugene Ormandy will replace the exchange program. Bartok's "Two Portraits," Debussy's "La Mer," Sibelius' Seventh Symphony and a suite from Richard Strauss' Opera "Der Rosenkavalier" will comprise the new bill of fare.

The center will honor tickets for the exchange concert for the newly scheduled program, also on Aug. 20, or will offer exchanges or refunds.

Concert Plans Changed at Tanglewood

785

Richard P. Leach, executive director of the Saratoga Performing Arts Center and Thomas D. Perry Jr, manager of the Boston Symphony Orchestra, have announced that plans have been cancelled for an exchange of festival concerts between the Philadelphia and Boston Orchestras.

The two orchestras were each to have traveled on Aug 20 to the other's customary summer performing center -- the Philadelphia Orchestra under Eugene Ormandy to Tanglewood and the Boston Symphony under Seiji Ozawa to Saratoga.

In announcing the cancellation, Mr Leach and Mr Perry said that, while disappointing, it was unavoidable owing to the schedules of the two orchestras. The difficulties seemingly could not be resolved in time to assure the exchange.

The Philadelphia Orchestra plays at Saratoga on August 20, Eugene Ormandy conducting. The Boston Symphony plays at Tanglewood, Seiji Ozawa conducting and Garrick Ohlsson as soloist.

Anyone holding tickets for the cancelled Philadelphia Orchestra concert at Tanglewood may use them for the Boston Symphony's program at Tanglewood the same date. Exchanges for another Tanglewood date or refunds may be obtained by mailing the tickets to Festival Ticket Office, Tanglewood, Lenox, Mass 01240 or by bringing them to the Tanglewood box office.

GLOBE
BOSTON, MASS.
S. 581,160

JUN 27 1971 New England Newsclip

Philadelphia, Hub orchestras cancel switch

An exchange of festival concerts by the Boston Symphony Orchestra and the Philadelphia Ocrhestra scheduled for Aug. 20 has been cancelled, according to Richard P. Leach, executive director of the Saratoga Performing Arts Center and Thomas D. Perry, Jr., manager of the B. S. O.

The two orchestras were to have traveled to the other's customary summer performing center. Instead, the Philadelphia Orchestra will play at Saratoga on Aug. 20 with Eugene Ormandy conducting. The Boston Symphony will play at Tanglewood with Seiji Ozawa conducting and Garrick Ohlsson as piano soloist.

JOURNAL
PROVIDENCE, R. I.
S. 207,211

JUN 27 1971 New England Newsclip

MUSIC SHORTS

Cancel exchange programs

THE ST. DUNSTAN'S College Conference on Sacred Music for 1971 is scheduled for St. Stephen's Episcopal Church, Aug. 30 through Sept. 3. Hollis E. Grant again is the director.

PLANS for the exchange programs between the Boston Symphony Orchestra and the Philadelphia Orchestra, at Saratoga (N.Y.) and Tanglewood, respectively, for Aug. 20, have been canceled.

THE FOURTH Van Cliburn International Quadrennial Piano Competition has been announced for Sept. 17 through Oct. 1,1973, at Texas Christian University, Fort Worth. Eligible contestants must have been born on May 1, 1944 or later. Address correspondence to the Van Cliburn International Piano Competition, P.O. Box 17421, Fort Worth, Tex. 76102.

PHOENIX
BRISTOL, R. I.
W. 4,600

JUN 18 1971 New England Newsclip

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BEE
NEWTOWN, CONN.
W. 12,559

JUN 18 1971 New England Newsclip

Orchestras Cancel Exchange Program

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REGISTER
NEW HAVEN, CONN.
S. 137,000

JUN 13 1971 New England Newsclip

Musical Events: Summer 1971

By GORDON EMERSON

Probably the nicest part of the annual move from the concert hall to the carriage house is that the stuffiness of the former is left behind. While acoustics may occasionally suffer, though in many instances they are notably improved, the atmosphere for making and communicating music is decidedly heightened.

The Marlboro Music Festival in Vermont, which will open its twenty-first season on July 10, provides as powerful an example as can be found. Established veterans like Rudolf Serkin and Isaac Stern practice and perform alongside talented newcomers from around the world, and everyone—not excluding audiences—profits from the informality as well as the purposeful seriousness of the exchange. (A further observation concerning Marlboro's democratic atmosphere: Where else but in the Marlboro catalogue could you find Serkin listed under S along with every other pianist who has participated in the Festival, or Casals simply included in the midst of the list of 70 cellists who have performed there during the past two decades?)

Casals will return to Marlboro this summer for his 11th visit, however the dates that he will conduct, as well as programs, are not announced in advance.

Due to the tremendous success of the Marlboro concept, concerts are invariably sold out well in advance. Early ticket reservations are, therefore, advisable, although a few lawn seats outside the shed are sometimes available at concert time.

One of the more interesting and worthwhile music conclaves in New England has been held in the Monadnock region of New Hampshire for the past six summers. Modeled on the idea of bringing music to the people, conductor James Bolle and about 30 instrumentalists from various parts of the country travel from town to town and meetinghouse to church, performing a wide variety of music for various combinations of instruments and voices. If there is any programming emphasis it is on seldom performed music of the 18th Century with a smattering of modern works. The atmosphere at all presentations is extremely informal, the level of performance admirably high and free admission remains the rule. For those who may be vacationing in that direction, the Monadnock region is in the southwestern corner of New Hampshire, close to both Massachusetts and Vermont.

Locally, the New Haven Symphony has managed to reinstate three free programs on the Green this summer, two of which remain. Lack of funds forced the cancellation of concerts last year after one opening program, and the future is still bleak unless new sources of revenue can be found.

Julius Scheir's Starlight Festival enters its 17th season at the Yale Law School Courtyard, and whereas the Festival Quartet has been a mainstay since the Festival's inception, it will perform only at the opening program this summer. Two years ago Mr. Scheir decided to branch out into the areas of jazz and rock, this summer two folk-ethnic artists have been included in the form of Flamenco guitarist Carlos Montoya and East Indian flute virtuoso G. S. Sachdev. Sachdev, who improvises on East Indian ragas, will bring a tabla player with him. The Eastern Brass Quintet will conclude the series with a program featuring wind music of the Renaissance and Baroque.

Some of the big super-festivals exist perhaps as much to provide summer employment for the musicians—not an unreasonable request—as to fill a need, and in most cases pop and rock groups perform on "off" nights, helping to defray normal operating costs in the process. The Boston Symphony's Berkshire Music Festival is celebrating its 37th consecutive season this summer while the Saratoga Performing Arts Center—the warm weather home of Maestro Ormandy and the Philadelphia Orchestra—is still in its infancy at six years of age. It was announced at press time that the planned exchange programs between the two orchestras later in the summer has been cancelled due to scheduling problems.

As a footnote, it is not surprising to observe that, with few exceptions, summer presentations avoid avant garde music. Not surprising since, to a large extent, winter ones do also. But the sounds of the avant garde seem even more out of place in the outdoors because they require such extreme concentration of the listener and tend to be so academic. (Can you recall the last time you heard a new work that had charm, or grace, or that was arresting or memorable?)

It would seem that during the summer months music is returned to the people. Which is probably where it belongs all along.

7/1/71
North Shore COMMUNITY

Pete Peters Recommends

Who is Neil Simon and why is he making everyone laugh? Neil Simon is probably the greatest American comedy writer in the recorded history of the theater. And surely one of the most prolific.

"The Last of the Red Hot Lovers"—one of Broadway's genuine comedy hits—is his. So is the musical smash "Promises, Promises" at the Shubert Theater. So, too, is "Plaza Suite" on the screen at Radio City Music Hall, a film version of Simon's long-running Broadway smash which opened more than three years ago and just recently made room for its screen counterpart.

What has Neil Simon got that nets him several million a year and bring everyone—regardless of race, color, creed, political belief, and chronological age—to the bursting point? The answer is simple. Talent. Talent for the simple word, the common situation, the recognizable character. Talent to find and give vent to the laugh that is inherent in living. His "Promises, Promises" put into glorious music "The Apartment," which few filmgoers can forget. "The Last of the Red Hot Lovers," in which Dom DeLuise recently replaced the amazing James Coco, is one of the most hilarious, and curiously, one of the more endearing plays of the last two seasons.

And if you missed the stage "Plaza Suite," don't make the same error with the picture. For your record, "Plaza Suite" is composed of three separate stories, all starring Walter Matthau and all taking place in Suite 719 of the Hotel Plaza in New York City. The first sequence features Matthau and Maureen Stapleton as a long-married couple from Mamroneck who return to the scene of their honeymoon. In the second story, Matthau portrays a lecherous Hollywood producer who arranges an afternoon rendezvous with a former girlfriend. The final sequence shows Matthau as an irate father who cannot get his daughter to emerge from a locked bathroom for her wedding in the Plaza Ballroom.

In the "Last of the Red Hot Lovers," Mr. Simon also follows the three-part story, this time giving free rein to the middle-aging proprietor of a seafood restaurant as he searches for a last fling. No printed matter can, of course, convey the humor, the irresistible, abdominal comedy with which Mr. Simon has invested his plays. They must be seen to be felt.

* * *

This summer, if you are planning a weekend, or a week, away from the beach, consider the Berkshires around Lee and Lenox, Mass. Music lovers need not be told that the Boston Symphony Orchestra is again ensconced at beautiful Tanglewood from July 2 to Aug. 22. Among the scheduled conductors are Daniel Barenboim, Leonard Bernstein, Arthur Fiedler, William Steinberg, Seiji Ozawa, and Eugene Ormandy (the latter with his Philadelphia Orchestra on Aug. 20).

Soloists include violinists Itzhak Perlman and Joseph Silverstein; pianists Earl Wild, Vladimir Ashkenazy and Byron Janis; singers John Alexander, Maureen Forrester and Judith Raskin, among many others.

In case you forgot, Tanglewood is an estate of 210 acres in the Berkshire Hills, given to the Boston Symphony Orchestra in the 30's. Nathaniel Hawthorne lived on the Tanglewood grounds, and you know how effectively and creatively he lived in the presence of that scenic beauty.

Lee, Mass., is the home of the Jacob's Pillow Dance Festival, which is now in its 39th year. The 10-week program will present both old and new ballet, modern and ethnic dance forms with well-known American and foreign artists.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 29 1971 New England Newsclip

Tanglewood needs its home-town fans

"You ought not to cling to preconceived notions about Tanglewood, but let this place wash over you. Let yourself be open to the 1,001 contacts that will affect you while you are here."

Gunther Schuller was talking to the 297 students who are attending the Berkshire Music Center this year, but his remarks might very well be applied to the residents of Berkshire County. There was a time when Tanglewood was the focal center for our area during the summer rather than just an eight-week musical extravaganza that draws tourist dollars to the community. There was a special feeling, a rapport between locals and orchestra that made the Boston Symphony our symphony and the Tanglewood concerts our concerts.

Somewhere along the line in the past few years there was a falling away, a drifting into separate corporations doing business at the same stand but having nothing in common after working hours. There was nothing overt, no incident, no bad feeling. Rather, it was a lack of feeling. It would be to little purpose to try to find villains or social or economic trends or reasons pro and con. The sad thing is that it happened.

But now there are two groups who are trying to do something about it—the Orchestra itself and the Friends of Tanglewood. The Orchestra is concerned about its Berkshire "home" and its future in these difficult times, and the Friends are concerned with bringing the community in contact with the myriad of activities that make up Tanglewood and the Berkshire Music Center. They hope to bring new life into Tanglewood on Parade again, covering the grounds with family picnics, and they hope to fill the halls with Friends of the young musicians who come here to learn and display their talents.

Anyone who has not been to Tanglewood for a long time for whatever reasons — traffic, crowds, money — should once more expose his mind and ear and eyes to all that it has to offer. "Let this place wash over you and be open to the 1,001 contacts." It is a good time to become a Friend again. In deed as well as need.

The Knickerbocker News
ALBANY, N. Y.
D. 56,928

JUN 22 1971

Summertime

Summer is on us after too short a spring.

We have heat before we are ready for so strong a sun. We have humidity for which we are never ready. We have lawns browning before we have had sufficient opportunity to enjoy their greenness.

But, also, we have the longest days in the year and the delights that come with balmy evenings. The simple delight of sitting in the late twilight and enjoying an evening breeze, of a ride in the country, of an evening swim, or even of an outdoor chore. But we think, particular, of the delights only the summer season brings to Metroland.

Summer theaters bud in June and bloom throughout July and August. The dancers return to Jacob's Pillow this week. The Saratoga Performing Arts Center already is presenting its "specials" and next month will get down to its genuine business of the New York City Ballet. The Philadelphia Orchestra will follow in August.

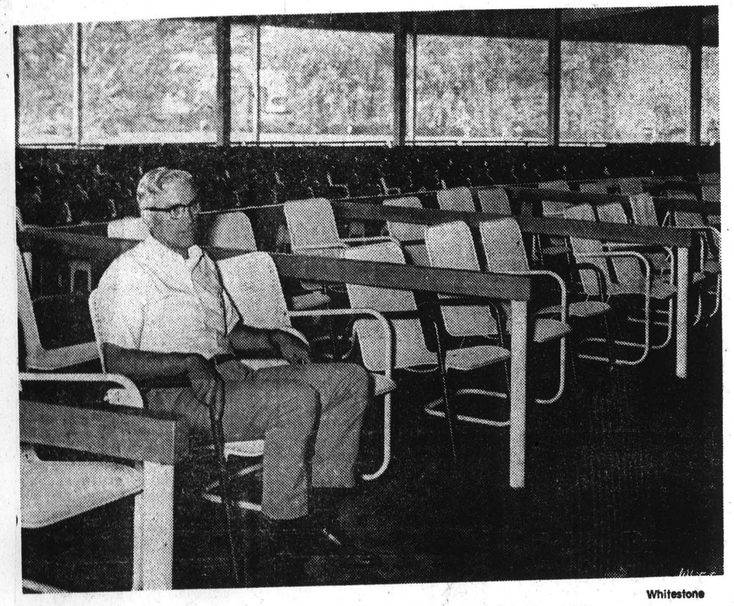
At Tanglewood, in the Berkshires, the Boston Symphony soon will be creating its particular bit of heaven. At Glens Falls, the Lake George Opera will add new stars to the summer sky. As close as Latham, the Colonie Tent will be the scene of various revels. Marlboro is farther away, but Pablo Casals will be there.

Summer evenings—magic hours for looking and listening—magic hours to enjoy. Go for laughter, go for edification, go for fun. But go, for when summer comes can fall be far behind.

14

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 30 1971 New England Newsclip



Whitestone

Deep-seated vibrations entrance Tanglewood's Jim Kiley.

New Box Seats

Backward Area Gets Improvement

By ANNE-GERARD FLYNN

Everyone knows there is a recession on, and the best indication of it is the new box seats at Tanglewood. Last year, the Tanglewood management saw fit to install new seats for the simple folk in the audience. But this season the more generous patrons, unprotected by their usual thickness of financial padding, are beginning to feel a pinch and the management thought it had better heed their bottomless demands.

As a simple folk and one who has never sat closer to the Tanglewood stage than Row S, and then only with a ticket procured by someone who knew someone, who knew someone, I feel totally unqualified to pass judgment on the worthiness of the box seats. However, as none of you are about to go out-of-your-seats over the matter, my colleagues here tell me it is the duty of the critic, whose seat has long been calloused by years of tough ended reviewing, to put bottoms up and endure the risks of putting bottoms down. This may be the impact heard round the Shed.

Deep-Seated Comfort

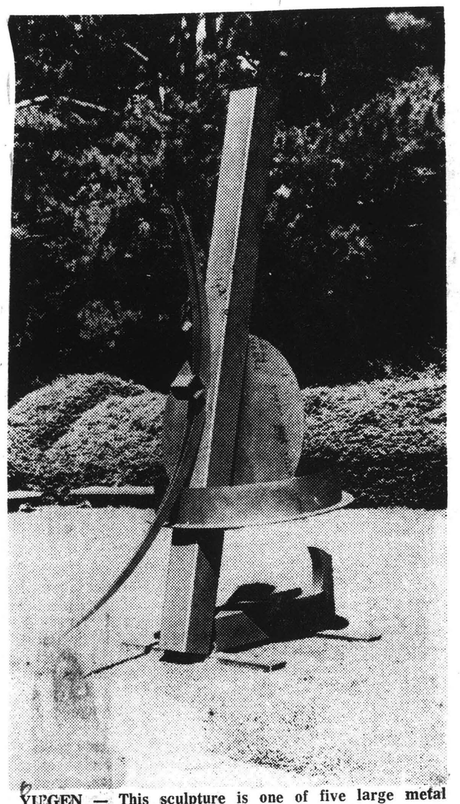
The 168 new chairs have been purchased through Herrick's furniture store in Lenox, which has been serving the deep-seated taste of New Englanders for many years. The chairs come in two variations upon a theme with no additional cost to the box holder. They are of stainless steel, and lest you think of reclining on a chute-the-chute, it is in the form of a white webbing. The first type has a chrome spring suspension stand, the kind that allows you to rock ever so gently to the music without giving a concert, yourself. The second has a steel base and is for the person who likes to feel his seat planted with the firmness of a Berkshire elm.

Jim Kiley claims the new box seats are twice as large as the older models, and Jim ought to know. As grounds superintendent at Tanglewood, he has been making that place measure up for several seasons.

From all indications, the new seats give 20th century comfort to a backward area. But then if I could be boxed in far from the madding crowd, I would be happy to import my bass drum to sit on. If there are any box holders who are upended by the change in seats, I have this ticket for Row S. . .

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

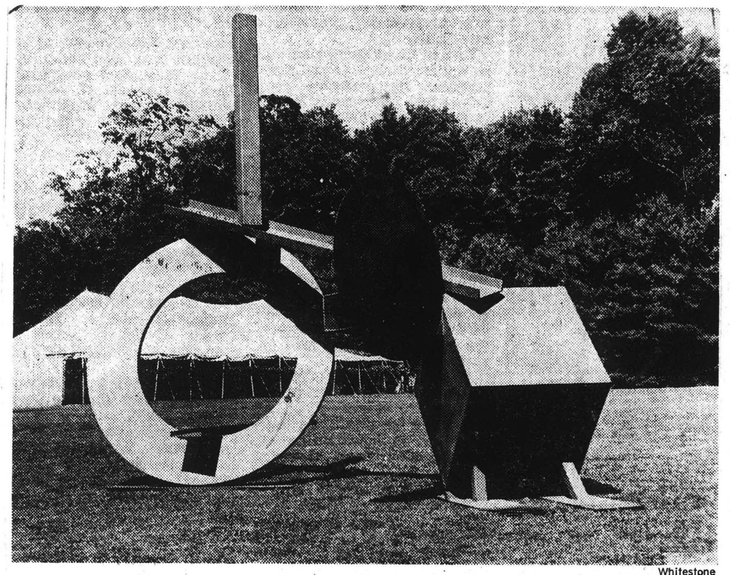
JUL 24 1971



YU'GEN — This sculpture is one of five large metal sculptures by Averill Park sculptor Arlene Shulman now on display around the grounds at Tanglewood, the summer home of the Boston Symphony in Lenox, Mass. The sculptures, ranging up to seven feet in height are arranged near the Tanglewood Tent, the Music Shed and in the Formal Garden. Mrs. Shulman studied with Richard Stankiewicz and has had one-man shows at RPI, Williams College and Hampshire College at Amherst. She is married to attorney Morton Shulman and is the mother of three children, ages 10, 7 and 6.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 30 1971 New England Newsclip



Whitestone

Art borrows from music in "Counterpoint," one of several metal sculptures on view at Tanglewood. The one-man show is by Mrs. Arline Schulman of Poughkeepsie, N.Y.

3-D Metal Sculptures at Tanglewood

A new addition to the Tanglewood scene this summer is a group of large metal sculptures by Arline Schulman, Poughkeepsie-born sculptor whose studio is in Averill Park, N.Y. The five vividly colored works, ranging up to 7 feet in height, are arranged near the Tanglewood Tent, the Music Shed, and in the Formal Garden.

Mrs. Shulman studied with Richard Stankiewicz and began her current work in large steel forms in 1968. She has had one-man shows at Rensselaer Polytechnic Institute in Troy, Williams College and Hampshire College in Amherst. Currently at work on commissions for the Times Union and Social Services buildings in Albany, Mrs. Shulman is represented in the permanent collection of Williams College.

Frame for Nature

The Times Union, commenting on her RPI show, called the work "excellent," observing that it is closely related to tha of the late David Smith. "To b compared to David Smith i hardly a weakness in Mrs. Shul man's work," the newspape said, adding, "The natural set ting, seen through the grea open spaces in her work, intro duces another element of chang ing depth, color and move ment."

Commenting on her own work, Mrs. Shulman says, "My thoughts concern architecture—caves, holes, cellular structures. My mind is most excited by three-dimensional forms. Other forms of art seem too finicky."

Mrs. Shulman, married to Atty. Morton Shulman, is the mother of three children, ages 10, 7 and 6.

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 21 1971

Tanglewood Festival's Picnic Mood

Individual Efforts At Berkshire Plant Draw Up To 21,500 For Single Concert

5454

By ROBERT B. FREDERICK

It isn't commonly known that the Tanglewood Festival, which is the summer home and activity of the Boston Symphony at Lenox, Massachusetts (and the probable forerunner of most American music festivals) is actually the offshoot of a New York Philharmonic project. The Berkshire Symphonic Festival started in August, 1934, at Stockbridge, Mass., with three concerts by 65 members of the N.Y. Philharmonic under Henry Hadley. It became a Boston Symphony project in 1936 under Serge Koussevitzky, in a tent at Holmwood, the former Vanderbilt estate, at Lenox and in 1937 received its permanent home with the donation of the 210-acre Tanglewood estate by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

From a first capacity of 3,000 for the season, Tanglewood now handles as many as 21,500 for a single concert.

Over the years, of course, the Tanglewood administration has met and seemingly vanquished every headache that a huge music festival could be subjected to. Today, to a first-time visitor, as was this VARIETY reviewer at the season's opening, everything runs like clockwork. Press handling is smooth with efficiency and courtesy.

The 1971 Tanglewood Festival is under the aegis of Seizi Ozawa and Gunther Schuller as artistic directors and Leonard Bernstein as advisor. William Steinberg is music director and Michael Tilson Thomas is associate conductor. James F. Kiley is Tanglewood superintendent and Marvin Y. Schofer heads press and public information, ably assisted by David Levenson. (Latter has since been named press chief for the Baltimore Symphony but may still devote his summers to Tanglewood.—Ed.)

It's 34th Year

Beyond the program excellence of the festival, which bowed its 34th edition with "Music of the Bach Family" on July 2; "A Concert of Serenades" on July 3 and Vivaldi and Monteverdi selections on July 4. Ozawa conducted the first two programs, Tilson the third, is the knowledge that there's no "playing down" to the audience as is true of many al fesco presentations. Most of the concerts are as "demanding" as is the winter Boston season. Certainly, Luciano Berio's "Serenata For Flute and 14 Instruments," presented on July 3, could hardly be called "mood music,' but the audience took it in stride.

Tanglewood, which has grown from the Music Shed dedicated in 1938 for the fifth festival, through a series of additions and alterations, to its present size, is blessed with an acoustically brilliant home which allows the music to be heard, beautifully and without distortion, far beyond the limits of the shed. Because of this, over the years it has become the custom for the steady customers to arrive two or three hours before the concert, spread a blanket anywhere on the grounds, enjoy a picnic supper (or luncheon if it's a matinee) and enjoy the music in relaxed comfort. On a hot, but rarely humid, summer afternoon, the regular seats offer a somewhat cooler prospect but there's invariably an overflow crowd in both areas.

Some Ritzy Picknickers

The apparel of the concertgoers ranges from summer formal to the maddest, hippie-inspired wear, and the picnic supplies range from expensive wine and fine crystal (a la Glyndebourne) to the simplest boxlunch (a la Coney Island). What is truly amazing is that there is absolutely no litter. The surroundings evidently are as good an influence on the housekeeping habits of the customers as they are on their behavior. One is immediately struck by the quiet atmosphere prevailing despite the many thousands of people.

One area which is not handled too well, unfortunately, is a cafeteria on the grounds which has a poor selection with equally poor service, particularly at intermission time. Probably an outside concession, this could be vastly improved and has, undoubtedly been responsible for many of the concertgoers bringing their own food and drink.

The festival continues through Aug. 22 with a galaxy of guest conductors, including Daniel Barenboim, Leon Fleisher, Bruno Maderna, Colin Davis and Bernstein. Pianists include Vladimir Ashkenazy, Earl Wild, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson and Alexis Weissenberg.

Violinist lineup includes Itzhak Perlman, Joseph Silverstein and Pinchas Zuckerman, cellists Jules Eskin and Zara Nelsova.

Here are the vocal talents: John Alexander, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Lois Marshall, Sherill Milnes, Judith Raskin and Arlene Saunders. Plus the Tanglewood Festival Chorus, the Berkshire Boy Choir, Boston Symphony Chamber Players and the Boston symphony String Trio.

Open rehearsals are held Saturday mornings in the Shed, there's the perennial Boston Pops on Aug. 3, Berlioz' "Damnation of Faust" on Aug. 22 and a series of weekend preludes free to Friday ticketholders.

Tanglewood: The Oldest Still One of the Best

By RICHARD VINCENT
Music Critic

Tanglewood is the grandaddy of all the American summer festivals and from virtually all points of view is still one of the best

For one thing there is a good deal more experimentation both in terms of the traditional repertory and certainly in terms of contemporary music.

One of the primary factors that contributes to this pleasant condition is the coincidence of the Berkshire Music School on the grounds at Tanglewood

THIS SCHOOL has for many years been one of the grand purveyors of experimental contemporary composition and for one week during the festival they spend the whole week performing that most avantgarde music on the American scene

Contributing to this both in composition and in performance are some of the big names in modern music including Gunther Schuller, who, beside being a noted composer, is a good conductor and along with Seiji Ozawa one of the artistic directors of the Tanglewood Festival as a whole.

There is considerable vitality and drive in the heady upper echelons of the Tanglewood executive suite, to wit, young men like Schuller Ozawa, Michael Tilson Thomas, who looks like a comer, and even the advisor is not exactly hoary with age (although no more a wunderkind) Leonard Bernstein. He is another outstanding product of the Berkshire Music School and was for a long time the protege of Serge Koussevitsky

Continued on Page A-16

A typical afternoon concert scene at Tanglewood where the Boston Symphony will be in residence

Tanglewood: The Oldest

TIMES UNION
ALBANY, N. Y.
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JUL 4 1971

Continued from Page A-13

THESE MEN HAVE achieved a very skillful blend in their programming and, in my opinion, have succeeded more than any of the other summer festivals of this orientation and rank. Of course there is no way to please everybody all the time, and, depending upon one's tastes and abreviations and proclivities (musical that is) the programming as a whole would leave something to be desired. But one may be and should be selective, and if one is, he could project a program schedule that should be first rate. Anyhow, nobody but rich men and critics can go to all of the concerts, the expense to most would be out of reach.

With all these points noted and considered the program shows a wide range.

Consider these widely disparate composers: Bach, Ruggles, Copland, Stravinsky, Takemitsu, Lalo, Bartok, Hindemith, Schoenberg, Schuller, Mozart, Wood, Bruckner, Tchaikowsky, Xenakis, Ravel, Nielsen, Berlioz, Mahler, Beethoven (who?) and others. Now it would be a most unfelicitous excercise in sterlized pedantry for anyone to maintain that from this list there is nothing that appeals to him.

There are other considerations too.

Every Friday night at 7:00 p.m. and included in the price of the regular concert are the weekend Preludes. Here some of the most exciting and rewarding music of the entire summer is presented.

THE BOSTON STRING TRIO, the Boston Symphony Players, the great American Metropolitan Opera baritone, Sherril Milnes, Phyllis Curtin, The Berkshire Boys Choir, pianist Christian Eschenbach and Alexis Weissenberg, are presented in tidy and imaginative concerts.

Now let us arbitrarily choose some of the orchestra concerts that should be outstanding.

The Tanglewood Festival Chorus is going to be busy and the vehicles that have been chosen for them are uniformly noteworthy.

They will be heard in the "Magnificat," by J.S. Bach; Vivaldi, "The Seasons", Monteverdi's "Music from the Vespers of 1610"; Beethoven's Missa Solemnis", Mozart's Requiem", and the exciting "Damnation of Faust," by Berlioz. That is really a very impressive list of great choral music.

And then one must consider Tanglewood itself. The ambiance, both traditionally and musically is enrighing to a considerable degree.

THE BEAUTY of the grounds, the echos of the many great performances of the past, the dedication of those who contribute is almost a palapable thing.

One is aware at once that a genuine tradition has been established. One that is succored and nurtured by people of principle and integrity, and this tradition is available to all of us and we are all surely the better ror it.

And, as a most serious postscript, I would make the flat an unequivocal remark that on the grounds, near the Music School, there is a birch tree with the largest trunk I have ever seen, and I was born in New Hampshire. I haven't measured it but it looks like a champion.

At Tanglewood, Classical in rusticana

BY STEVE ROBINSON

The eight-weekend Berkshire Festival Concerts featuring the Boston Symphony Orchestra at Tanglewood begin on Friday, July 2, and conclude on Sunday, August 22. Here's how Tanglewood works. Each weekend features four concerts, beginning with the 7 p.m. Weekend Prelude on Friday nights.

The Weekend Prelude is always a chamber concert and includes, in order of appearance, the B.S.O. String Trio, Earl Wild, the B.S.O. Chamber Players, Sherrill Milnes, the Berkshire Boys Choir, Phyllis Curtin, Christoph Eschenbach, and Alexis Weissenberg.

The first orchestral concert of the weekend is at 9 p.m. on Fridays, and anyone with a ticket for this concert is admitted at no charge to the Weekend Prelude. The third concert of every weekend takes place Saturday night, beginning at 8:30 p.m. the fourth and concluding concert of the weekend is on Sunday afternoon at 2:30 p.m. Every Saturday morning at 10:30 there is an open rehearsal of the B.S.O. at $2.50 per rehearsal. Tickets go on sale that morning and seats are unreserved.

Looking at the eight weekends as a whole, we find that one out of every three works being performed is by Mozart, Beethoven or Brahms. It is not surprising then that 40 of the 69 scheduled works are standard pieces in the orchestral repertoire.

The Beethoven and Brahms are, for the most part, lumped together on the third and fourth weekend. William Steinberg and Seiji Ozawa conduct eight of the nine Brahms works on the third weekend. On Friday and Saturday, Steinberg conducts the *Tragic Overture*, the *Piano Concerto* No. 2 with Ashkenazy, the *Symphony* No. 2, the *Academic Festival Overture*, the *Double Concerto* with Zukerman and Nelsova and the *Fourth Symphony*. On Sunday, Ozawa conducts the *Alto Rhapsody* with Forrester and the *Haydn Variations*. (Two works by Mozart, the Overture to the *Marriage of Figaro* and the *Piano Concerto*, k. 595, with Ashkenazy, are also included at that concert.)

On the fourth weekend, Steinberg, assisted by Leonard Bernstein, performs seven of the eight Beethoven works. On Friday and Saturday Steinberg conducts the *Leonore Overture* No. 3, the *Violin Concerto* with Perlman, the *King Stephen Overture* and the *3rd, 5th and 7th Symphonies*. On Sunday the advisor to the Berkshire Festival, Leonard Bernstein, conducts the *Missa Solemnis* in a performance in memory of Serge Koussevitsky. This weekend is Bernstein's only appearance on the weekend concerts.

Mozart, who is tied with Brahms for the lead in number of compositions presented (both have nine), is rather spaced out this summer as his name appears on six of the eight weekends. Featured is an all-Mozart program on Sunday of the sixth weekend, conducted by Colin Davis. It consists of the *Kyrie* k. 341, the *Piano Concerto* k. 503 with Stephen Bishop, and the *Requiem*. Davis also conducts the 39th Symphony on Sat. of the seventh weekend.

If the choice of conductors for these weekend concerts can yield any clues as to a possible successor to Steinberg the year after next (and if we exclude Michael Tilson Thomas, who has been appointed music director of the Buffalo Symphony for next year), we find that Ozawa and Davis are the front runners. Davis is scheduled to conduct four concerts while Ozawa leads the pack with seven. Barenboim, Bernstein, Fleisher and Bruno Maderna each conduct one concert.

The shed at Tanglewood: music al fresco *in the Berkshires.*

As mentioned earlier, Mozart, Beethoven, and Brahms are the leading composers represented this summer at Tanglewood. Tchaikovsky is next, with five works, including the *Serenade for Strings*, the *6th Symphony*, and the *Overture to Romeo and Juliet* conducted by Ozawa and the *4th Symphony* conducted by Barenboim. Bach has three works scheduled: the *Magnificat* and *Brandenburg Concerto No. 6* conducted by Ozawa at the opening concert, and the *Suite No. 4* conducted by Thomas on Saturday of the second weekend. Schubert also is represented by three works, including the *2nd Symphony* conducted by Bruno Maderna on Sunday of the second weekend and the *Mass in G Major* conducted by Davis on Friday night of the seventh weekend. Prokofieff has been tied for several weeks with two compostitons for fifth in number of compositions presented, but a last-minute program change has vaulted him into fourth place, tied with Bach and Schubert. The featured works by Prokofieff are the Piano Concerto No. 3, with Byron Janis, on Saturday of the fifth weekend, and, on Friday of the eighth weekend, two works, the Romeo and Juliet Suite and the Piano Concerto No. 2. The soloist in the Second Concerto is a newcomer to the international team of virtuoso pianists, Garrick Ohlsson. All of the Prokofieff is conducted by Ozawa.

Aside from Brahms, Mozart, Beethoven, Tchaikovsky, Prokofieff, Schubert, and Bach, the combined Tanglewood artistic mentalities that make up these concerts have decided that no other composers merit more than two compositions. I'm sure everyone will begin to assemble his own list of composers missing at this summers' Tanglewood concerts, but I will restrict my own list to one glaring omission: Igor Stravinsky. Thomas conducts his Scherzo a la Russe, but this little work is Stravinsky's only scheduled composition.

Had I been told that no memorial tribute to Stravinsky was scheduled because the programs had been made before his death, I suppose it would have been excusable. But when the Friday of the eighth weekend became available at the last minute, a perfect opportunity was created to honor the late master. Instead, music by Prokofieff, Berlioz and Tchaikovsky was inserted and I wonder if this neglect, coming so soon after his passing, is an indication of a fast decline.

It must be admitted that the Berkshire Festival Concerts are not a showcase for avant-garde music. A look at the schedule shows only three works written in a contemporary idiom, and they are all conducted by Seiji Ozawa. They are the *Serenade* for flute (1954) by Luciano Berio with Dwyer on the Saturday of the first weekend; *Cassiopeia* by Toru Takemitsy on the Saturday of the fifth weekend; and *Polla Ta Dhina* by Yannis Xenakis on the Sunday of the seventh weekend. But the Berkshire Festival Concerts are not the place to look for avant-garde music. Those who are interested in what is happening today in music can look to the Festival for Contemporary Music at Tanglewood. This Festival, according to the official brochure, "turns Tanglewood into the contemporary music capitol of the world." No details are given, however.

While Brahms, Mozart, Beethoven and Tchaikovsky dominate the Festival this summer, a number of other interesting happenings. On the first weekend, the only pre-Bach composer featured this summer, Claudio Monteverdi, is represented by his *Music from the Vespers of 1610* conducted by Thomas on Sunday. On the second weekend, Bruno Maderna, a noted interpreter of 20th-century music, performs Schoenberg's *Chamber symphony* opus 9b. The third and fourth weekends, as noted above, are filled with Brahms and Beethoven. On the fifth weekend, Thomas will repeat his performance of the *Suntreader* by Carl Ruggles, a work that he recorded with the Orchestra for DGG. On Saturday of the seventh weekend, Davis will conduct the only work by Mahler presented at the weekend concerts. He will be joined by Judith Raskin for a performance of the *4th Symphony*.

Traditionally, the last concert of the season at Tanglewood is a big smash, and this year is no exception as Seiji Ozawa presents a complete performance of the *Damnation of Faust* by Hector Berlioz. Tickets for the concerts are priced at $4.50, $6, $7.50, $8, and $8.50. A general admission ticket of $3 goes on sale two hours before each concert and allows the bearer to sit, lie, or sleep on the huge lawn. For further information call the Festival Ticket Office at (413) 637-1600.

BROOKLYN, N. Y.
SPECTATOR
(NEW YORK CITY MARKET AREA)
W. 19,000

JUN 11 1971

Travel Topics

By Peter Purpura

Here's one for the music lovers and the conservative answer to Woodstock. It's the Berkshire Festival at Tanglewood in Lenox, Mass., which will run from July 2 to August 22 under direction of the Boston Symphony Orchestra.

There are five performances each weekend—two on each Friday and Saturday and one Sunday afternoon. Rates are from $3.50 to $8 each performance for seats in the theatre, and for the young who go for the outdoor setting, standing room on the lawn is $3.

Conductors over the eight-week program will include Arthur Fieldler, Eugene Ormandy and Leonard Bernstein. Pianists include Vladimir Ashkenazy, Stephen Bishop and Ruth Laredo. Some of the singers are Benita Valente, William Cochran, John Alexander and Phyllis Curtin and, to pick a weekend as July 16, here is the program:

Friday at 7 PM-Weekend Prelude with the Boston Symphony Chamber Players. 9 PM-William Steinberg conducting Brahms Tragic Overture and Piano Concerto No. 2. followed by Valdimir Ashkenazy and Symphony No. 2.

Saturday at 10:30 AM-Open Rehearsal 8:30 PM-William Steinberg conducting Brahms Academic Festival Overture and Concerto for Violin and Cello followed by Symphony No. 4. by Pinchas Zukerman and Zara Nelsova.

Sunday at 2:30 PM-Seiji Ozawa will conduct Mozarts' Marriage of Figaro and Piano Concerto K. Vladimir Ashkenazy will conduct Brahms Alto Rhapsody and Maureen Forrester will conduct Brahms Haydn variations.

That's a typical weekend entertainment and our friends at Casser Tours have a bus ride up each Saturday starting at 1:30 PM and returning Sunday evenings. The price of $41 includes admission to two concerts and hotel accommodation at the Northampton Inn in Northampton, Mass. with breakfast on Sunday morning.

If you wish to head up on your own, tickets can be ordered in advance with reservations forms being available at most Travel Bureaus or you can write to Festival Ticket Office Tanglewood, Lenox, Mass. 01240. Their phone is 413-637-1600.

Tanglewood won't make the first page of the Daily News but it tipifies the silent majority.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JUN 29 1971

New England Newsclip

Thomas to Be Busy in New York and Lenox

Unions Aid Gotham Concerts Starting June 17; → *Summer Series Bows at Tanglewood July 2*

By TOM PUTNAM

THE BOSTON Symphony Orchestra has announced its programs for the 1971 Berkshire Festival which begins July 2 at Tanglewood, Lenox, Mass.

And the New York Philharmonic has announced its programs for a new series of concerts which the orchestra will present with the city's labor unions; the nine-concert series begins June 17 and will be given in Philharmonic Hall, regular home of the New York Philharmonic, and at community union halls.

Michael Tilson Thomas, the new music director of the Buffalo Philharmonic Orchestra, will conduct on both series. As associate conductor of the Boston Symphony he will conduct that orchestra in three programs. And Thomas will be one of three guest conductors leading three concerts with the New York Philharmonic as part of its labor series.

It is the first time that the New York Philharmonic and the city's labor unions will present a joint series of programs. Three programs will be given three times each, and union members will select a pair of concerts, one at a community union hall and one at Philharmonic Hall.

THE SERIES, which is called "Experience in Music," is designed for union members and their families. It is presented by the New York Philharmonic Society in cooperation with the New York City Central Labor Council AFL-CIO Performing Arts and Cultural Project, and the series is made possible by grants from the National Foundation for the Arts and the New York State Council on the Arts.

Michael Tilson Thomas
. . . Boston and New York

Thomas will conduct the New York Philharmonic June 25 at Philharmonic Hall, June 26 at Co-Op City in the Bronx, and June 27 at Philharmonic Hall. The soloist for Thomas's program will be Misha Dichter, the young U.S. pianist who was an award winner at the 1963 Tchaikovsky Competition in Moscow.

For the program at the union meeting hall in the Bronx, the New York Philharmonic will use a new acoustical shell, designed for the series by Christopher Jaffe.

THOMAS WILL conduct Handel's "Water Music" Suite; Beethoven's Piano Concerto No. 1 (with Dichter); Ives's "Unanswered Question"; and Bernstein's Symphonic Dances from "West Side Story."

Other conductors in the labor series are Aaron Copland, whose programs June 17, 18 and 23 with violinist Michael Rabin and bass-baritone William Warfield will include his own "Danzon Cubano" and "Early American Songs"; and Robert Shaw, who will have pianist Lorin Hollander for programs June 19, 20 and 24.

Incidentally, the Buffalo Philharmonic Orchestra, which previously presented a "Labor Night" program in Kleinhans Music Hall in cooperation with the Buffalo AFL-CIO Council, was interested in presenting a labor music series, but its request for a grant from the National Foundation for the Arts was denied.

CONDUCTING the Boston Symphony this summer at Tanglewood will be Seiji Ozawa, who is Tanglewood Artistic Director; William Steinberg, music director of the Boston Symphony, who will conduct four concerts (two all-Brahms programs and two all-Beethoven programs); and associate conductor Thomas, whose first concert July 4 features Joseph Silverstein, concertmaster of the Boston Symphony, as soloist in Vivaldi's "The Seasons," and the Tanglewood Festival Chorus in Monteverdi's Music from "The Vespers of 1610."

Other conductors for the 1971 Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy (who will conduct the Philadelphia Orchestra at Tanglewood August 7 when the Boston Symphony is performing at the Saratoga Center for the Performing Arts in Saratoga Springs), and Arthur Fiedler, who will conduct the annual Boston Pops program.

FOR THOMAS' second program July 10 the soloist will be Jules Eskin, principal cellist of the Boston Symphony, in the Haydn Cello Concerto in C. Other works on the program are Bach's Suite No. 4 and Brahms's Serenade No. 2.

Thomas's final program at Tanglewood August 21 will feature Alexis Weissenberg in a performance of Ravel's Piano Concerto in G. The program will include Copland's "Appalachian Spring" and Carl Nielsen's Symphony No. 5.

The Tanglewood season closes the following day with a performance of Berlioz's "Damnation of Faust" directed by Seiji Ozawa.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

APR 4 1971

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

MAR 27 1971

New England Newsclip

'71 Tanglewood Season Is Announced

The 1971 Tanglewood season will open on Friday, July 2, at 8 p.m. with an all-Bach program by the Boston Symphony conducted by Seiji Ozawa. The Prelude concert will begin at 7 that evening with a performance by the Boston Symphony String Trio.

The full program schedule plus conductors, soloists and choirs are listed below. Saturday night concerts will begin at 8:30 p.m. this year instead of 8 p.m. as in the past few years. The program is subject to change during the season. Further details may be obtained by writing the Boston Symphony Orchestra, Symphony Hall, Boston, Mass. 02115.

FIRST WEEKEND

Friday, July 2
7 p.m. Weekend Prelude
Boston Symphony String Trio
9 p.m. SEIJI OZAWA
J. C. Bach: Grand overture op. 18
J. S. Bach: Brandenburg concerto no. 6.
J. S. Bach: Magnificat
Carole Bogard, Rose Taylor, John McCollum, David Clatworthy, Tanglewood Festival Chorus

Saturday, July 3
10:30 a.m. Open Rehearsal
8:30 p.m. SEIJI OZAWA
Mozart: Serenade for winds K.388
Bernstein: Serenade for violin
Joseph Silverstein
Berio: Serenade for flute
Doriot Anthony Dwyer
Tchaikovsky: Serenade for strings

Sunday, July 4
2:30 p.m. MICHAEL TILSON THOMAS
Vivaldi: The Seasons
Joseph Silverstein
Monteverdi: Music from "The Vespers of 1610"
Tanglewood Festival Chorus

SECOND WEEKEND

Friday, July 9
7 p.m. Weekend Prelude
Earl Wild
9 p.m. LEON FLEISHER
Bartok: Romanian folk dances
Hindemith: Four Temperaments
Ruth Laredo
Mozart: Divertimento K.287

Saturday, July 10
10:30 a.m. Open Rehearsal
8:30 p.m. MICHAEL TILSON THOMAS
Bach: Suite no. 4
Haydn: Cello concerto in C
Jules Eskin
Brahms: Serenade no. 2

Sunday, July 11
2:30 p.m. BRUNO MADERNA
Schubert: Symphony no. 2
Schoenberg: Chamber Symphony op. 9b
Chopin: Piano concerto no. 2
Earl Wild

THIRD WEEKEND

Friday, July 16
7 p.m. Weekend Prelude
Boston Symphony Chamber Players
9 p.m. WILLIAM STEINBERG
Brahms Program
Tragic overture
Piano concerto no. 2
Vladimir Ashkenazy
Symphony no. 2

Saturday, July 17
10:30 a.m. Open Rehearsal
3:30 p.m. WILLIAM STEINBERG
Brahms Program
Academic Festival overture
Concerto for violin and cello
Pinchas Zukerman, Zara Nelsova
Symphony no. 4

Sunday, July 18
2:30 p.m. SEIJI OZAWA
Mozart: Marriage of Figaro overture
Mozart: Piano concerto K.595
Vladimir Ashkenazy
Brahms: Alto rhapsody
Maureen Forrester
Brahms: Haydn variations

FOURTH WEEKEND

Friday, July 23
7 p.m. Weekend Prelude
Sherrill Milnes
9 p.m. WILLIAM STEINBERG
Beethoven Program
Leonore overture no. 3
Violin concerto
Itzhak Perlman
Symphony no. 5

Saturday, July 24
10:30 a.m. Open Rehearsal
8:30 p.m. WILLIAM STEINBERG
Beethoven Program
"King Stephen" overture
Symphony no. 3 "Eroica"
Symphony no. 7

Sunday, July 25
2:30 p.m. LEONARD BERNSTEIN
Beethoven Program
Missa Solemnis
Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood Festival Chorus
In memory of Serge Koussevitzky

FIFTH WEEKEND

Friday, July 30
7 p.m. Weekend Prelude
Berkshire Boy Choir
9 p.m. SEIJI OZAWA
Haydn: Symphony no. 96 "Miracle"
Prokofiev: Piano concerto no. 3
Byron Janis
Takemitsu: New work for percussion and orchestra
Stomu Yamash'ta

Saturday, July 31
10:30 a.m. Open Rehearsal
8:30 p.m. EUGENE ORMANDY
Strauss: Don Juan
Penderecki: To the victims of Hiroshima
Ravel: "Daphnis and Chloe" suite no 2
Brahms: Symphony no. 1

Sunday, Aug. 1
2:30 p.m. DANIEL BARENBOIM
Schubert: "Rosamunde" overture
Lalo: Symphonie espagnole
Pinchas Zukerman
Tchaikovsky: Symphony no. 4

SIXTH WEEKEND

Friday, Aug. 6
7 p.m. Weekend Prelude
Phyllis Curtin
9 p.m. COLIN DAVIS
Elgar: Introduction and Allegro
Wood: Cello concerto
Zara Nelsova
Dvorak: Symphony no. 2

Saturday, Aug. 7
10:30 a.m. Open Rehearsal
8:30 p.m. The Philadelphia Orchestra
EUGENE ORMANDY
Bartok: Two portraits op. 5
Debussy: La mer
Prokofiev: Symphony no. 5

Sunday, Aug. 8
2:30 p.m. COLIN DAVIS
Mozart Program
Kyrie K.341
Piano concerto K.503
Stephen Bishop
Requiem
Benita Valente, Beverly Wolff, Kenneth Riegel, Robert Hale, Tanglewood Festival Chorus

SEVENTH WEEKEND

Friday, Aug. 13
7 p.m. Weekend Prelude
Christoph Eschenbach
8 p.m. COLIN DAVIS
Tippett: Symphony no. 2
Elgar: Symphony no. 1

Saturday, Aug. 14
10:30 a.m. Open Rehearsal
8:30 p.m. COLIN DAVIS
Mozart: Symphony no. 39
Mahler: Symphony no. 4
Judith Raskin

Sunday, Aug. 15
2:30 p.m. SEIJI OZAWA
Xenakis: Polla Ta Dhina
Beethoven: Piano concerto no. 1
Christoph Eschenbach
Tchaikovsky: Symphony no. 6 "Pathetique"

EIGHTH WEEKEND

Friday, Aug. 20
7 p.m. Weekend Prelude
Alexis Weissenberg
9 p.m. BRUNO MADERNA
Mozart: Symphony no. 29
Maderna: Grande Aulodia
American Premiere
Rachmaninov: Piano concerto no. 3
Garrick Ohlsson

Saturday, Aug. 21
10:30 a.m. Open Rehearsal
8:30 p.m. MICHAEL TILSON THOMAS
Copland: Appalachian Spring
Ravel: Piano concerto in G
Alexis Weissenberg
Nielsen: Symphony no. 5

Sunday, Aug. 22
2:30 p.m. SEIJI OZAWA
Berlioz: Damnation of Faust
Lois Marshall, John Alexander, Ezio Flagello, Tanglewood Festival Chorus

NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAR 23 1971

New England Newsclip

Boston Symphony Orchestra Lists Tanglewood Programs

The 1971 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, will open July 2 at 9 p.m. with a concert conducted by Tanglewood Artistic Director Seiji Ozawa.

Ozawa will conduct two concerts the first weekend of the Festival. The third, July 4, will be conducted by the orchestra's associate conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, will conduct four concerts this summer: Two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Steinberg will also conduct on Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y. The same evening, Eugene Ormandy will conduct the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the 1971 Berkshire Festival will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy, and Arthur Fiedler, who conducts the annual Boston Pops - at - Tanglewood concert on Tuesday, Aug. 3.

Pianists performing with the orchestra will include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists will be Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists will include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival will be John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

Choruses to be heard will be the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed will be Bach's Magnificat, conducted by Seiji Ozawa; Monteverdi's Music from The Vespers of 1610, conducted by Michael Tilson Thomas; Beethoven's Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky; and Mozart's Kyrie and Requiem, conducted by Colin Davis.

The Festival will close Aug. 22 with a performance of Berlioz', Damnation of Faust, conducted by Seiji Ozawa.

REFORMER
BRATTLEBORO, VERMONT
(E) 8,700

MAR 26 1971

New England Newsclip

Berkshire Festival Concerts Announced

BOSTON — The 1971 Berkshire Festival at Tanglewood in Lenox opens Friday evening, July 2, with a concert conducted by Artistic Director Seiji Ozawa. Mr. Ozawa conducts two concerts the first weekend of the festival. The third, Sunday, July 4, is conducted by the orchestra's Associate Conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24.)

Mr. Steinberg also conducts on Aug. 7, when the Boston Symphony travels to the Saratoga Center for the Performing Arts. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert on Aug. 3.

Pianists performing with the orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra, and percussionist Stomu Yamash-ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed this summer are Bach's Magnificat, conducted by Ozawa; Monteverdi's Music from The Vespers of 1610, conducted by Thomas; Beethoven's Missa Solemnis, conducted by Bernstein in memory of Serge Koussevitzky; and Mozart's Kyrie and Requiem, conducted by Davis.

The Festival closes Aug. 22 with a performance of Berlioz' Damnation of Faust, conducted by Ozawa.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

MAR 27 1971

New England Newsclip

'71 Tanglewood Season Is Announced

The 1971 Tanglewood season will open on Friday, July 2, at 8 p.m. with an all-Bach program by the Boston Symphony conducted by Seiji Ozawa. The Prelude concert will begin at 7 that evening with a performance by the Boston Symphony String Trio.

The full program schedule plus conductors, soloists and choirs are listed below. Saturday night concerts will begin at 8:30 p.m. this year instead of 8 p.m. as in the past few years. The program is subject to change during the season. Further details may be obtained by writing the Boston Symphony Orchestra, Symphony Hall, Boston, Mass. 02115.

FIRST WEEKEND

Friday, July 2
7 p.m. Weekend Prelude
Boston Symphony String Trio
9 p.m. SEIJI OZAWA
J. C. Bach: Grand overture op. 18
J. S. Bach: Brandenburg concerto no. 6.
J. S. Bach: Magnificat
Carole Bogard, Rose Taylor, John McCollum, David Clatworthy, Tanglewood Festival Chorus

Saturday, July 3
10:30 a.m. Open Rehearsal
8:30 p.m. SEIJI OZAWA
Mozart: Serenade for winds K.388
Bernstein: Serenade for violin
Joseph Silverstein
Berio: Serenade for flute
Doriot Anthony Dwyer
Tchaikovsky: Serenade for strings

Sunday, July 4
2:30 p.m. MICHAEL TILSON THOMAS
Vivaldi: The Seasons
Joseph Silverstein
Monteverdi: Music from "The Vespers of 1610"
Tanglewood Festival Chorus

SECOND WEEKEND

Friday, July 9
7 p.m. Weekend Prelude
Earl Wild
9 p.m. LEON FLEISHER
Bartok: Romanian folk dances
Hindemith: Four Temperaments
Ruth Laredo
Mozart: Divertimento K.287

Saturday, July 10
10:30 a.m. Open Rehearsal
8:30 p.m. MICHAEL TILSON THOMAS
Bach: Suite no. 4
Haydn: Cello concerto in C
Jules Eskin
Brahms: Serenade no. 2

Sunday, July 11
2:30 p.m. BRUNO MADERNA
Schubert: Symphony no. 2
Schoenberg: Chamber Symphony op. 9b
Chopin: Piano concerto no. 2
Earl Wild

THIRD WEEKEND

Friday, July 16
7 p.m. Weekend Prelude
Boston Symphony Chamber Players
9 p.m. WILLIAM STEINBERG
Brahms Program
Tragic overture
Piano concerto no. 2
Vladimir Ashkenazy
Symphony no. 2

Saturday, July 17
10:30 a.m. Open Rehearsal
3:30 p.m. WILLIAM STEINBERG
Brahms Program
Academic Festival overture
Concerto for violin and cello
Pinchas Zukerman, Zara Nelsova
Symphony no. 4

Sunday, July 18
2:30 p.m. SEIJI OZAWA
Mozart: Marriage of Figaro overture
Mozart: Piano concerto K.595
Vladimir Ashkenazy
Brahms: Alto rhapsody
Maureen Forrester
Brahms: Haydn variations

FOURTH WEEKEND

Friday, July 23
7 p.m. Weekend Prelude
Sherrill Milnes
9 p.m. WILLIAM STEINBERG
Beethoven Program
Leonore overture no. 3
Violin concerto
Itzhak Perlman
Symphony no. 5

Saturday, July 24
10:30 a.m. Open Rehearsal
8:30 p.m. WILLIAM STEINBERG
Beethoven Program
"King Stephen" overture
Symphony no. 3 "Eroica"
Symphony no. 7

Sunday, July 25
2:30 p.m. LEONARD BERNSTEIN
Beethoven Program
Missa Solemnis
Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood Festival Chorus
In memory of Serge Koussevitzky

FIFTH WEEKEND

Friday, July 30
7 p.m. Weekend Prelude
Berkshire Boy Choir
9 p.m. SEIJI OZAWA
Haydn: Symphony no. 96 "Miracle"
Prokofiev: Piano concerto no. 3
Byron Janis
Takemitsu: New work for percussion and orchestra
Stomu Yamash'ta

Saturday, July 31
10:30 a.m. Open Rehearsal
8:30 p.m. EUGENE ORMANDY
Strauss: Don Juan
Penderecki: To the victims of Hiroshima
Ravel: "Daphnis and Chloe" suite no 2
Brahms: Symphony no. 1

Sunday, Aug. 1
2:30 p.m. DANIEL BARENBOIM
Schubert: "Rosamunde" overture
Lalo: Symphonie espagnole
Pinchas Zukerman
Tchaikovsky: Symphony no. 4

SIXTH WEEKEND

Friday, Aug. 6
7 p.m. Weekend Prelude
Phyllis Curtin
9 p.m. COLIN DAVIS
Elgar: Introduction and Allegro
Wood: Cello concerto
Zara Nelsova
Dvorak: Symphony no. 2

Saturday, Aug. 7
10:30 a.m. Open Rehearsal
8:30 p.m. The Philadelphia Orchestra
EUGENE ORMANDY
Bartok: Two portraits op. 5
Debussy: La mer
Prokofiev: Symphony no. 5

Sunday, Aug. 8
2:30 p.m. COLIN DAVIS
Mozart Program
Kyrie K.341
Piano concerto K.503
Stephen Bishop
Requiem
Benita Valente, Beverly Wolff, Kenneth Riegel, Robert Hale, Tanglewood Festival Chorus

SEVENTH WEEKEND

Friday, Aug. 13
7 p.m. Weekend Prelude
Christoph Eschenbach
8 p.m. COLIN DAVIS
Tippett: Symphony no. 2
Elgar: Symphony no. 1

Saturday, Aug. 14
10:30 a.m. Open Rehearsal
8:30 p.m. COLIN DAVIS
Mozart: Symphony no. 39
Mahler: Symphony no. 4
Judith Raskin

Sunday, Aug. 15
2:30 p.m. SEIJI OZAWA
Xenakis: Polla Ta Dhina
Beethoven: Piano concerto no. 1
Christoph Eschenbach
Tchaikovsky: Symphony no. 6 "Pathetique"

EIGHTH WEEKEND

Friday, Aug. 20
7 p.m. Weekend Prelude
Alexis Weissenberg
9 p.m. BRUNO MADERNA
Mozart: Symphony no. 29
Maderna: Grande Aulodia
American Premiere
Rachmaninov: Piano concerto no. 3
Garrick Ohlsson

Saturday, Aug. 21
10:30 a.m. Open Rehearsal
8:30 p.m. MICHAEL TILSON THOMAS
Copland: Appalachian Spring
Ravel: Piano concerto in G
Alexis Weissenberg
Nielsen: Symphony no. 5

Sunday, Aug. 22
2:30 p.m. SEIJI OZAWA
Berlioz: Damnation of Faust
Lois Marshall, John Alexander, Ezio Flagello, Tanglewood Festival Chorus

NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAR 23 1971

New England Newsclip

Boston Symphony Orchestra Lists Tanglewood Programs

The 1971 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, will open July 2 at 9 p.m. with a concert conducted by Tanglewood Artistic Director Seiji Ozawa.

Ozawa will conduct two concerts the first weekend of the Festival. The third, July 4, will be conducted by the orchestra's associate conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, will conduct four concerts this summer: Two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Steinberg will also conduct on Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y. The same evening, Eugene Ormandy will conduct the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the 1971 Berkshire Festival will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy, and Arthur Fiedler, who conducts the annual Boston Pops - at - Tanglewood concert on Tuesday, Aug. 3.

Pianists performing with the orchestra will include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists will be Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists will include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival will be John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

Choruses to be heard will be the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed will be Bach's Magnificat, conducted by Seiji Ozawa; Monteverdi's Music from The Vespers of 1610, conducted by Michael Tilson Thomas; Beethoven's Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky; and Mozart's Kyrie and Requiem, conducted by Colin Davis.

The Festival will close Aug. 22 with a performance of Berlioz' Damnation of Faust, conducted by Seiji Ozawa.

REFORMER
BRATTLEBORO, VERMONT
(E) 8,700

MAR 26 1971

New England Newsclip

Berkshire Festival Concerts Announced

BOSTON — The 1971 Berkshire Festival at Tanglewood in Lenox opens Friday evening, July 2, with a concert conducted by Artistic Director Seiji Ozawa. Mr. Ozawa conducts two concerts the first weekend of the festival. The third, Sunday, July 4, is conducted by the orchestra's Associate Conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24.)

Mr. Steinberg also conducts on Aug. 7, when the Boston Symphony travels to the Saratoga Center for the Performing Arts. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert on Aug. 3.

Pianists performing with the orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra, and percussionist Stomu Yamash-ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed this summer are Bach's Magnificat, conducted by Ozawa; Monteverdi's Music from The Vespers of 1610, conducted by Thomas; Beethoven's Missa Solemnis, conducted by Bernstein in memory of Serge Koussevitzky; and Mozart's Kyrie and Requiem, conducted by Davis.

The Festival closes Aug. 22 with a performance of Berlioz' Damnation of Faust, conducted by Ozawa.

18

Star-studded summer program at Tanglewood

BOSTON, Mass. — The 1971 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday July 2, 1971 at 9 p.m. with a concert conducted by Tanglewood Artistic Director Seiji Ozawa.

Ozawa conducts two concerts the first weekend of the Festival. The third, Sunday, July 4 is conducted by the Orchestra's Associate Conductor Michael Tilson Thomas.

William Steinberg, Music Director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Steinberg also conducts on Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, New York. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the 1971 Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy, and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert on Tuesday Aug. 3.

Pianists performing with the Orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed this summer are Bach's "Magnificat," conducted by Seiji Ozawa; Monteverdi's Music from The "Vespers of 1610," conducted by Michael Tilson Thomas; Beethoven's "Missa Solemnis," conducted by Leonard Bernstein in memory of Serge Koussevitzky; and Mozart's "Kyrie" and "Requiem," conducted by Colin Davis.

The Festival closes Aug. 22 with a performance of Berlioz' "Damnation of Faust," conducted by Ozawa.

BANNER
BENNINGTON, VERMONT
(E) 6,200
MAR 23 1971
New England Newsclip

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050
MAR 25 1971
New England Newsclip

Tanglewood Announces Program, Conductors, Soloists for Season

The 1971 Berkshire Music Festival at Tanglewood will open Friday, July 2, at 9 p.m. with a concert conducted by artistic director Seiji Ozawa. Mr. Ozawa also will conduct the second concert of the first weekend of the Festival. The third, Sunday, July 4, will be directed by the Boston Symphony Orchestra's associate conductor, Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, will conduct four concerts this summer: Two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Mr. Steinberg will also conduct Aug. 7, when the BSO travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y. The same evening, Eugene Ormandy will conduct the Philadelphia Orchestra at Tanglewood. This will be the first time that two major summer festivals have exchanged concerts.

Other conductors for the season are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna and Arthur Fiedler, who will conduct the annual Boston Pops-at-Tanglewood concert Tuesday, Aug. 3.

Pianists performing with the orchestra will include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the BSO; flutist Doriot Anthony Dwyer, also a principal of the orchestra; and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Singers performing at the Festival will be John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed this summer are Bach's "Magnificat," conducted by Mr. Ozawa; Monteverdi's Music from "The Vespers of 1610," conducted by Mr. Thomas; Beethoven's "Missa Solemnis," conducted by Mr. Bernstein in memory of Serge Koussevitzky; and Mozart's "Kyrie" and "Requiem," conducted by Mr. Davis.

The Festival closes Aug. 22 with a performance of Berlioz' "Damnation of Faust," conducted by Ozawa.

COURANT
HARTFORD, CONN.
152,525 (M)
MAR 28 1971
New England Newsclip

T. H. Parker —

Tanglewood 1971

It's not the horns of elfland that you hear faintly blowing right now, but the Boston Symphony Orchestra lining up another summer for the Berkshire Festival at Tanglewood, Lenox, Massachusetts.

The 1971 season will open Friday evening, July 2, with a concert conducted by Tanglewood's artistic director, Seiji Ozawa.

Mr. Ozawa will take two concerts on the first weekend of the festival. The third, July 4, will be presented by the orchestra's associate conductor, Michael Thomas.

William Steinberg, music director of the Boston Symphony, will conduct four concerts. These include two all-Brahms programs on July 16 and 17, and two all-Beethoven on July 23 and 24.

Mr. Steinberg also conducts on August 7 when the Boston Symphony travels to the Saratoga, New York, Center for the Performing Arts. The same evening Eugene Ormandy will conduct the Philadelphia Orchestra at Tanglewood. This is the first time two major summer festivals have exchanged concerts.

Other conductors for the Berkshire Festival will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, and Arthur Fiedler who leads the annual Boston Pops-at-Tanglewood on Tuesday, August 3.

Pianists who will appear at Tanglewood are Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg, and Earl Wild.

The violin soloists will be Itzhak Perlman, Joseph Silverstein who is concertmaster of the Boston, and Pinchas Zukerman.

Other solo instrumentalists are cellists Zara Nelsova and Jules Eskin, principal with the BSO; flutist Doriot Dwyer, also a principal of the orchestra; and precussionist Stomi Yamash'ta.

Singers will be John Alexander, Carol Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylot, Benita Valente and Beverly Wolff.

Principal programs for the festival are:

July 2, (Ozawa) — Bach, Grand Overture, Brandenburg Concerto No. 6, Magnificat.

July 3 (Ozawa) — Mozart, Serenade for Winds; Bernstein, Serenade for Violin; Berio, Serenade for Flute.

July 4 (Thomas) — Vivaldi, "The Seasons"; Monteverdi, music from The Vespers of 1610.

July 9 (Fleisher) — Bartok, Romanian Folk Dances; Hindemith, "Four Temperaments"; Mozart, Divertimento K287.

July 10 (Thomas) — Bach, Suite No. 4; Haydn, 'Cello Concerto (Eskin); Brahms, Serenade No. 2.

July 11 (Maderna) — Schubert, Symphony No. 2; Schoenberg, Chamber Symphony; Chopin, Piano Concerto No. 2 (Wild).

July 16 (Steinberg) — Brahms "Tragic" Overture, Piano Concerto No. 2 (Ashkenazy), Symphony No. 2.

July 17 (Steinberg) — Brahms, "Academic Festival" Overture, Concerto for Violin and 'Cello (Zukerman, Nelsova), Symphony No. 4.

July 18 (Ozawa) — Mozart, "Marriage of Figaro" Overture, Piano Concerto K595 (Ashkenazy); Brahms, Alto Rhapsody (Forrester), Haydn Variations.

July 23 (Steinberg) — Beethoven "Leonore" Overture No. 3, Violin Concerto (Perlman), Symphony No. 5.

July 24 (Steinberg) — Beethoven "King Stephen" Overture, Symphonies Nos. 3 and 7.

July 25 (Bernstein) — Beethoven, Missa Solemnis.

July 30 (Ozawa) — Haydn, Symphony No. 96; Prokofiev, Piano Concerto No. 3 (Janis); Takemitsu, new work or Orchestra and Percussion (Yamash'ta).

July 31 (Ormandy) — Strauss, "Don Juan"; Penderecki, "To the Victims of Hiroshima"; Ravel, "Daphnis and Chloe" Suite No. 2; Brahms, Symphony No. 1.

August 1 (Barenboim) — Schubert, "Rosamunde" Overture; Lalo, Symphonie Espagnole (Zukerman); Tschaikowsky, Symphony No. 4.

August 6 (Davis) — Elgar, Introduction and Allegro; Wood, 'Cello Concerto (Nelsova); Dvorak, Symphony No. 2.

August 7 (Ormandy and the Philadelphia Orchestra) — Bartok, Two Portraits; Debussy, "La Mer"; Prokofiev, Symphony No. 5.

August 8 (Davis) — Mozart Kyrie, Piano Concerto K503 (Bishop), Requiem.

August 13 (Davis) — Tippett, Symphony No. 2; Elgar, Symphony No. 1.

August 14 (Davis) — Mozart, Symphony No. 39; Mahler, Symphony No. 4 (Raskin).

August 15 (Ozawa) — Zenakis, "Polla Ta Dhina"; Beethoven, Piano Concerto No. 1; Tschaikowsky, Symphony No. 6.

August 20 (Maderna) — Mozart, Symphony No. 29; Maderna, Grand Aulodia; Rachmaninoff, Piano Concerto No. 3 (Ohlsson).

August 21 (Thomas) — Copland, "Appalachian Spring"; Ravel, Piano Concerto in G; Weissenberg); Nielsen, Symphony No. 5.

August 22 (Ozawa) — Berlioz, "Damnation of Faust" (Marshall, Alexander Flagello).

AMERICAN
WATERBURY, CONN.
(E) 42,315
MAR 25 1971
New England Newsclip

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Ormandy Billed

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

MAR 26 1971

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BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY 3,650

MAR 25 1971

New England Newsclip

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

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Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

MAR 28 1971

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BERKSHIRE COURIER
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WEEKLY 3,650

MAR 25 1971

New England Newsclip

Poughkeepsie Journal
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D. 35,739 SUN. 41,003

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20

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 1 1971

New England Newsclip

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TIMES
GLOUCESTER, MASS.
D. 11,000

JUN 26 1971

New England Newsclip

TANGLEWOOD, the summer home of the Boston Symphony Orchestra, open July 2 to Aug. 22. Tanglewood in Lenox, is an estate of 210 acres in the Berkshire Hills, given to the Boston Symphony Ochestra in the 30s. Nathaniel Hawthorne lived on the grounds and wrote that he could barely work in the presence of such scenic beauty. Today it is nearly unchanged. Tanglewood can be reached via the Mass. pike to either Exit 1 or 2; routes well marked from there.

– Prices range from $8.50 for box seats to $3.50 in the rear of the shed, which is still very enjoyable listening. Admission to the lawn is $3. Tickets on sale two hours before the concert. Make checks payable to Boston Symphony Ochestra, Inc. Send self addressed envelope to Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (413) 637-1600.

– First weekend, July 2: weekend Prelude at 7 with the Boston Symphony String Trio. At 9, Seiji Ozawa will conduct the ochestra in a Bach program featuring "Grand Overture op 18 no. 4"; "Brandenburg Concerto no. 6"; and "Magnificat." The Tanglewood Festival Chorus will participate.

– July 3: open rehearsal at 10:30 in the shed; seats unreserved at a cost of $2.50. This offers a relaxed look at the conductor, orchestra and soloists. At 8:30, Seiji Osawa will conduct Mozart, "Serenade for Winds K.388," and Bernstein: "Serenade for Violin."

– July 4: Michael Tilson Thomas at 2:30 will conduct Vivaldi: "The Seasons," and music from "The Vespers of 1610."

–July 9: Weekend Prelude at 7 with Earl Wild; Leon Fleisher will conduct Bartok: "Romanian Folk Dances"; Hindemith: "Four Temperaments" and Mozart: "Divertimento K. 287." Ruth Loredo, pianist.

–July 10: Open rehearsal at 10.30; Michael Tilson Thomas will conduct Bach: "Suite No. 4"; Haydn: "Cello Concerto in C" with Jules Eskin; and Brahms: "Serenade No. 2."

–July 11: Bruno Maderna will conduct at 2.30, Schubert: "Symphony No. 2"; Schoenberg: "Chamber Symphony op. 96"; and Chopin: "Piano Concerto no. 2" with Earl Wild, pianist.

BILLBOARD
NEW YORK, N. Y.
W. 24,000

MAY 8 1971

Ozawa Leads July 2 Opener At Tanglewood

LENOX, Mass.—The eight-week Berkshire Festival at Tanglewood opens here July 2, with Seiji Ozawa conducting the Boston Symphony and Tanglewood Festival Chorus after a prelude by the Boston Symphony String Trio. Soloists for the concert are Carole Bogard, Rose Taylor, John McCollum and David Clatworthy.

Instrumental soloists during the season, which runs through Aug. 22, include violinists Itzhak Perlman, Joseph Silverstein, and Pinchas Zukerman; cellists Zara Nelsova and Jules Eskin; pianists Vladimir Ashkenazy, Christoph Eschenbach, Earl Wild, Byron Janis, Alexis Weissenberg, Ruth Laredo and Stephen Bishop, and flutist Doriot Anthony Dwyer.

Other vocal soloists will be Maureen Forrester, Judith Raskin, Lois Marshall, John Alexander, Ezio Flagello, Phyllis Curtin, Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes.

Also conducting during the Boston's summer season are music director William Steinberg, associate conductor Michael Tilson Thomas, Leonard Bernstein, Colin Davis, Eugene Ormandy, Bruno Maderna and Leon Fleisher.

SUBURBAN PRESS
NATICK, MASS.
WEEKLY

JUN 10 1971

New England Newsclip

Tanglewood

The 1971 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, opens July 2 at 9 p.m. with a concert conducted by Tanglewood Artistic Director Seiji Ozawa. Ozawa conducts two concerts the first weekend of the festival. The third, Sunday, July 4, is conducted by the orchestra's associate conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Steinberg also conducts on August 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the 1971 Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy, and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert Aug. 3.

Pianists performing with the Orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Taemitsu.

Herald American
SYRACUSE, N. Y.
S. 251,094

MAY 23 1971

Boston festival concerts slated

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New York Concert

Steinberg also conducts on Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, New York. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

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Pianists performing with the orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itshak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Taemitsu.

Featured Singers

Singers performing are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrestor, Robert Hale, Florence Kopleff, Louis Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir. The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works to be performed this summer are Bach's "Magnificat," conducted by Seiji Ozawa; Monteverdi's Music from "The Vespers of 1610," conducted by Michael Tilson Thomas; Beethoven's "Missa Solemnis," conducted by Leonard Bernstein in memory of Serge Koussevitzky; and Mozart's "Kyrie and Requiem, conducted by Colin Davis.

The festival closes Aug. 22 with a performance of Berlioz' "Damnation of Faust," conducted by Seiji Ozawa.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUN 15 1971

Seiji Osawa to Open Tanglewood Season

LENOX, Mass. — The eight-week Tanglewood season will open Friday, July 2, with Seiji Ozawa conducting the Boston Symphony Orchestra in an all-Bach program.

Variety might be the word to use to describe the season in general: In conductors, soloists and program.

Conductors, in addition to Ozawa, will be: William Seinberg, music director of the Boston and Pittsburgh Symphony Orchestras, Daniel Barenboim, Leonard Bernstein, Colin Davis, Arthur Fiedler, Leon Fleisher, Bruno Maderna Eugene Ormandy and Michael Tilson Thomas.

Pianists: Vladimir Ashkenazy, Stephen Bishop, Byron Janis, Christoph Tschenbach, Ruth Laredo, Alexis Weissenberg, and Earl Wild.

Violinists: Itzhak Perlman Joseph Silverstein, and Pinchas Zukerman.

Cellists: Jules Eskin and Zara Nelsova.

Singers: John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale Florence Kopleff, Lois Marshall, Sherill Milnes, John McCollum, Judith Raskin Kenneth Riegel Arlene Saunders Rose Taylor Benita Valente, and Beverly Wolff.

Flute: Doriot Anthony Dwyer. Percussionist: Stomu Yamash'ta.

The Tangelwood season runs from July 2 to Aug. 22. The symphony plays Friday nights at 9, with a weekend prelude at 7; Saturday nights at 8:30, and Sunday afternoons at 2:30. Open rehearsals are held Saturday mornings at 10:30.

The Boston Pops at Tanglewood will be held Aug. 3. Mr. Bernstein will conduct Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky Sunday, July 25.

Tickets are $3.50, $4.50, $5, $6, $7, $7.50 and $8 and $8.50 and are available at all Ticketron outlets.

20

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 1 1971

New England Newsclip

Boston Symphony Berkshire Festival Conductors and Guest Artists Noted

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Other conductors for the 1971 Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy and Arthur Fiedler, who conducts annual Boston Pops-at-Tanglewood concert on Tuesday, Aug. 3.

Piano soloists include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Singers will include John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente and Beverly Wolff.

Choruses to be heard are the Tanglewood Festival Chorus and the Berkshire Boy Choir.

The Boston Symphony Chamber Players and the Boston Symphony String Trio will also give performances.

Major choral works will include Bach's **Magnificat**, conducted by Seiji Ozawa; Monteverdi's Music from The **Vespers of 1610**, conducted by Michael Tilson Thomas; Beethoven's **Missa Solemnis**, conducted by Leonard Bernstein, in memory of Serge Koussevitzky and Mozart's **Kyrie** and **Requiem**, conducted by Colin Davis.

The Festival closes August 22 with a performance of Berlioz' **Damnation of Faust**, conducted by Seiji Ozawa.

TIMES
GLOUCESTER, MASS.
D. 11,000

JUN 26 1971

New England Newsclip

TANGLEWOOD, the summer home of the Boston Symphony Orchestra, open July 2 to Aug. 22. Tanglewood in Lenox, is an estate of 210 acres in the Berkshire Hills, given to the Boston Symphony Ochestra in the 30s. Nathaniel Hawthorne lived on the grounds and wrote that he could barely work in the presence of such scenic beauty. Today it is nearly unchanged. Tanglewood can be reached via the Mass. pike to either Exit 1 or 2; routes well marked from there.

– Prices range from $8.50 for box seats to $3.50 in the rear of the shed, which is still very enjoyable listening. Admission to the lawn is $3. Tickets on sale two hours before the concert. Make checks payable to Boston Symphony Ochestra, Inc. Send self addressed envelope to Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (413) 637-1600.

– First weekend, July 2: weekend Prelude at 7 with the Boston Symphony String Trio. At 9, Seiji Ozawa will conduct the ochestra in a Bach program featuring "Grand Overture op 18 no. 4"; "Brandenburg Concerto no. 6"; and "Magnificat." The Tanglewood Festival Chorus will participate:

– July 3: open rehearsal at 10:30 in the shed; seats unreserved at a cost of $2.50. This offers a relaxed look at the conductor, orchestra and soloists. At 8:30, Seiji Osawa will conduct Mozart, "Serenade for Winds K.388," and Bernstein: "Serenade for Violin."

– July 4: Michael Tilson Thomas at 2:30 will conduct Vivaldi: "The Seasons," and music from "The Vespers of 1610."

–July 9: Weekend Prelude at 7 with Earl Wild; Leon Fleisher will conduct Bartok: "Romanian Folk Dances"; Hindemith: "Four Temperaments" and Mozart: "Divertimento K. 287." Ruth Loredo, pianist.

–July 10: Open rehearsal at 10.30; Michael Tilson Thomas will conduct Bach: "Suite No. 4"; Haydn: "Cello Concerto in C" with Jules Eskin; and Brahms: "Serenade No. 2."

–July 11: Bruno Maderna will conduct at 2.30, Schubert: "Symphony No. 2"; Schoenberg: "Chamber Symphony op. 96"; and Chopin: "Piano Concerto no. 2" with Earl Wild, pianist.

BILLBOARD
NEW YORK, N. Y.
W. 24,000

MAY 8 1971

Ozawa Leads July 2 Opener At Tanglewood

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Instrumental soloists during the season, which runs through Aug. 22, include violinists Itzhak Perlman, Joseph Silverstein, and Pinchas Zukerman; cellists Zara Nelsova and Jules Eskin; pianists Vladimir Ashkenazy, Christoph Eschenbach, Earl Wild, Byron Janis, Alexis Weissenberg, Ruth Laredo and Stephen Bishop, and flutist Doriot Anthony Dwyer.

Other vocal soloists will be Maureen Forrester, Judith Raskin, Lois Marshall, John Alexander, Ezio Flagello, Phyllis Curtin, Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes.

Also conducting during the Boston's summer season are music director William Steinberg, associate conductor Michael Tilson Thomas, Leonard Bernstein, Colin Davis, Eugene Ormandy, Bruno Maderna and Leon Fleisher.

SUBURBAN PRESS
NATICK, MASS.
WEEKLY

JUN 10 1971

New England Newsclip

Tanglewood

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William Steinberg, music director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Steinberg also conducts on August 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

Other conductors for the 1971 Berkshire Festival are Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, Eugene Ormandy, and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert Aug. 3.

Pianists performing with the Orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist in a new composition by Taemitsu.

Herald American
SYRACUSE, N. Y.
S. 251,091

MAY 23 1971

Boston festival concerts slated

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Featured Singers

Singers performing are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrestor, Robert Hale, Florence Kopleff, Louis Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

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The festival closes Aug. 22 with a performance of Berlioz' "Damnation of Faust," conducted by Seiji Ozawa.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUN 15 1971

Seiji Osawa to Open Tanglewood Season

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Variety might be the word to use to describe the season in general: In conductors, soloists and program.

Conductors, in addition to Ozawa, will be: William Seinberg, music director of the Boston and Pittsburgh Symphony Orchestras, Daniel Barenboim, Leonard Bernstein, Colin Davis, Arthur Fiedler, Leon Fleisher, Bruno Maderna Eugene Ormandy and Michael Tilson Thomas.

Pianists: Vladimir Ashkenazy, Stephen Bishop, Byron Janis, Christoph Tschenbach, Ruth Laredo, Alexis Weissenberg, and Earl Wild.

Violinists: Itzhak Perlman Joseph Silverstein, and Pinchas Zukerman.

Cellists: Jules Eskin and Zara Nelsova.

Singers: John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale Florence Kopleff, Lois Marshall, Sherill Milnes, John McCollum, Judith Raskin Kenneth Riegel Arlene Saunders Rose Taylor Benita Valente, and Beverly Wolff.

Flute: Doriot Anthony Dwyer. Percussionist: Stomu Yamash'ta.

The Tanglewood season runs from July 2 to Aug. 22. The symphony plays Friday nights at 9, with a weekend prelude at 7; Saturday nights at 8:30, and Sunday afternoons at 2:30. Open rehearsals are held Saturday mornings at 10:30.

The Boston Pops at Tanglewood will be held Aug. 3. Mr. Bernstein will conduct Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky Sunday, July 25.

Tickets are $3.50, $4.50, $5, $6, $7, $7.50 and $8 and $8.50 and are available at all Ticketron outlets.

SUN
LOWELL, MASS.
D. 49,250

JUN 20 1971 New England Newsclip

1971 Tanglewood Music Festival is 37 years old

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — The 1971 Tanglewood Season will officially open Sunday, June 27. Appropriate exercises will usher the 37th season of what is one of the most famous musical festivals in the world.

The public is cordially invited to the opening exercises and the reception that will follow.

Founded in 1934, the Berkshire Music Festival which is held on eight weekends features the Boston Symphony Orchestra. The concerts by the orchestra will be held in the famed Music Shed which this year is resplendent with new seats. The seating is in continental arrangement. This creates better visibility. All of this will be welcome news to the thousands who visit the Festival each year.

This season the programs will officially open on Friday evening, July 2. Saiji Ozawa will conduct the program. It will be the first of a list of 23.

Maestro Seiji Ozawa is music director of the San Francisco symphony. He has appeared with the Boston Symphony as guest conductor. At the Berkshire Festival he will join Gunther Schuller, president of the New England Conservatory of Music and composer-conductor, as artistic director of the Tanglewood season.

LEONARD BERNSTEIN, conductor laureate of the New York Philharmonic will be an advisor for the Festival. William Steinberg is music director of the Berkshire Festival, and his associate will be Michael Tilson Thomas who is also associate for the Boston Symphony and the newly appointed director of the Buffalo Philharmonic.

A major activity at Tanglewood is the Berkshire Music Center which is the Orchestra's summer school for the advanced study of music. Gifted young musicians from this country as well as several foreign countries gather at the music center each summer for a concentrated eight week session. During the season the students as well as faculty members give Concerts for the public. These are held daily.

Aside from the full Boston Symphony there are concerts of chamber, choral and vocal music. There are composers forums. These programs are announced well before time.

The event that creates a great deal of interest is the Festival of Contemporary Music. This is sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago. It is often called a "Festival - within - a - festival." This affair turns Tanglewood into the contemporary music capital of the World. Some of the music heard during this part of the Berkshire Festival is commissioned, and some of the programs offer world premieres.

Between concerts those who travel to Lenox have a wonderful opportunity to enjoy a wealth of scenic as well as historic sites. There are other performing groups and center in

LEONARD BERNSTEIN

the the area. Among them are the Jacob's Pillow Dance Festival, the Berkshire Theatre Festival in Stockbridge; the Clark Art Museum in Williamstown, the Berkshire Museum and the Hancock Shaker Village.

THE TANGLEWOOD Festival Chorus will appear in the programs of July 2,4 and 25; Aug. 8 and 22. The Berkshire Boy Choir will perform on July 30.

Chamber ensembles will include the Boston Symphony Chamber Players and the Boston Symphony String Trio. The Chamber Players will perform on July 16, and the String Trio on July 2.

For the opening concert which will be July 2 at 7 p.m., will be an all Bach program. The soloists will be Carole Bogard, Rose Taylor, John McCollum and David Clatworthy. The program is as follows: J.C. Bach-Grand Overture Op. 18 No. 4. J.S. Bach-Brandenburg Concerto No. 6, and Magnificat.

Saturday morning July 3, there will be an open rehearsal. In the evening the program as announced will include, Mozart's Serenade for Winds K 388; Berstein's Serenade for Violin and Berio's Serenade for Flute. The soloists will be violinist, Joseph Silverstein and the flutist, Doriot Anthony Dwyer. Closing the program will be Tchaikovsky's Serenade for Strings.

Berkshire Festival To Open July 2

The 1971 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday evening, July 2, at 9 p.m. with a concert conducted by Tanglewood Artistic Director Seiji Ozawa. Mr. Ozawa conducts two concerts the first weekend of the Festival. The third, Sunday, July 4 is conducted by the Orchestra's Associate Conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, conducts four concerts this summer: two all-Brahms programs (July 16 and 17) and two all-Beethoven programs (July 23 and 24).

Mr. Steinberg also conducts on Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs. The same evening, Eugene Ormandy conducts the Philadelphia Orchestra at Tanglewood. This is the first time that two major summer festivals have exchanged concerts.

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Pianists performing with the Orchestra include Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Loredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild.

Violinists are Itzhak Perlman, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Pinchas Zukerman.

Other instrumental soloists include cellists Zara Nelsova and Jules Eskin, principal cellist of the Boston Symphony; flutist Doriot Anthony Dwyer, also a principal of the Orchestra and percussionist Stomu Yamash'ta, soloist, in a new composition by Takemitsu.

Singers performing at the Festival are John Alexander, Carole Bogard, David Clatworthy, William Cochran, Phyllis Curtin, Ezio Flagello, Maureen Forrester, Robert Hale, Florence Kopleff, Lois Marshall, Sherrill Milnes, John McCollum, Judith Raskin, Kenneth Riegel, Arlene Saunders, Rose Taylor, Benita Valente, and Beverly Wolff.

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The Festival closes Aug. 22 with a performance of Berlioz' Damnation of Faust, conducted by Seiji Ozawa.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

MAR 23 1971

Berkshire Tanglewood Festival
Lenox, Mass.

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The Festival closes Aug. 22 with a performance of Berlioz' "Damnation of Faust," conducted by Seiji Ozawa.

GAZETTE
WORCESTER, MASS.
D. 97,539

JUN 29 1971 New England Newsclip

TIMES
HARTFORD, CONN.
S. 132,687

JUN 6 1971 New England Newsclip

Tanglewood Concerts to Start Friday

By JOHN F. KYES
Gazette Music Critic

LENOX — The 1971 Tanglewood summer season began Sunday with the opening exercises of Berkshire Music Center, the Boston Symphony's eight-week academy for the advanced study of music. Several hundred students from throughout the world will receive the inspiration of group efforts and individual instruction. Admission to student concerts and recitals is open to those who make modest contributions to the Friends of Music fund.

The Boston Symphony's public concerts begin Friday and continue until Aug. 22. The typical format is illustrated by events this weekend. Friday at 7 p.m. ticketholders for the evening's major concert receive a bonus in the Weekend Prelude, this week by the Boston Symphony's String Trio assisted by harpsichord. The Friday concert at 9 p.m., conducted by Tanglewod Artistic Director Seiji Ozawa, presents an ensemble of about fifty top players of the Symphony, the others being in Boston for the second week of Esplanade Concerts. A Bach program includes Johann Christian Bach's "Grand Overture in 'D'" and Johann Sebastian Bach's Brandenburg Concerto No. 6 and "Magnificat," featuring soprano Carole Bogard, alto Rose Taylor, tenor John McCollum and bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, conductor.

Seiji Ozawa

The orchestra's open rehearsal is at 10:30 a.m. Saturday. Unreserved seats in the Music Shed cost $2.50 each.

On Saturday night in the Shed, Ozawa conducts a program of music by Mozart, Bernstein, Berio and Tchaikovsky for interesting chamber groups, featuring Joseph Silverstein, concert master, and Doriot Anthony Dwyer, principal flutist.

At 2:30 p.m. Sunday Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Vivaldi's "The Seasons," with Silverstein as violin soloist, and selections from Monteverdi's "Vespro Della Beata Vergine" with the Tanglewood Festival Chorus.

One cancellation recently announced is that of the proposed exchange of orchestras between Tanglewood and Saratoga Aug. 20. The operation on Eugene Ormandy's hip, while successful and not preventing several appearances in August, has limited his activities, so on Aug. 20 instead of the Philadelphia Orchestra Tanglewood hearers will have a Boston Symphony concert conducted by Ozawa, with Garick Ohlsson as piano soloist.

Choral features of this summer include: the Mozart "Kyrie" and "Requiem" Aug. 8, conducted by Colin Davis; the Beethoven "Missa Solemnis" July 25, conducted by Leonard Bernstein in memory of Koussevitzky; and the Festival's concluding number Aug. 22, Berlioz's "The Damnation of Faust," conducted by Ozawa.

Guest Conductors

William Steinberg, music director of the BSO, is conducting all-Brahms programs July 16 and 17, and all-Beethoven concerts July 23 and 24, also a miscellaneous program Aug. 7.

Other conductors include Daniel Barenboim, Leon Fleisher, Bruno Maderna and Arthur Fiedler, who conducts the annual Boston Pops-at-Tanglewood concert Aug. 3.

Seat prices range from $3.50 to $8.50, as last year, with a few blocks of seats changed up or down in price. General admission to the grounds to hear music from the lawns is $3 a person. (Children require tickets.)

Two weeks of chamber orchestra programs are followed by six weeks of the full Boston Symphony of more than 100 players.

Parking is free. Snacks and lunches can be purchased at the cafeteria on the grounds, or patrons are welcome to bring in their own lunches, folding chairs, blankets, etc. for lawn picnics. Grounds open two hours before concerts.

Tanglewood is reached from either Exit 1 or 2 of the Mass. Pike, lighter traffic being experienced from Exit 1 to the grounds. Eating places in Lee and Lenox are reached more conveniently from Exit 2 of the Pike.

Berkshire Festival Opens July 2

The 1971 Berkshire Festival at Tanglewood, Lenox, Mass., will open Friday, July 2, with a concert by the Boston Symphony under the baton of Seiji Ozawa, festival artistic director. Ozawa will conduct two concerts the first weekend. The third, Sunday, July 4, will be under the baton of associate conductor Michael Tilson Thomas.

William Steinberg, music director of the Boston Symphony, does four concerts this summer; two all-Brahms concerts July 16 and 17 and two Beethoven concerts July 23 and 24.

Steinberg will also conduct Aug. 7 when the Boston Symphony travels to the Saratoga Center for the Performing Arts in Saratoga Springs, N.Y., summer home of the Philadelphia Orchestra. The same night Eugene Ormandy will conduct the Philadelphians at Tanglewood.

Other conductors for the '71 Berkshire festival will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleis her, Bruno Maderna, Eugene Ormandy and Arthur Fiedler who leads the annual Boston Pops-at-Tanglewood concert Tuesday, Aug. 3.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 161,249 SUN. 215,360

APR 11 1971

22

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUN 11 1971

Tanglewood Season Set To Open July 2

By BILL RICE

The Berkshire Festival at Tanglewood opens this season on Friday, July 2 with Seiji Ozawa conducting the first of 23 concerts by the Boston Symphony Orchestra.

The opening program will be all Bach with performances of the Grand Overture Op. 18 No. 4, Brandenburg Concerto No. 4 and the Magnificat with Carol Bogard, Rose Taylor, John McCollum and David Clatworthy in singing roles and the Tanglewood Festival Chorus also performing.

Ozawa, the popular Japanese conductor of the San Francisco Symphony, and composer Gunther Schuller are artistic directors at Tanglewood this summer. Ozawa will conduct a total of six performances.

William Steinberg, music director of the Boston Symphony and Pittsburgh Symphony will conduct five performances. Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra and music director of the Buffalo Philharmonic will conduct four.

Other conductors who will be seen this summer at Tanglewood include Daniel Barenboim, Colin Davis, Leon Fliesher, Bruno Moderna and Leonard Bernstein.

The entire weekend of July 23-25 will be devoted to the works of Beethoven with Steinberg conducting a program on Friday evening consisting of Leonore Overture No. 3, Symphony No. 5 and the Violin Concerto with Itzhtak Perman as soloist. Steinberg will again conduct on Saturday when the King Stephan Overture, Symphony No. 3 (the Eroica) and Symphony No. 7 will be performed.

Leonard Bernstein will conclude the Beethoven weekend conducting a performance of Miss Solemniss in a program dedicated to the memory of Serge Koussevitsky. Singers Arlene Saunders, Florence Klopleff, William Cochran and Sherill Milnes and the Tanglewood Festival Chorus will be heard in the work.

Brahms Program

Steinberg will conduct an all Brahms program on July 16 and Colin Davis will lead an all Mozart program on August 8.

The Boston Pops, under the baton of Arthur Fiedler will present a pop concert on Tuesday, August 8 at 8:30 p.m. Proceeds for this concert go the to the Orchestra pension fund.

Weekend preludes will be held Friday evening at 7:00 p.m. with guest artists and members of the orchestra performing. The preludes are free to those attending regular Friday evening orchestra performances, which begin at 9:00 p.m.

Among those who will be performing in preludes on consecutive Fridays beginning July 2 are The Boston Symphony String Trio, Earl Wild, The Boston Symphony Chamber Players, Sherill Milnes, The Berkshire Boys Choir Phyllis Curtin Christoph Eschenbach and Alexis Weissenberg.

Open rehearsals are held for the public on Saturdays at 10:30 a.m. Saturday evening performances commence at 8:30 p.m. The very popular Sunday afternoon performance start at 2:30 p.m.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 11 1971

Tanglewood Season To Open July 2 With Seiji Ozawa

By BILL RICE

The Berkshire Festival at Tanglewood opens this season on Friday, July 2 with Seiji Ozawa conducting the first of 23 concerts by the Boston Symphony Orchestra.

The opening program will be all Bach with performances of the Grand Overture Op. 18 No. 4, Brandenburg Concerto No. 4 and the Magnificat with Carol Bogard, Rose Taylor, John McCollum and David Clatworthy in singing roles and the Tanglewood Festival Chorus also performing.

Ozawa, the popular Japanese conductor of the San Francisco Symphony, and composer Gunther Schuller are artistic directors at Tanglewood this summer. Ozawa will conduct a total of six performances.

William Steinberg, music director of the Boston Symphony and Pittsburgh Symphony will conduct five performances. Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra and music director of the Buffalo Philharmonic will conduct four.

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Open rehearsals are held for the public on Saturdays at 10:30 a.m. Saturday evening performances commence at 8:30 p.m. The very popular Sunday afternoon performance start at 2:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 19 1971

New England Newsclip

As I Hear It

Tanglewood, 1971

By Jay C. Rosenfeld

THE TANGLEWOOD program for the season about to start discovers astute selection and balance, mindful of artistic standards and public taste, but little bold enterprise.

There must be many forces pressing for greater appreciation of their respective causes. Some surely would like a greater representation of the music of contemporary composers; some would vote for still more of the familiar favorites; some might press for opera in concert form, and more oratorios and cantatas; some would like to hear more soloists and, in this category, more vocalists and string players than the rash of pianists of past seasons.

And so a schedule is devised which, it is hoped, will offer pabulum to all even though the proportions may not suit all factions. Undoubtedly, someone from the countinghouse sits in at the sessions where the season is laid out. Artistic success to less than capacity audiences is not entirely gratifying.

A major factor in the sharing of conducting responsibilities is the number of guests invited. There are to be five this summer who will each be allotted one program. The greatest weight in this department will be placed on Seiji Ozawa with six concerts; William Steinberg is next with five and Michael Tilson Thomas and Colin Davis have four each to complete the roster.

* * * *

SPRINKLED throughout the 24 programs of the summer will be some of the works played in Symphony Hall in Boston in the season just completed. These, thus, will need but little dusting off in rehearsal, but anything of longer disuse or any novelty will require greater time to prepare, and rehearsal time is one of the greatest bugaboos in the orchestral ambience.

A man coming for one single concert unquestionably has insufficient time to shape details and edges of his program to his own satisfaction. A so-to-speak outsider is invited initially on his competence, to be sure, but also quite probably because his repertory may contain some things the regular conductors do not have in their current portfolios and so the guest brings freshness to the schedule. Yet, he is concerned with the impression he would like to make, so he throws in one of the old beloved chestnuts. Thus, Daniel Barenboim plays the Tchaikowsky 4th symphony; Leon Fleisher, a Mozart Divertimento; Bruno Maderna, the Schubert 2nd; Eugene Ormandy, the Debussy "La Mer"; and Leonard Bernstein, the Beethoven "Missa Solemnis."

* * * *

IN DEVISING programs, management must be mindful of several segments of audiences and it would be fatuous and redundant to state that minds of great experience in such matters are consulted, but the generation gap is of high importance and wise old heads may not always give younger people their due consideration. For example, I was driving to Tanglewood from Stockbridge via the road along Lake Makheenac last summer, and stopped to pick up an attractive young couple who were thumbing a ride. Coming in sight of the mountain north of the Bowl they asked, "What is that up there?" I answered, "That's the Shadowbrook Seminary." "No," they persisted, "the house above it." "That's the Koussevitzky house," I informed them. "Who's he?" they asked—this is 1970, and they apparently college students! And only last week, in connection with the truly magnanimous bequest to our Berkshire Museum by the late widow of probably our greatest American violinist, to an Eastman graduate (!) the name of Albert Spalding was not familiar!

And so, it is obvious that everything in the Tanglewood schedule will be new to someone. Anyone who gets snobbish and arrogantly dismisses the old warhorses, might well stay a moment and ask himself at what point in his own case did he make the acquaintance of the Tchaikowsky symphonies, the Bach suites and the Mozart overtures.

* * * *

IN EARLY Tanglewood days, there were a few memorable events when new works had their premiere or at least their American premiere. In some instances, the composer was on hand to supervise the preparation. One recalls the Benjamin Britten operas "Peter Grimes" and "Albert Herring" and his War Requiem. There was the Shostakovich 10th symphony and a few others. These made musical history. But those were mostly in the days when there was a "musical director," a man with vision, a man with a mission, and not a job-holder with a contract.

In 1936, when Koussevitzky initially brought the Boston Symphony to Lenox for the third Berkshire Symphonic Festival, he scented the opportunity to put into effect his long-cherished challenge of an "academy" for talented and advanced students. The idea of a major symphony orchestra playing, so-to-speak, in bucolic circumstances was startling enough, but to bring (or was it the other way 'round?) their internationally famous conductor to appear with them in what had traditionally been vacation time, was absolutely unheard of.

The Berkshire Music Center is today known and respected throughout the whole musical world. Indeed, Europeans know Tanglewood as a postgraduate institute and far less as a summer concert series. It has been the inspiration and model of numerous imitators. It is to be hoped that that perspective will be maintained.

BSO CONCERTS – 1ST WEEKEND

BANNER
BENNINGTON, VT.
D. 6,000

JUN 24 1971 New England Newsclip

Tanglewood season to open Sunday afternoon

LENOX, Mass. — The 1971 Tanglewood season opens Sunday, at 2:30 p.m. in the Theater-Concert Hall with the 31st opening exercises of the Boston Symphony's summer academy for the advanced study of music.

Randall Thompson's "Alleluia" will be sung by over 400 students of the Berkshire Music Center. "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in Tanglewood's formal gardens all open to the public.

The Boston Symphony Orchestra gives its first Berkshire Festival concert Friday July 2, at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts. The program opens with Johann Christian Bach's Grand overture in D, followed by two works by Johann Sebastian Bach: Bradenburg Concerto No. 6 and "Magnificat," with soloists soprano Carole Bogard, alto Rose Taylor, tenor John McCollum, bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, Conductor.

The weekend prelude, Friday at 7 p.m. in the Shed, presents the Boston Symphony String Trio: Joseph Silverstein, violin, Burton Fine, viola d'amore, and Jules Eskin, cello, with Robert Levin, harpsichord. The program is Stamitz' Sonata in D for viola d'amore and harpsichord, and two sonatas by Johann Sebastian Bach, in D for cello and harpsichord, and in A for violin and harpsichord. The weekend prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's first open rehearsal is Saturday morning, July 3 at 10:30 in the Shed. Open rehearsals are held in the Shed each Saturday morning at 10:30 and benefit the orchestra's pension fund. They offer a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music. Seats are unreserved, at $2.50 each, and are available the morning of the Rehearsal.

Saturday evening, July 3 at 8:30 in the Shed, Seiji Ozawa conducts with soloists Joseph Silverstein, concertmaster of the Boston Symphony, and Doriot Anthony Dwyer, principal flute. The program is Mozart's Serenade No. 12 for winds. "Nacht Musique," Bernstein's Serenade for violin, strings, and percussion, Berio's Serenata for flute and 14 instruments and Tchaikovsky's Serenade in C for strings.

Sunday afternoon, July 4, at 2:30 Michael Tilson Thomas, associate conductor of the Boston Symphony conducts Vivaldi's "The Seasons."

POST
BRIDGEPORT, CONN.
S. 88,000

JUN 27 1971 New England Newsclip

music

TANGLEWOOD, Lenox, Mass. — Opening **today at 2:30 p.m.** with 400 students of Berkshire Music center singing Randall Thompson's "Alleluia;" first Berkshire festival concert of the Boston Symphony Orchestra **Friday at 9 p.m.** in the shed with Seiji Ozawa, Tanglewood artistic director, conducting; weekend prelude, **Friday at 7 p.m.**, Boston Symphony String Trio; open rehearsal, **Saturday at 10:30 a.m.**; concert **Saturday at 8:30 p.m.**, with soloists Joseph Silverstein, violinist, concertmaster of the Boston Symphony, and Doriot Anthony Dwyer, flute; **July 4 at 2:30 p.m.**, Michael Tilson Thomas, associate conductor of the symphony, conducting and Mr. Silverstein, soloist.

YOUTH ADULT COUNCIL OF WESTPORT — Tonight at 8, rock concert by Country Joe McDonald; July 10 at 8 p.m., Livingston Taylor, rock concert; both in Staples High school, Westport.

UNIVERSITY OF CONNECTICUT, Storrs—Thursday at 8:15 p.m., New England String Quartet-in-residence, Von der Mehden Recital hall, open to the public; admission, $1; July 5 at 8:15 p.m., Ursula Oppens, piano, in Albert N. Jorgensen auditorium.

BARNUM FESTIVAL ROCK CONCERT — Friday at 8:30 p.m. at Kennedy stadium, Bridgeport, featuring the Panacea, of Newtown, among other groups.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,723 SUN. 41,003

JUN 25 1971

31st Tanglewood Season Opens Sunday

LENOX, MASS — The 1971 Tanglewood season opens Sunday, June 27, at 2:30 p.m. in the Theater-Concert Hall with the 31st Opening Exercises of the Boston Symphony's summer academy for the advanced study of music.

Randall Thompson's "Alleluia" will be sung by more than 400 students of the Berkshire Music Center. Thompson's "Alleluia" was commissioned by Serge Koussevitzky for the initial Opening Exercises of the Berkshire Music Center in 1940.

Following the Opening Exercises, there will be a reception in Tanglewood's Formal Gardens. The public is cordially innvited to the Opening Exercises and to the reception.

The Boston Symphony Orchestra gives its first Berkshire Festival concert next Friday evening at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts.

The program opens with Johann Christian Bach's Grand overture in D, followed by two works by Johann Sebastian Bach, Brandenburg concerto No. 6 and "Magnificat," with soloists, soprano Carole Bogard, alto Rose Taylor, tenor John McCollum, bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, conductor.

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents the Boston Symphony String Trio: Joseph Silverstein, violin, Burton Fine, villa d'amore, and Jules Eskin, cello, with Robert Levin, harpsichord.

The program is Stamitz' Sonata in D for viola d'amore and harpsichord, and two sonatas by Johann Sebastian Bach, in D for cello and harpsichord, and in A for violin and harpsichord. The Weekend Prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's first Open Rehearsal is July 3 at 10:30 a.m. in the Shed.

Open Rehearsals are conducted in the Shed each Saturday morning at 10:30 a.m. and benefit the Orchestra's Pension Fund.

Seiji Ozawa will conduct July 3 at 8:30 p. m. soloists Joseph Silverstein concert master of the Boston Symphony and Doriot Anthony Dwyer principal flute. The program is Mozart's Serenade No. 12 for winds, "Nacht Musique," Bernstein's Serenade for violin strings, and percussion, Berio's Serenata for flute and 14 instruments and Tchaikovsky's Serenade in C for strings.

Michael Tilson Thomas, associate conductor of the Boston Symphony will conduct Vivaldi's "The Seasons", with soloists Joseph Silverstein, and selections from Monteverdi's "Vespro Della Beata Vergine" with the Tanglewood Festival Chorus. July 4 at 2:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 26 1971 New England Newsclip

Tanglewood Season Opens Tomorrow

The Tanglewood season starts tomorrow with the 31st opening exercises of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, at 2:30 p.m. in the Theatre Concert Hall. The students, numbering more than 400, will sing Randall Thompson's "Alleluia," first commissioned by Serge Koussevitzky in 1940. The public is invited to the exercises and to the reception that will follow in the formal gardens.

TIMES
BEVERLY, MASS.
D. 9,514

JUN 26 1971 New England Newsclip

TANGLEWOOD OPENS

The 1971 Tanglewood season opens Sunday, June 27, at 2:30 p.m. in the Theater - Concert hall with the 31st opening exercises of the Boston Symphony's summer academy for the advanced study of music. Randall Thompson's Alleluia will be sung by over 400 students of the Berkshire Music Center. Thompson's Alleluia was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in Tanglewood's formal gardens. The public is cordially invited to the opening exercises and to the reception.

The Boston Symphony Orchestra gives its first Berkshire Festival concert Friday evening, July 2, at 9 o'clock in the shed. Tanglewood Artistic Director Seiji Ozawa conducts.

24

Bach's 'Magnificat' to Open Tanglewood Season!

THE TANGLEWOOD SCENE — Hot Sunday afternoons, and waiting crowds and picnic luncheons under the trees provide the scene at Tanglewood.

By R. E. KRIEGER
Executive Arts Editor

A major choral work, Bach's "Magnificat" will open the 1971 summer season of the Boston Symphony at Tanglewood in Lenox, Mass. on July 2. Seiji Ozawa, who will be guest conducting as well at the Saratoga Center this summer, will conduct. He is artistic director at Tanglewood.

William Steinberg, music director of the Boston Symphony (he has given notice that he will be leaving that post to go back to putting full-time in with the Pittsburg Symphony) will be conducting four concerts this summer.

ALSO GIVING a helping hand as guest conductors will the Philadelphia Orchestra's Eugene Ormandy, Daniel Barenboim (who will conduct at Saratoga this summer as well as be a guest soloist), Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, and Arthur Fiedler, who'll be doing his annual Pops-at-Tanglewood concert.

Guest violinists will be Pinchas Zuckerman (he'll be making an appearance at Saratoga, too) Itzhak Perlman, and Joseph Silverstein, who is also concertmaster of the Boston orchestra.

Pianists performing at Tanglewood this summer will be Alexis Weissenberg, Vladimir Ashkenazy, Christoph Eschenbach, Ruth Laredo Byron Janis, Stephen Bishop, Garrick Ohlsson and Earl Wild.

SCHEDULE for the season:

JULY 2: Conducting, Seiji Ozawa. Bach's "Grand Overture, Op. 13," "Brandenberg Concerto No. 6" and "Magnificat." Soloists in the latter will be Carole Bogard, Rose Taylor, John McCollum and David Clatworthy plus the Tanglewood Festival Chorus. 9 p.m.

JULY 3: Seiji Ozawa conducting. Mozart "Serenade for Winds, K.338," Bernstein's "Serenade for Violin" featuring Joseph Silverstein, Berio's "Serenade for Flute" featuring Doriot Anthony Dqyer and Tchaikovsky's "Serenade for Strings." 8:30 p.m.

JULY 4: Michael Tilson Thomas conducting. Vivaldi's "The Seasons" with Silverstein, and music from Monteverdi's "The Vespers of 1610" with the Tanglewood chorus. 2:30 p.m.

JULY 9: Leon Fleisher conducting. Bartok's Romanian Folk Dances," Hindemith's "Four Temperaments" with Ruth Laredo and Mozart's "Divertimento K.287." 9 p.m.

JULY 10: Michael Tilson Thomas conducting. Bach's "Suite No. 4," Haydn's "Cello Concerto in C" with Jules Eskin and Brahms' "Serenade No. 2. 8:30 p.m.

Continued on Page 4

Bach's 'Magnificat' to Open Tanglewood Season

Continued From Page B-13

JULY 11: Bruno Maderna conducting. Schubert's "Symphony No. 2," Schoenberg's "Chamber Symphony," and Chopin's "Piano Concerto No. 2" with Earl Wild. 2:30 p.m.

JULY 16: William Steinberg conducting. Brahms' "Tragic Overture," "Piano Concerto No. 2" with Vladimir Ashkenazy and "Symphony No. 2" 9 p.m.

JULY 17: William Steinberg conducting. Brahms' "Academic Festival overture," "Concerto for Violin and Cello" with Pinchas Zukerman and Zara Nelsova and "SymphonyNo.4."8:30p.m.

July 18; Seiji Ozawa conducting. Mozart's "Marriage of Figaro overture," Mozart's "Piano Concerto K-595" with Vladimir Ashkenzay, Brahms' "Alto Rhapsody" with Maureen Forrester and Brahms' "Haydn Variations." 2:30 p.m.

JULY 23: William Steinberg conducting. Beethoven's "Leonore Overture No. 3," "Violin Concerto" with Itzhak Perlman and "Symphony No. 5." 9 p.m.

JULY 24: William Steinberg conducting. Beethoven's "King Stephen overture," "Symphony No. 3" and "Symphony No. 7." 8:30 p.m.

JULY 25: Leonard Bernstein conducting. Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky with soloists Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes and the Tanglewood chorus. 2:30 p.m.

JULY 30: Seiji Ozawa conducting Haydn's "Symphony No. 96," Prokofiev's "Piano Concerto No. 3" with Byron Janis and a new work for percussion and orchestra by Takemitsu featuring Stemu Yamash'ta. 9 p.m.

JULY 31: Eugene Ormandy conducting. Strauss' "Don Juan," Penderecki "To the Victims of Hiroshima," Ravel's "Daphnis and Chloe" suite No. 2 and Brahms' "Symphony No. 1." 8:30 p.m.

AUG. 1: Schubert's "Roasmunde" overture, Lalo's "Symphonie Espagnole" featuring Pinchas Zukerman and Tachakovsky's "Symphony No. 4." 2:30 p.m.

AUG. 6: Colin Davis conducting. Elgar's "Introduction and Allergo," Wood's "Cello Concerto" featuring Zara Nelsova and Dvorak's "Symphony No. 2." 9 p.m.

AUG. 7: Eugen Ormandy conducting the Philadelphia Orchestra. The Boston Symphony under William Steinberg will be at Saratoga, Bartok's "Two Portraits," Debussy's "La Mer," Prokofiev's "Symphony No. 5" 8:30 p.m.

AUG. 8: Colin Davis conducting. Mozart's "Kyrie K.341," "Piano Concerto K.503," and "Requiem" with soloists Benita Valente, Beverly Wolff, Kenneth Riegel, Robert Hale and the Tanglewood Chorus. 2:30 p.m.

AUG. 13: Colin Davis conducting. Tippett's "Symphony No. 2 and Elgar's "Symphony No. 1. 9 p.m.

AUG. 14: Colin Davis conducting. Mozart's "Symphony No. 39" and Mahler's "Symphony No. 4" featuring Judith Raskin. 8:30 p.m.

AUG. 15: Seigi Ozawa conducting. "Xenakis' "Polla Ta Bihna," Beethoven's "Piano Concerto No. 1" with Christoph Eschenbach and Tchaikovsky's "Symphony No. 6." 2:30 p.m.

AUG. 20: Bruno Maderna conducting. Mozart's "Symphony No. 29," Maderna's "Grande Aulodia," (American premiere) and Rachmaninoff's "Piano Concerto No. 3" featuring Garrick Ohlsson. 9 p.m.

AUG. 21: Michael Tilson Thomas conducting. Copland's "Applachian Spring," Ravel's "Piano Concerto in G" featuring Alexis Weissenberg and Nielsen's "Symphony No. 5." 8:30 p.m.

AUG 22; Seiji Ozawa conducting. Berlioz's "Damnation of Faust," with soloists Lois Marshall, John Alexander and Ezio Flagello and the Tanglewood chorus.

As in previous years the Friday concerts at 9 p.m. will have prelude concerts beginning at 7 and featuring the Boston Symphony String Trio, Earl Wild, Boston Symphony Chamber Players, Sherill Milnes, Berkshire Boy Choir, Phyllis Curtin, Christoph Eschenbach and Alexis Weissenberg.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

MAR 28 1971

REGISTER
TORRINGTON, CONN.
D. 11,891

JUN 26 1971

New England Newsclip

Tanglewood

String Trio, Ozawa Are Back To Welcome 33rd Summer

Listening to a string trio in the early evening hours amid trees and lawns could be the perfect way to welcome summer.

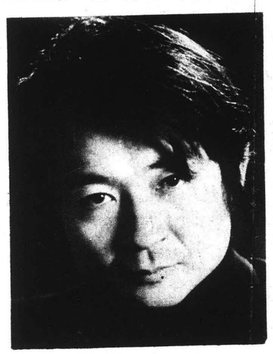
Tanglewood offers an opportunity to do so this Friday, July 2, at 7 p.m. when the Boston Symphony String Trio presents Weekend Prelude, a concert free to ticket holders for the concert following.

Members of the Trio are concertmaster Joseph Silverstein, principal violist Burton Fine and cellist Jules Eskin.

Seiji Ozawa will be on the podium at 9 p.m. to conduct J. C. Bach's Overture Op. 18, No. 9 and J. S. Bach's Brandenburg Concerto No. 6 and the Magnificat.

Solists for the Magnificat are Carole Bogard, soprano; Rose Taylor, mezzo soprano; John McCollum, tenor, and David Clatworthy, bass.

Ozawa, music director of the San Francisco Symphony, spends his summers as artistic director of Tanglewood, a position he shares with Gunther Schuller.



Seiji Ozawa

Born in Hoten, Manchuria, he is a graduate of the prestigious Toho School of Music in Tokyo. In 1959, he so impressed the judges at the International Competition for Conductors in Besancon, France, that they awarded him first prize.

The late Charles Munch also became aware of his talents and invited him to spend a summer as conducting student at the Berkshire Music Center where he won the Koussevitsky Memorial Scholarship as the most outstanding young conductor.

In 1961, Ozawa was named assistant conductor of the New York Philharmonic by Leonard Bernstein, and in 1964 had his debut as conductor of the Boston Symphony at Tanglewood.

Next on the Tanglewood schedule will be an open rehearsal Saturday, July 3, at 10:30 a.m., and at 8:30 p.m. that day, Ozawa will lead the orchestra in a program of works by Mozart, Tchaikovsky, Berio and Bernstein.

SUN
LOWELL, MASS.
D. 49,250
JUL 2 1971
New England Newsclip

A Place in...

THE SUN

By Frances Berg

If you like a musical Fourth, a hop to Lenox will get you a whole weekend of the 31st season at Tanglewood, which opened this past Sunday...

Tonight at Tanglewood . . .

The Boston Symphony Orchestra gives its first Berkshire Festival concert tonight at 9 p. m. in the Shed. Tanglewood artistic director Seiji Ozawa conducts, and the program opens with Johann Christian Bach's Grand Overture in D, followed by two works by Johann Sebastian Bach: Brandenburg Concerto No. 6 and Magnificat, with soloists soprano Carole Bogard, alto Rose Taylor, tenor John McCollum, bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, conductor.

The Weekend Prelude, tonight at 7 p. m. in the Shed, presents the Boston Symphony String Trio: Joseph Silverstein, violin, Burton Fine, viola d'amore, and Jules Eskin, cello, with Robert Levin, harpsichord, with Stamitz Sonata in D for viola d'amore and harpsichord, and two sonatas by Johann Sebastian Bach, in D for cello and harpsichord, and in A for violin and harpsichord. The Weekend Prelude concerts are free to ticket holders of the 9 p. m. Boston Symphony concert.

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Sunday afternoon, July 4, at 2:30 p. m. Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Vivaldi's The Seasons, with soloists Joseph Silverstein, and selections from Monteverdi's Vespro Della Beata Vergine with the Tanglewood Festival Chorus. . .

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 2 1971

Boston Concerts At Tanglewood Start Today

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The 1971 season begins today and concludes Sunday, Aug. 22. Concerts will be aired at 9 p.m. on Fridays, Saturdays at 8:30 p.m., and Sundays at 2:30 p.m.

The opening concert today will be conducted by Seiji Ozawa, and will feature a performance of Bach's Magnificat. Mr. Ozawa and Gunther Schuller are serving as artistic advisers to Tanglewood; Leonard Bernstein is adviser, and William Steinberg is music director of the Boston Symphony Orchestra.

Founded in 1934, the Berkshire Music Festival at Tanglewood is the nation's oldest major music festival.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 2 1971

Boston Symphony Plays At Tanglewood Tonight

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The program opens with J. C. Bach's Grand Overture in D, followed by two works of J. S. Bach: Brandenburg Concerto No. 6 and "Magnificat," with soloist soprano Carole Bogarde, alto, Rose Taylor, tenor John McCollum, bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, conductor.

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Prelude concerts are free to ticket holders for the 9 p.m. concert. Tonight's program includes Stamitz' Sonata in D for Viola d'amore and harpsichord and two sonatas by J. S. Bach, in D for cello and harpsichord and in A for violin and harpsichord.

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Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts the Sunday afternoon concert.

HERALD
SPRINGFIELD, MASS.
W. 104,870
JUN 27 1971
New England Newsclip

Tanglewood Artists

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, will conduct the Orchestra on Sunday of the opening weekend July 3-4 at Tanglewood. Mr. Thomas will conduct works by Vivaldi and Monteverdi. Appearing with Mr. Thomas are soloists Joseph Silverstein and the Tanglewood Festival Chorus.

Seiji Ozawa, Artistic Director of Tanglewood, will conduct the Boston Symphony Orchestra on Friday and Saturday of the opening weekend July 3-4 at Tanglewood. Works conducted will include on Friday: J. C. Bach's Grand overture no. 4, J. S. Bach's Magnificat and J. S. Bach's Bradenburg concerto no. 6. On saturday evening Mr. Ozawa will conduct Mozart's Serenade for winds, Bernstein's Serenade for violin with Boston Symphony concertmaster Joseph Silverstein as soloist, and works by Berio and Tchaikovsky.

REGISTER
NEW HAVEN, CONN.
D. 114,000
JUL 3 1971
New England Newsclip

TANGLEWOOD/BERKSHIRE FESTIVAL, Lenox, Mass. offers 7 p.m. prelude Fridays, concert at 9 p.m.; open rehearsal at 10:30 a.m. Saturday; concerts at 8:30 p.m. Saturday and 2:30 p.m. Sunday; all concerts by Boston Symphony Orchestra. Tickets: $3.50-$8.50. Ozawa conducts today; Thomas Sunday. Box office. 413-637-1600. Unreserved seats for open rehearsals, $2.50.

New York Post
D. 708,180 SAT. 369,902
JUN 29 1971

Berkshire Fete To Open Friday

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Ticket holders are also welcome to hear the "pre-concert weekend prelude" at 7 on Friday night and the open rehearsal Saturday at 10:30 a.m.

The Festival will close Aug. 22 with a performance of Berlioz' "Damnation of Faust" led by Ozawa. For further information write to Tanglewood or telephone: (413) 637-1600.

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 30 1971

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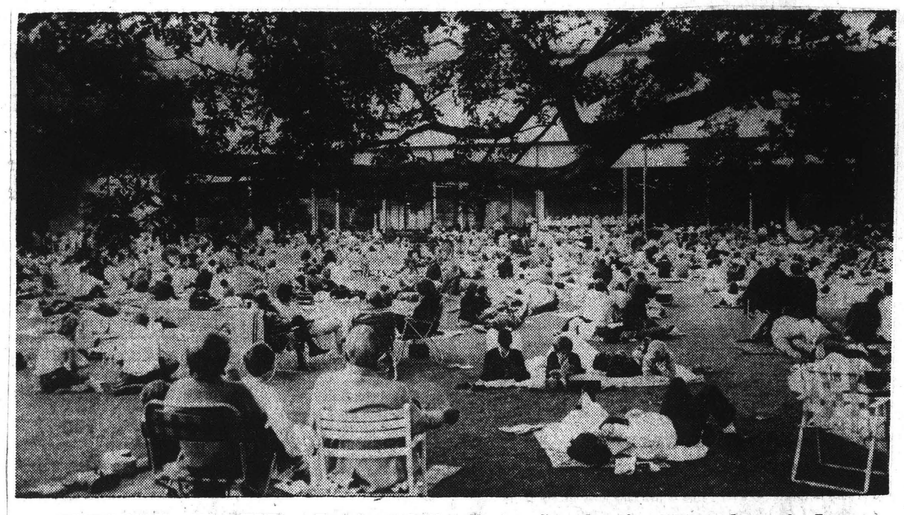

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SUN
LOWELL, MASS.
D. 49,250
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A Place in...

THE SUN

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THE TROY RECORD
TROY, N. Y.
D. 8,245
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THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 2 1971

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New York Post
D. 708,180 SAT. 369,902
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 56,934
JUL 2 1971

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REGISTER
NEW HAVEN, CONN.
D. 114,000
JUL 3 1971
New England Newsclip

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HERALD
SPRINGFIELD, MASS.
W. 104,870
JUN 27 1971
New England Newsclip

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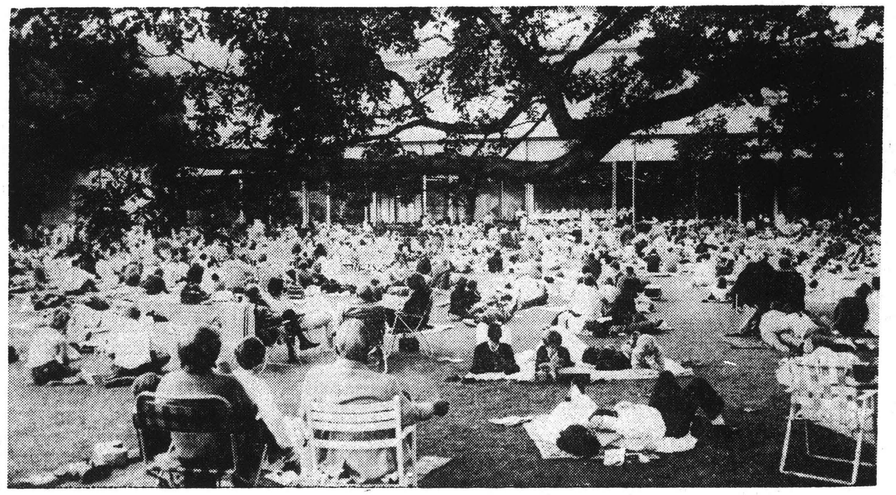


THE LAWN AND SHED at Tanglewood, the Boston Symphony's summer home in Lenox, will be alive with music Friday and Saturday evenings and Sunday afternoons through July and August. The Tanglewood season begins this Friday with Seiji Ozawa conducting the Bach 'Magnificat.'

26

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 2 1971

CLEFS & ARPEGGIOS

by NANCY CURRAN

We are about to embark on one of the most explosive weekends in the music year, the Fourth of July weekend. In the midst of highway carnage, music lovers find ways to celebrate peacefully. Fans of music and driving are heading for Tanglewood for the opening of the season this evening.

* * *

Seiji Ozawa will conduct the first two concerts. He's the artistic director of the Tanglewood Festival, featuring the Boston Symphony Orchestra, the Tanglewood Festival Chorus and the Berkshire Boy Choir. July 4 the conductor will be the associate conductor, Michael Tilson Thomas.

The first concert will consist of Johann Christian Bach's "Grand Overture," and Johann Sebastian Bach's "Brandenburg Concerto No. 6" and his "Magnificat."

Johann Sebastian Bach started in music as a boy soprano and educated himself in the art. He and his cousin, Maria Barbara Bach, married and had seven children. He worked his way up to court concert master at Weimar.

The second Frau J. S. Bach, nee Anna Magdalena Wuelkin, he married in 1721. They had 13 children together. How's your addition? Or is it multiplication? Bach later left Weimar for the music staff of the Church of St. Thomas of Leipzig and its music school. His compositions for organ, singing, solo instruments and orchestra are part of the basic repertoire of most serious musicians.

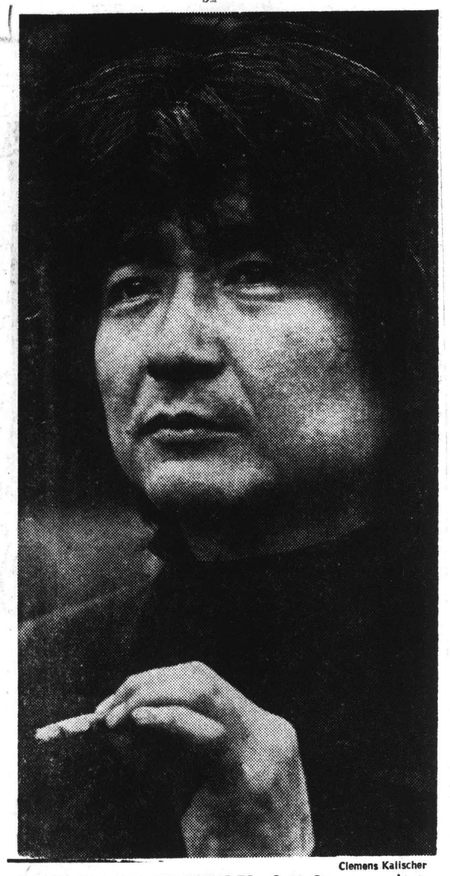
Johann Christian Bach was a child of his father's second marriage. He spent most of his career as music master to the royal family of England, from 1762 until he died in 1782. He composed for the harpsichord and continued creating operas as he had earlier in Italy.

The Tanglewood season runs through Aug. 22, with concerts on Friday, Saturday, and Sundays. Friday concerts begin at 9, leaving room for a special weekend prelude at 7. The first features the Boston Symphony String Trio Saturday mornings at 10:30, rehearsals are open; the evening concerts start at 8:30. Sundays the curtain time is 2:30 p.m. The authorities are very stern about disturbances and noise among the listeners on the lawn, so it's music-lovers' heaven.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 27 1971

BOSTON SYMPHONY ORCHESTRA — Seiji Ozawa conducting: J. C. Bach's "Grand Overture," J.S., Bach's "Brandenburg Concerto No. 6" and J.S. Bach "Magnificat" with Carole Bogard, Rose Taylor, John McCollum, David Clatworthy and the Tanglewood Festival Chorus. Friday at 9 p.m. Seiji Ozawa conducting: Mozart "Serenade for Winds," Bernstein's "Serenade for Violin" with Joseph Silverstein, Bach's "Serenade for Flute" with Doriot Anthony Dwyer and Tchaikovsky's "Serenade for Strings." Saturday at 8:30 p.m. Michael Tilson Thomas conducting: Vivaldi's "The Season's" with Joseph Silverstein, and Monteverdi's "Music from the Vespers of 1610" with the Tanglewood Chorus. Sunday at 2:30 p.m. Berkshire Music Festival, Lenox, Mass.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JUN 27 1971



Clemens Kalischer

BACH IN THE BERKSHIRES—Seiji Ozawa conducts the Boston Symphony in an all-Bach (Johann Sebastian and Johann Christian) program to open the Berkshire Music Festival at Tanglewood, in Lenox, Mass., Friday.

MASSACHUSETTS

LENOX—Tanglewood, Berkshire Music Festival. Boston Symphony Orchestra. Friday, 9 P.M., Seiji Ozawa, conductor, singers. Carole Bogard, Rose Taylor, John McCollum, David Clatworthy, Tanglewood Festival Chorus.
Grand Overture (Op. 18, No. 4); Brandenburg Concerto No. 6; Magnificat ..... Bach
Saturday, 8:30 P.M., Seiji Ozawa, conductor, Joseph Silverstein, violin, Dariot Anthony Dwyer, flute.
Serenade for Winds (K. 388) ..... Mozart
Serenade for violin ..... Bernstein
Serenade for flute ..... Berio
Serenade for strings ..... Tchaikovsky
Next Sunday, 2:30 P.M., Michael Tilson Thomas, conductor.
The Seasons ..... Vivaldi
Music from The Vespers of 1610, ... Monteverdi
LENOX—Lenox Arts Center, Saturday, 7:30 P.M. Pete Seeger.
AMHERST—University of Massachusetts. Thursday, 8 P.M., Paul Winter Consort.

RHODE ISLAND

NEWPORT—Newport Jazz Festival, Festival Field, Friday 8 P.M. Roberta Flack, orchestras of Duke Ellington, Buddy Rich and Stan Kenton, Voices of East Harlem, The Dave Pike Set. Saturday, 2 P.M., Ornette Coleman Quartet, Charles Mingus Sextet, New York Bass Violin Choir, Willie, the Lion, Smith, Euble Blake, Freddie Hubbard; 8 P.M., Dionne Warwick, Dave Brubeck Trio with Gerry Mulligan and Paul Desmond. Chase, jam session with Jimmy Smith, Cannonball Adderley, Herbie Mann, Dizzy Gillespie, Freddie Hubbard, Sonny Stitt, Gerry Mulligan and others. Next Sunday, 2 P.M., Aretha Franklin, Les McCann Trio, Rahsaan Roland Kirk and the Vibration Society, Donny Hathaway, King Curtis Orchestra; 8 P.M., Ray Charles, B. B. King, Allman Brothers, T. Bone Walker, Joe Turner, Eddie Cleanhead Vinson, Buddy Tate Band, James Cotton Blues Band.

TIME
GREENWICH, CONN.
D. 13,160
JUL 1 1971
New England Newsclip

Tanglewood Set To Open; Ozawa To Conduct Bach

The 1971 Tanglewood Season opens Sunday, June 27, at 2:30 p.m. in the Theater-Concert Hall with the 31st opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music. Randall Thompson's "Alleluia" will be sung by more than 400 students of the Berkshire Music Center. Thompson's "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in Tanglewood's formal gardens. The public is invited to the opening exercises and to the reception.

The Boston Symphony Orchestra gives its first Berkshire Festival concert Friday evening, July 2, at 9 in the Shed. Tanglewood Artistic director Seiji Ozawa conducts. The program opens with Johann Christian Bach's Grand Overture in D, followed by two works by Johann Sebastian Bach, Brandenburg Concerto No. 6 and "Magnificat," with soprano Carole Bogard, alto Rose Taylor, tenor John McCollum, bass David Clatworthy and the Tanglewood Festival chorus conducted by John Oliver.

BSO Trio

The Weekend Prelude, Friday at 7 p.m. in the Shed, presents the Boston Symphony String Trio, Joseph Silverstein, violin, Burton Fine, viola d'amore, and Jules Eskin, cello; and Robert Levin, harpsichord. The program is Stamitz's Sonata in D for viola d'amore and harpsichord, and two sonatas by Bach, in D for cello and harpsichord, and in A for violin and harpsichord. The Weekend Prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

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Sunday afternoon, July 4, at 2:30, Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Vivaldi's "The Seasons," with soloist Silverstein, and selections from Monteverdi's "Vespro della Beata Vergine" with the Tanglewood Festival Chorus.

REGISTER
TORRINGTON, CONN.
D. 11,891
JUN 26 1971
New England Newsclip

MUSIC

TANGLEWOOD: Friday, July 2: Weekend Prelude with Boston Symphony String Trio, 7 p.m. Seiji Ozawa. J. C. Bach: Grand Overture Op. 18 No. 4. J. S. Bach: Brandenburg concerto No. 6, Magnificat. Carole Bogard, Rose Taylor, John McCollum, David Clatworthy, Tanglewood Festival Chorus, 9 p.m. . . . **Saturday, July 3:** Open rehearsal, 10:30 a.m. Seiji Ozawa. Mozart's Serenade for winds, K. 388. Bernstein's Serenade for violin, Joseph Silverstein. Berio's Serenade for flute, Doriot Anthony Dwyer; Tchaikovsky's Serenade for Strings. 8:30 p.m. . . . **Sunday, July 4:** Michael Tilson Thomas, Vivaldi's "The Seasons," Joseph Silverstein; Monteverdi: Music from "The Vespers of 1610," Tanglewood Festival Chorus, 2:30 p.m.

SYRACUSE
Herald Journal
D. 129,656
JUN 30 1971

OPENING. Seiji Ozawa, artistic director of Tanglewood, will conduct the Boston Symphony in the Friday and Saturday evening concerts of the opening weekend of the Berkshire Music Festival, Lenox, Mass. Included Friday is Bach's "Grand Overture No. 4," "Magnificat" and "Brandeburg Concerto No. 6." Saturday, he will conduct Mozart's "Serenade for Winds," Bernstein's "Serenade for Violin" and works by Berio and Tschaikovsky.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUN 28 1971

The Aisle Seat

Bernie Decker

It's a really big week, folks, as Mr. Sullivan was wont to say. Two of the finest theater groups in the country open their summer this week.

The Berkshire Theater Festival, Stockbridge, Mass., will open with a blockbuster cast — Hume Cronyn, Eli Wallach and his wife Anne Jackson — in "Promenade All," Wednesday night.

The Williamstown Theater will have a big name too, Frank Langella, in that romantic classic, "Cyrano," opening Thursday night.

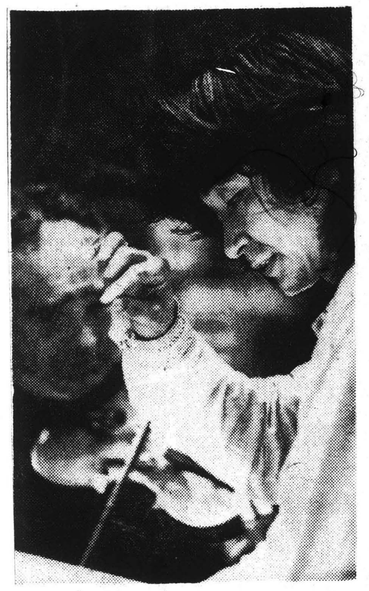
Other openings, other shows: "Plaza Suite," Colonie Coliseum, Tuesday; "Adaptation-Next," Woodstock Playhouse, Woodstock, Tuesday; "Carousel," Mac-Haydn Theater, Chatham, Wednesday; "The Odd Couple," Twoers Hall Playhouse, Lake George, Tuesday; "I Do, I Do," Summertree Playhouse, Tannersville.

SWITCHING TO MUSIC, Tanglewood, Lenox, Mass., will open Friday night with Seji Ozawa conducting the Boston Symphony in an all-Bach program.

The Prague Madrigal Singers will sing tonight at 8:30 in Canfield Casino, Saratoga Springs. Blood, Sweat and Tears will perform Wednesday night at Saratoga Performing Arts Center, with Duke Ellington and his band there the next night and Al Hirt on Friday night.

Jacob's Pillow will have Edward Villella and Susan Hendl dancing, with the Cincinnati Ballet also on hand, beginning Tuesday.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 3 1971
New England Newsclip



—[United Press International Photo

Training at Tanglewood

Conductor Seiji Ozawa rehearses for the performance of Leonard Bernstein's "Serenade for Violin" at the Tanglewood shed in Lenox, Mass. The Berkshire Festival at Lenox runs for the next eight weeks.

POST
WALLINGFORD, CONN.
W. 7,920

JUN 24 1971 New England Newsclip

STARLIGHT FESTIVAL CHAMBER MUSIC, Yale Law School Courtyard, New Haven, June 29, 8:30 p.m., the Festival Quartet and Leo Rewinski, pianist, and Lou Coleman, soprano.

THE ENORMOUS ROOM, 211 Park St., New Haven, Kentucky Bluegrass with The Apple Country String Band on Fridays, 8:30 p.m. to midnight.

NEW HAVEN SYMPHONY in concert on the New Haven Green, June 25, 8 p.m., with Ann Diers, soprano, and Richard McKee, bass. Rain location is Sprague Hall, College and Wall Streets, New Haven.

EXIT COFFEEHOUSE, 425 College St., New Haven. June 25, folk music with Lou Murray, 9 p.m. June 26, Whiskey Blues Band, 9 p.m.

TANGLEWOOD BERKSHIRE FESTIVAL, Lenox, Mass. July 2, weekend prelude, 7 p.m. with Boston Symphony String Trio; selections by Bach, 9 p.m. July 3, 8:30 p.m. July 4, Michael Tilson Thomas, 2:30 p.m.

YALE SCHOOL OF MUSIC presents Yale Concerts in Norfolk summer series at the Music Shed, Norfolk, Conn. July 2, 8:30 p.m., selections by Bach, V. Williams and Brahms.

THE BERKSHIRE QUARTET, Music Mountain, Falls Village, Conn. ten concerts at 3 p.m. on Saturdays from July 3 to Sept. 4. Two Sunday concerts, July 11 and Aug. 1 at 4 p.m. (1-824-7126)

CONNECTICUT TRADITIONAL JAZZ CLUB presents Waldron Joseph and Freddie Kohlman with Galvanized Washboard Jazz Band, June 26, Holiday Inn, Meriden, 8:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 19 1971 New England Newsclip

Noted Symphony Is In Residence At Tanglewood

The first weekend of the 1971 Tanglewood season begins tomorrow with the Weekend Prelude at 7 p.m. in the Shed. The Boston Symphony String Trio, Joseph Silverstein, Burton Fine and Jules Eskin and Robert Levin at the Harpsichord, will play music by Stamitz and Bach.

At 9 p.m., Seiji Ozawa will conduct the Boston Symphony Orchestra in Johann Christian Bach's Grand overture in D, followed by two works by Johann Sebastian Bach, "Brandenburg Concerto No. 6" and "Magnificat." Soloists will be Carole Bogard, Rose Taylor, John McCollum, David Clatworthy and the Tanglewood Festival Chorus.

The summer's first open rehearsal is Saturday morning at 10:30 a.m. These rehearsals are held every Saturday morning and benefit the Orchestra's Pension Fund.

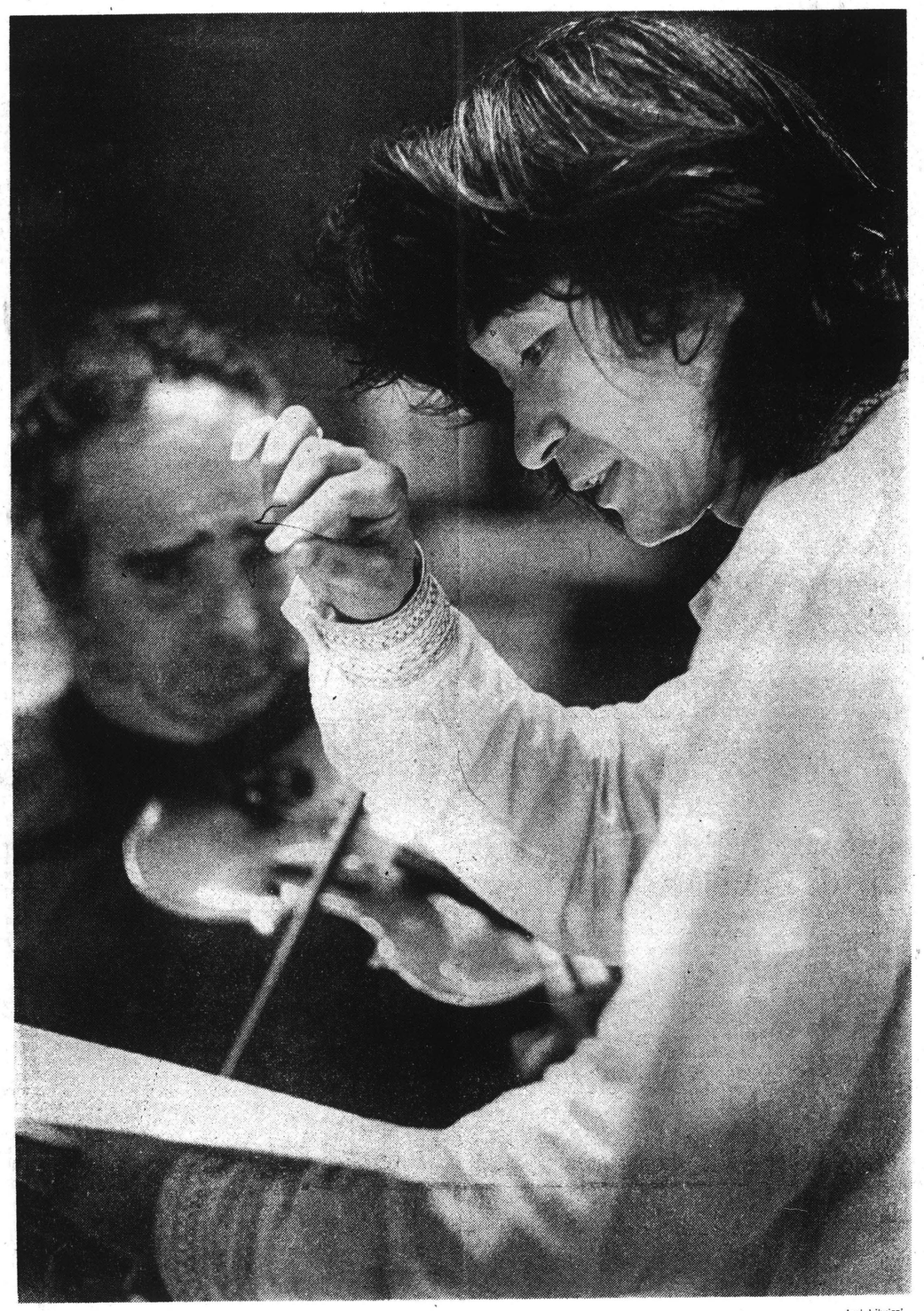
Saturday evening at 8:30 p.m., Seiji Ozawa conducts with soloists, Joseph Silverstein, violinist, and Doriot Anthony Dwyer, flute. The program is Mozart's Serenade No. 12 for winds, "Nacht Musique," Bernstein's Seranade for violin, strings and percussion, Berio's Serenata and Tchaikovsky's Seranade in C. for strings.

Sunday at 2:30 p.m., Michael Tilson Thomas, associate conductor of the Boston Symphony conducts Vivaldi's "The Seasons," and selections from Monteverid's "Vespro Della Beata Vergine" with the Tanglewood Festival Chorus.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 3 1971 New England Newsclip

The Season Opens



Joel Librizzi

Brilliant Japanese conductor Seiji Ozawa, who last night opened the 1971 "big concert" season of the Berkshire Festival in the Shed at Tanglewood, here rehearses for tonight's performance of Leonard Bernstein's "Serenade for Violin" with soloist Joseph Silverstein, who is also the orchestra's concertmaster.

28

AMERICAN
WATERBURY, CONN.
D. 40,675

JUL 7 1971 New England Newsclip

Varied Program Launches 34th Tanglewood Season

LENOX, Mass. — The first week-end of the 34th Tanglewood Festival year began with a varied program of works by composers as far afield as Claudio Monteverdi and Luciano Berio, who are separated by nearly four centuries.

Friday evening's concert, which was attended by 6,349 people, featured the works of two members of the Bach family—Johann Christian and his more famous father, Johann Sebastian Bach. Seiji Ozawa, in his first concert with the Boston Symphony as artistic director of Tanglewood, led the orchestra in J.C. Bach's Grand Overture in D and J.S. Bach's Brandenburg Concerto No. 6 and Magnificat in D.

The highlight of the evening was the Magnificat, performed by the orchestra, the Tanglewood Festival Chorus, and solo artists Carole Bogard, soprano; Rose Taylor, contralto; John McCollum, tenor, and David Clatworthy, bass. The solo instrumental parts were played by some of the most able members of the Boston Symphony. The Magnificat gave them the chance to display their virtuoso talent. The festival chorus, composed of students at the Berkshire Music Center, prepared this difficult and exacting piece of music under the guidance of John Oliver, director. Their performance was clear, clean and musical.

This first week of the festival lends itself to programming works which require fewer instruments. Tanglewood opens with a reduced orchestra, as many of the musicians do not arrive from Boston until the following week. This permits the intimacy necessary to perform such treats as Bach's Brandenburg and the program of serenades which was the theme for Saturday's night's concert.

Seiji Ozawa, again conducting, brought to the Tanglewood stage, for the first time, two works of the contemporary composers Leonard Bernstein and Luciano Berio, as well as two old favorites, Mozart's Serenade No. 12 in C minor for winds (K. 388) and Tchaikovsky's Serenade in C for strings (op. 48).

Composed in 1782 and subtitled "Nacht Musique," the Serenade by Mozart is unusually somber and melancholy. It was played, however, with a musical beauty and interest which marked the remainder of the program as well. Ozawa, although he has conducted the Boston Symphony many times, seemed particularly at home with the musicians in this piece as well as the others on the program, and the audience of 6,507 responded enthusiastically.

The Bernstein piece, a serenade in praise of love based on Plato's Symposium, featured violinist Joseph Silverstein, the Boston's concertmaster, and enthusiastic contributions by the string and percussion sections. It was a performance of varied moods, lyrical and exciting.

Berio's Serenato for flute and fourteen instruments, described by the composer as one of "the first examples of serial music which smiles a bit," was surprisingly lyrical for the tightly constructed abstract idiom in which it was written. Doriot Anthony Dwyer was outstanding in her performance of the exacting flute solo, although the interplay of the other instruments around the flute part also succeeded wonderfully.

The music and the sun combined on Sunday to make it a glorious afternoon for the 7,090 concert-goers who attended the culminating concert for the weekend. The theme of the program was Music for Venice, and works by Antonio Vivaldi and Claudio Monteverdi, over 100 years his predecessor, were performed with grace and beauty by the orchestra.

The rendering of Vivaldi's "The Four Seasons," concertos for violin and strings (op. 8), one of the 18th century composer's most popular pieces, was delightful and accomplished. The piece is one of the first examples of "program music," a style made popular later in the nineteenth century. The "Seasons" has an elaborate program, and Vivaldi himself annotated the score, describing the different events portrayed in the music. The events themselves revolve around Spring, Summer, Autumn, and Winter, and involve elements of nature and human activities during these seasons. The concertos are dramatic and imaginative, and are a joy to hear again and again.

Monteverdi's music from "Vespro della Beata Vergine," written in the first decade of the 17th century, is majestic and stately, and its performance ended the Tanglewood weekend on a jubilant note.

Monteverdi's music has been rarely performed since its original popularity three hundred years ago, primarily because his works have survived only in sketches of vocal parts and figured bass without instrumental scores, since most of the instrumental parts in those days were improvised by talented musicians rather than written down. However, with the advent quite recently of musical scholars capable of filling in the orchestral parts, his works have enjoyed renewed performance. Sunday's performance was a first for the Boston Symphony, and it was magnificent. Featured were solo singers Barbara Hocher, soprano; D'Anna Fortunato, mezzo-soprano; Bruce Brewer and Robert Owne Jones, tenors; Robert Shiesley, baritone; and the Tanglewood Festival Chorus. Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducted.

Next weekend's concerts will feature three different conductors and works by Bartok, Hindemith, Mozart, Bach, Haydn, Brahms, Schubert, Schoenberg, and Chopin.

Friday, July 9, at 9 p.m., Leon Fleisher will make his Boston Symphony conducting debut with a program including Bartok's "Romanian Folk Dances," Hindemith's "Four Temperaments," with piano soloist Ruth Laredo, and Mozart's Divertimento No. 15 (K. 287).

Michael Tilson Thomas returns Saturday evening, July 10, at 8:30 p.m., to conduct Bach's Suite No. 4, Haydn's Cello Concerto in C, with cellist Jules Eskin, and Brahms' Serenade No. 2.

Sunday afternoon, July 11, at 2:30 p.m., Italian composer-conductor Bruno Maderna will conduct performances of Schubert's Symphony No. 2, Schoenberg's Chamber Symphony (op. 9), and Chopin's Piano Concerto No. 2, with Earl Wild as soloist.

SCM

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUL 6 1971 New England Newsclip

At Tanglewood

Concert: 'Music for Venice'

By HARRY NEVILLE

LENOX — "Music for Venice" was the title of the Sunday afternoon program that completed the weekend concerts at Tanglewood. Conducting the Boston Symphony was Michael Tilson Thomas, who had chose for his program a familiar work of Vivaldi—"The Seasons"—and a little known one of Monteverdi—excerpts from "Vespro della Beata Vergine" for orchestra, chorus and soloists.

"The Seasons," one of the first great popular successes of the baroque revival, is so well known that its inclusion on programs nowadays produces shrugs among a lot of concert-goers. Surprisingly, this was its first complete performance by the Boston Symphony, and both conductor and violin soloist, Joseph Silverstein, brought such fresh feeling to the work that it came across almost with as much vividness as on first hearing.

The major work of the afternoon was Monteverdi's incredibly rich, varied and dramatic Vespers of 1610, from which Thomas chose a well balanced selection of five pieces ending with a stunning setting of the text of the "Magnificat." Thomas did quite an impressive job, and one was left wishing that he could have had the proper soloists, instruments and enough rehearsal time to do it up properly.

The Tanglewood Festival Chorus, trained by John Oliver, performed strongly, but the vocal soloists seemed ill at ease with the florid lines and ornaments, besides which pitch was a problem for some of them. All things considered, however, this was a splendid beginning to the season, one that engenders high hopes for the remainder of the festival.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JUL 13 1971 New England Newsclip

A Tanglewood recipe: Foss with Italian sauce

BY STEVE ROBINSON

The Tanglewood concerts of Sunday July 4th and Wednesday July 7th included the only pre-Bach work scheduled this summer and the fourth performance of a piece just one year old.

It is important to point out that this coupling of music written before 1770 with very new music is the combination of the future. Very soon, perhaps before 1980, symphony orchestras, chamber groups of all kinds — together with record companies and radio stations — will begin to program very new and very old music almost exclusively. This will become the only way to save our musical institutions from the oblivion that everyone from Stockhausen to the head usher is predicting.

Michael Tilson Thomas understands that this extension of the repertoire at both ends is one way of invigorating the symphony orchestra. He has consistently conducted new music with the B.S.O. and on last Sunday he conducted five excerpts from the *Vespers of 1610* by Claudio Monteverdi.

This grand work is Monteverdi all the way. The opening movement for full orchestra and chorus contains an underlying brass fanfare which is heard throughout. In the last movement Thomas placed a solo tenor at the rear of the shed for a tremendously effective antiphonal duet with a soloist on stage. The intricate ornamentation of each of the five movements was played and sung with great precision by the ensemble.

The concert opened with *The Seasons* by Vivaldi. Although it was obvious that most of the rehearsal time had been spent on the Monteverdi, violin soloist Joseph Silverstein gave his usual cleanly executed, tasteful performance.

The following Wednesday was the fourth performance of *Map* by Lukas Foss. Following performances this past year in France, Buffalo and New York, the composition was heard in the tent next to the main shed.

Map is a "musical game" for four "combatants," including Ed Flower, plucked instruments; Jan Williams, percussion; Jim Fulkerson, Brass instruments; and Paul Zukovsky, bowed instruments. The four musicians derive their sounds from tapes they made according to the composer's specifications in advance of the performance. (In this regard the piece is very much like *Opus 1970* by Stockhausen). Depending on the type of taped sound emanating from a loudspeaker, a contest will either involve attacking together, stopping together or imitating a tape fragment. A player wins one of the 12 rounds (or innings) by successfully modifying the sound of the soloist via physical interference with his instrument. Besides traditional instruments like guitar, piano, violin, cello, tympani, etc., the performers had the option of using the Scotch crow call, ratchet, windshield wiper, musical say, toilet plunger and other instruments. The composer "kept score" on a blackboard at the rear of the tent.

For one hour the four players moved from one of the four regions to the next, stopping to play each of the twelve rounds. Although the audience knew the rules they didn't seem to be aware of what was really happening in terms of the game itself. In previous performances Foss didn't bother to gives the rules to the audience. He discovered that they tried in vain to figure out what was happening and that this detracted from their enjoyment of the sounds themselves. But here lies the essence of *Map:* sound itself.

In *Map*, Foss has created a "process" which enables four performers to create new and enjoyable sounds and sound combinations. I was not disturbed by the fact that — even given the rules — I could discern no logical ordering of them.

In future years composers will probably concern themselves less with order and form in music and more with new sonic discoveries. If this is true, then *Map* is a pioneer work.

Boston Symphony Launches Season At Tanglewood

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 3 1971
New England Newsclip

By R. C. HAMMERICH

LENOX — There were 5349 listeners at Tanglewood Friday night to help the Boston Symphony Orchestra begin its 34th Berkshire Festival. Bach provided the music, some of it indirectly.

It was a short program . . . in time, but not in substance. Memorable was the "Magnificat," one of Bach's best combinations of orchestra, chorus and vocal soloists.

It ended a program which started with a neat little "symphony" by Bach's "London" son followed by his Sixth Brandenburg Concerto. Both were illuminating, but as elevating as the "Magnificat."

Notable were the "Quia Respexit'' aria, which couples the second soprano, in this case sung by Rose Taylor, alto, and an oboe d'amore, played by Laurence Thorstenberg; the "Omnes Generatines" chorus (short but snappy); the "Et Misericorida" duet for tenor and soprano (John McCollum and Carole Bogard); the "Esurientes Implevit Bonis" tri for alto and two flutes, and the "Sicut Locutus Est" five-part fuge for chorus.

The "Magnificat" is a great work, not much more than a half-hour long. Some of its choral precision was lacking Friday, but the beauty of the vocal arias accompanied by obbligato solo winds or, most often, by a pair of cellos and a double bass, was fully in evidence.

For those who like Bach it was a nice warm evening.

Before intermission the vaunted string tone for which the Boston orchestra is justly famous paid tribute to two Bachs, father and son, Johann Sebastian and his 11th and youngest surviving son, Johann Christian, the "London" Bach.

Nowadays the rococo writings of J. C. are enjoyed for their light happiness and for their tidy blend of an extension of father J. S.'s profound art which preceded them and the inventions of followed them.

Bach Senior's contribution to the early part of the program was his Brandenburg Concerto No. 6, the one which produces such great sounds without violins or wind instruments.

Ozawa filled it with a rise and fall of internal dynamics as well as the terraced volumes which are written

The prelude program which opened the evening at 7 offered three of the orchestra's first-chair players with three baroque sonatas, two by Bach, and one by his contemporary, Stamitz.

The sonata in D by Bach for Cello and Harpsichord left the biggest impression with me, perhaps because of the opening slow movement, which in the hands of Jules Eskin, was truly eloquent.

Eskin's cello produced a perfect tone, I think, for Bach: clean, delicate and highly sensitive.

Joseph Silverstein's violin was also well placed for Bach's undulating melodies and for similar reasons. I have never heard a strident note from his fiddle, nor one that sounded forced. He played the Sonata in A for Violin and Harpsichord.

The opening Stamitz Sonata in D for Viola D'Amore and Harpsichord was played neatly and expressively by Burton Fine, although the piece was not overly impressive.

The antique viola d'amore, although of academic interest with its dry tone and drone strings, is not an instrument to excite jaded contemporary tastes.

Robert Levin, who often performs with the Boston Symphony Chamber Players, carried off his harpsichord chores with a craftsmanship too often obscured by the more prominent instruments he accompanied

Tonight the program will offer four serenades, one by Mozart for winds, one by Bernstein for solo violin and orchestra, one by Berio for flute and 14 instruments and one by Tchaikovsky for strings.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 3 1971
New England Newsclip

Tanglewood Opener -- 'Impressive Start'

By RICHARD CONWAY

The 34th Berkshire Music Festival opened last night at Tanglewood featuring the music of the Bach Family. Even the Weekend Prelude program which preceded the regular concert was dominated by the music of J. S. Bach.

It was almost too much of a good thing.

But if Bach's music is your kind of music, you should not have missed last night's programs. The soloists and orchestra gave the great Baroque master's works sensitive interpretation.

The Weekend Prelude program featured three, first - chair players of the Boston Symphony string section: Joseph Silverstein, violin; Burton Fine, viola d'amore; and Jules Eskin, cello.

Fine, using the viola d'amore, a seven - stringed tenor viol with a particularly sweet and tender tone, performed Stamitz' "Sonata in D" for that instrument and harpsichord.

Stamitz, a contemporary of J. S. Bach, deserves to have his music played more often. He is unfortunately overshadowed by the two giants of his day — Bach and Handel.

Both Silverstein and Eskin played works by Bach. Silverstein performing the "Sonata in A for violin and harpsichord," and Eskin the "Sonata in D for cello and harpsichord."

Eskin's performance was the more outstanding. The opening Adagio movement had some beautifully, long - breathed, melodic lines, and the interplay between cello and harpsichord in the last section was a pure delight.

Robert Levin at the harpsichord gave excellent support to the solo instruments, never being obtrusive but allowing his instrument to sing as the score gave it the opportunity to do so.

The opening work of the concert proper was Johann Christian Bach's "Grand Overture in D, Op. 18, No. 4." This was its first performance by the Boston Symphony Orchestra. It should be heard more often.

The music of this youngest son of the great J. S. Bach was widely acclaimed in its own day. No less a genius than Mozart was greatly influenced by his work.

Firnest Work

The finest performance of the evening in this critic's opinion came with the playing of the J. S. Bach "Brandenburg Concerto No. 6 in B flat."

Scored for the unusual combination of violas, cellos, basses, and harpsichord, it is a marvelous handling of these somber sonorities. Appropriately, it was played by only a small string section of eight violas, five cellos, and two double basses, with continuo.

The small orchestra handled it with exquisite delicacy. Especially lovely was the second movemment for two viola parts and cello.

The major work of the evening was Bach's brilliant "Magnificat in D." This is a simply stunning piece, and it was given a fine performance by conductor Seiji Ozawa, the Boston Orchestra, and the Tanglewood Festival Chorus, which had been prepared by John Oliver.

Standing in a mixed formation, that is, with male and female voices intermingled rather than placed in sections, the chorus sang with rich tone and crisp precision. Two sections were particularly well done: the women's trio "Suscepit Israel," and the following fugal "Sicut locutus est."

Soloists Carole Bogard, soprano; Rose Taylor, contralto; John McCollum, tenor; and David Clatworthy, bass, sang expressively and interpretively.

The evening was an impressive beginning for the Tanglewood season.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 3 1971
New England Newsclip

Ozawa Opens Tanglewood — Bach Now, Montverdi Sunday

By RUTHANNE DEVLIN
Times Staff Writer

LENOX, Mass. — A program of music by Bach opened this summer's Berkshire Festival at Tanglewood last night, and Seiji Ozawa proved to be an interesting if not unusual interpreter of his works.

What other conductors traditionally take slowly he took at faster tempos, and vice versa, especially in the Magnificat. Sometimes his speed achieved an effect of molten, undulating strings, as in the first movement of the Brandenburg sixth concerto. Or, as in the Grand Overture in D, his aim was to display the Boston Symphony Orchestra players in pursuit of virtuosic fireworks.

Whether or not you agree with his tempos is perhaps irrelevant to the effect the young wunderkind conductor has on an audience.

Ozawa, smiling, shoots through the stage door, catapulted towards the podium. Appreciative applause begins immediately, but Ozawa — dressed in the black bell bottoms, white turtleneck sweater and white double-brested blazer that have become his symbols — turns almost immediately to getting on with the business of making music.

In his early 30s, Ozawa is liberated from an overdose of conventional podium movements, yet he doesn't seem to take flight like Bernstein. When asking the musicians for sweep and

First Nighter

grandeur, Ozawa's message telegraphs through his fingertips which ripple in little waves above the players' heads.

* * *

Bach wrote his six Brandenburg concerti in response to a commission from a musical prince of Brandenburg, Christian Ludwig. The less-heard sixth which was played last night complements the more famous third concerto. Where Bach had stressed the incisive tone of violins, in the sixth he emphasize the darker characteristic coloring of the prevailing violas.

And prevail they did, occasionally to where the two celli and double bass were swamped in the shimmering tide of violins. Generally, though, the Brandenburg went very well, and with beautiful legatos played by the viola soloists. The effect was hypnotic.

The Magnificat provided several surprises. Soloists Carole Bogard, Rose Taylor, John McCollum and David Clatworthy and the Tanglewood Festival Chorus joined the BSO for the exultant hymn to the glory of God.

It was in the Magnificat that Ozawa manipulated the tempos to the point where one never know quite what to expect. Miss Taylor took her arias a little too slowly, despite Ozawa's urging for more speed, and because of her slowness she used some disconcerting spots.

Bass David Clatworthy had trouble with a rattle in his voice, but for most part everyone sounded very dramatic.

There is much talk at Tanglewood of Sunday's concert of Vivaldi's "The four seasons" and Monteverdi's "Vespers Music." Take a lunch along and sit on the grass to enjoy the concert, if you like. Casualness is de riguere at Tanglewood, and Sunday afternoons are glorious.

The concert begins at 2:30 p.m.

30

Safford

A dream for summer gypsies

THE MOST IDYLLIC place in New England, outside of Little Compton, is Lenox, Mass. Resting high in the Berkshires, with lovely old houses and elms in great number arching to the sky, the town and surrounding countryside is exactly what you would like to remember your own home town as being.

Just down the road from Lenox lies Tanglewood, site of the Berkshire Music Center and the Boston Symphony Orchestra's Berkshire Festival —as if you did not know. Last weekend, under cloudless skies the Tanglewood season got under way.

It was some time in doing so. Not until Michael Tilson Thomas took the podium Sunday afternoon, after Friday and Saturday evening concerts conducted by Seiji Ozawa, did matters begin to perk musically.

You must continue to admire the young man's manner. He saved the weekend's lasting impression with his assurance and an abundance of precise cues. This was of utmost importance in the five sections from Monteverdi's *Vespers of 1610* performed.

The work is magnificent and the Tanglewood Festival Chorus, soloists and orchestra brought it off extremely well. It is filled with terrifying tempo changes, seemingly in every third measure or so, but the conductor had his forces wonderfully alert. To his right were a brass and wind ensemble and an antiphonal solo violin, to his left a fairly large string section. The total effect was gorgeous, even when the chorus' diction was only so-so.

Soloists in good form

Soloists were all in good form, with tenors Bruce Brewer and Robert Owen Jones outstanding during the *Gloria's* antiphon, Jones singing from the rear of the music shed. The audience inside, and out on verdant lawn, appeared to love every note.

Before Monteverdi came Vivaldi's *The Four Seasons*. After the Virtuosi di Roma's glowing performance here last fall you might have expected the much larger orchestra to be too large. But no. Under Thomas it played warmly, with nuance and accuracy. Joseph Silverstein was the violin soloist, offering a tone production which was sweet and not overly ripe. Throughout the concert Robert Levin's amplified harpsichord was a pleasurable addition.

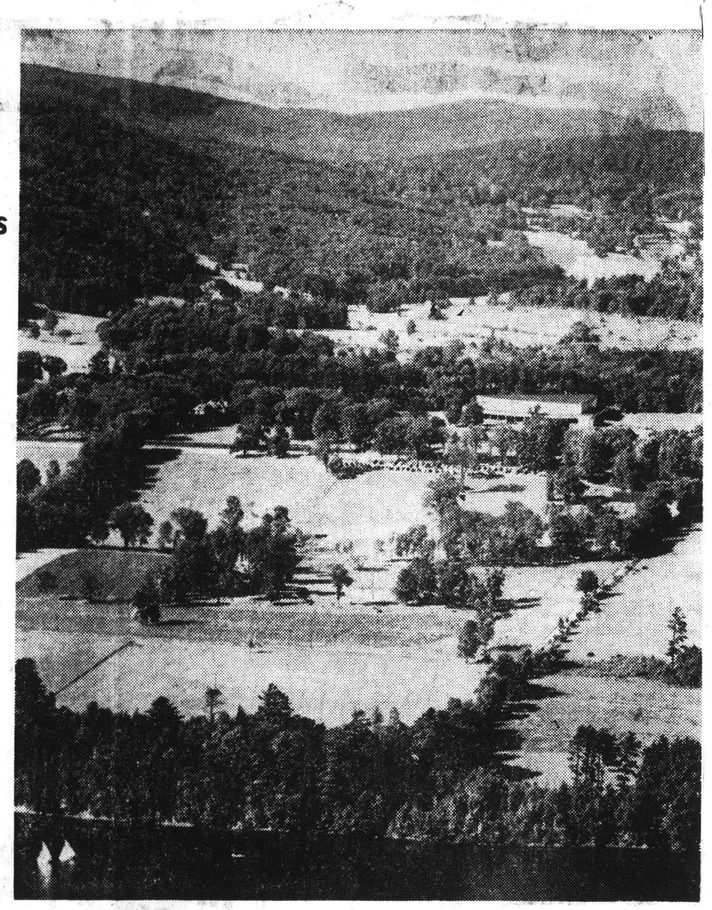
Because Sunday afternoon was that satisfying it was the more consternating to hear Ozawa's under-rehearsed sounding two prior concerts. Friday evening had Bach, father Johann Sebastian and number 11 son, Johann Christian. The elder's sixth Brandenburg Concerto was mushy and his *Magnificat*, although chorally well prepared by John Oliver, repeatedly lacked unity. Of the four soloists, soprano Carole Bogard was in best voice. Her "Quia respexit," with Ralph Gomberg's oboe obbligato, was a model of interpretation.

New seats for the shed

Saturday's program was filled with serenades, by Mozart, Leonard Bernstein, Luciano Berio and Tchaikovsky. A wind octet in Mozart's *Nachtmusik* might have performed better without conductor.

The Bernstein, a tedious, self-indulgent score did have the help of Silverstein's beautiful phrasing, as Berio's rather early serial study was aided by Doriot Anthony Dwyer's pearly flute tone, as well as her commanding technical facility. Not until the thrice-familiar Tchaikovsky *Serenade for Strings* did things fall into place. This was a legitimate piece of work from every point, including the conductor's.

Incidentally, as of last summer the music shed had comfortable new wooden seats, an improvement.



TANGLEWOOD: The setting is half the enjoyment.

Berkshire Festival Opens at Tanglewood

By LAURIE MODELL

This past weekend marked the opening of Tanglewood 1971, the 34th season of the Berkshire Festival, summer home of the Boston Symphony Orchestra under the direction of William Steinberg.

* * *

Located in Lenox, Mass., in the heart of the Berkshire Mountains, Tanglewood is a gorgeously green estate of 210 acres housing the Berkshire Music Center, the Boston Symphony's summer school for the advanced study of music, and also the home of the Festival of Contemporary Music, a summertime forum for new works.

Saturday's concert (the second of the season) was conducted by Artistic Director Seiji Ozawa, Japanese-born director of the San Francisco Symphony. the evening opened with Mozart's Serenade No. 12 in C minor for Winds, K. 388, which despite its key of C minor (thought to be a thundering key ever since Beethoven immortalized it in his Fifth), seemed gently and reflectively somber, never angry.

Written in 1782 and subtitled "Nacht musique", it is one of a large number of Mozart's so-called "party pieces", commissioned works for members of Austrian society. Despite a jarring wrong note in the first chord, the piece was beautifully and warmly played. Mr. Ozawa's supple, quick-moving hands highlighted a wealth of delicately shaded moods and, in fact, on occasion seemed almost to be dancing.

* * *

Next on the program was a most thrilling performance of Leonard Bernstein's Serenade for violin and string orchestra, (loosely) based on Plato's Symposium, a Greek dialogue on love. Featuring councertmaster Joseph Silverstein as soloist, the piece displayed Mr. Bernstein's astonishing gift as a composer. At one poignant and driving (more a fistfight at times than a dialogue), jazzy and lyrical, the piece was spellbinding.

Mr. Silverstein's playing was both piercing and lovely throughout, and Mr. Ozawa was completely at home in the intricacies of Bernstein's syncopated jazz rhythms. Interestingly enough, the program notes were provided by Bernstein himself and contained a somewhat defensive justification of the use of jazz motifs in a piece based on an ancient Greek dialogue. It seems to me that the piece (a brilliant work musically) would have done equally well without the program notes which served to some extent as a limit on the imagination.

* * *

Following intermission, the orchestra played Serenata for Flute and Fourteen Instruments (1957) by Luciano Berio, an example of the type of music a great number of composers since Schoenberg have endeavored to write. Called serial or 12-tone music, its structure (at its most simplistic) calls for all of the 12 available notes to be used in sequence before the repetition of any.

Despite the fact that the year is 1971, I must confess to having a 19th century-trained ear to some extent (possibly due to overexposure to 19th century music), and the difficulty of understanding the "new music" is in trying to fit it into a frame of reference of sound to which it does not readily apply. I kept trying to find an identifiably (perhaps typical) melody line and of course, due to the structure, I kept hearing bits and pieces of melody that gave one a feeling of abstraction and fragmentation and, to this listener, little continuity.

* * *

After the Berio and a brief pause, Mr. Ozawa reappeared, dashed to the podium and swept the orchestra into a 19th century favorite, the Tchaikovsky Serenade in C for strings. It is possible to hear this piece as a sort of half-memory; half because it reminds one of an era of elegance and romance that probably never existed except on paper. As such, it has the capacity to reawaken the optimism and romanticism in the most hardened 20th century city-dweller. It made for a beautiful finish to an evening at Tanglewood.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 5 1971

JOURNAL
PROVIDENCE, R. I.
S. 207,211
JUL 11 1971
New England Newsclip

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 325,351 SUN. 396,682
JUL 11 1971

Berkshire Podium Stars

By Joseph Kaye
The Star's New York Correspondent

Lenox, Mass.—Monteverdi triumphed at the opening of the Tanglewood festival here some days ago, and with him triumphed Michael Tilson Thomas, the new star conductor. At the final concert of the first week-end, Thomas conducted Monteverdi's "Vespro della Beata Vergine," for chorus, soloists and orchestra, and it was a performance that brought an ovation from the largest audience (more than 7,000) of the opening series. From the heralding brasses at the beginning of the large work, the audience was under the spell of the 17th Century master and his 20th Century interpreter.

Thomas can be said to be the new Leonard Bernstein. He is the associate conductor of the Boston Symphony, which has its summer concerts here, and with a remarkable quickness he has become one of the most popular and glamorous of symphonic conductors. He is a slender, intense young man of 26 who has that electric personality on the podium that assures success.

Michael Tilson Thomas is a grandson of Boris Thomashevsky, who was the celebrated musical comedy star of the old immigrant Yiddish theater. He is also related to the widow of Paul Muni, who also began in the Yiddish theater and became a famous film actor. But Thomas is the far opposite of his grandfather. Thomashevsky was known for the utterly commercial musicals he produced and played in, all with more than a touch of vulgarity. In one of his productions, for example, a family reunion at a home Sabbath service ended with the Stars and Stripes being lowered in the background as a grand patriotic finale. His grandson, by acute contrast, is an exponent of avant garde music and has an equal devotion to the early classics—a musical aesthete.

For the first half of the program Thomas conducted that lovely Baroque collection by Antonio Vivaldi, "The Four Seasons," with affectionate warmth. But when he came to the featured Monteverdi work his theatrical heritage came through. He became a changed personality, conducting the Vespers as though they were an opera, as indeed, they almost are. Where he was restrained in the Vivaldi, he was a dramatic and spectacular leader in the Monteverdi. Perhaps he is destined to achieve his greatest fame in the lyric theater.

Ozawa's Inning

Seiji Ozawa, the co-director (with Gunther Schuller) of the festival and its school for advanced students, the Berkshire Music Center, conducted the first two concerts of the opening week. He included in his programs four firsts, either for the Boston Symphony or for the festival—the C.P.E. Bach "Grand Overture" in D, a bright and attractive piece, the choral Magnificat in D of J. S. Bach, Leonard Bernstein's 1954 "Serenade after Plato's Symposium," for violin and string orchestra with percussion, and Luciano Berio's 1957 Serenata for flute and 14 instruments. The latter piece was interesting mainly because of the playing of the Boston Symphony's comely first flute, Doriot Anthony Dwyer. Perhaps in a much smaller auditorium than Tanglewood's 5,000-seat shed, Berio's music might sound better than it did on this occasion.

Bernstein's serenade is an elaborate work. He describes it: "The music, like Plato's dialogue, is a series of related statements in praise of love." This you would never know from hearing it. And it would not be out of order to dismiss the piece as pretentious.

Ozawa, another of the electric podium personalities, conducted his music with brilliance and emotional fervor. Altogether, the three initial concerts were refreshingly different from the normally conventional repertoire that prevails at Tanglewood.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
JUL 7 1971 New England Newsclip

Tanglewood, Music Mt.

Berkshire festivals begin

By Louis Snyder

Lenox, Mass.

Music and glorious weather came to the Berkshires and their foothills over the holiday weekend. The Boston Symphony began its 34th Berkshire Festival with Friday and Saturday night, and Sunday afternoon concerts at Tanglewood; while in Connecticut, Yale in Norfolk opened a chamber orchestra and opera series on Friday evening, and the Berkshire Quartet started its 42nd summer on Music Mountain at Falls Village on Saturday afternoon.

At Tanglewood, programming for the first two weeks reflects the absence of a segment of the orchestra which plays the Esplanade Concerts back in Boston—in fact there were only eight wind players plus Seiji Ozawa on the roomy Shed stage to open Saturday's proceedings—but the presence on Friday and Sunday of the large and vocally opulent Tanglewood Festival Chorus, which John Oliver has conjured up in short order, helped fill the wide open spaces on the platform. In the audience, for the three concerts, there was a total of almost 20,000, with the shining, breezy Sunday accounting for 7,090 of them.

Bach to Berio

Mr. Ozawa was conductor of the evening concerts (Friday's "Music of the Bach Family," and Saturday's "Concert of Serenades"), both of which seemed more promising on paper than they were in actuality. Johann Christian Bach's Grand Overture in D, and his father Johann Sebastian's Brandenburg Concerto No. 6 are both stimulating pieces of music, and the J.S. Bach "Magnificat in D" another wonderful evocation through voices and instruments of religious faith and humility. But on this occasion neither the performances nor the works themselves seemed to establish much contiguity. As the evening's "major" work, the "Magnificat" had its most impressive moments during the choral passages, and in the playing of orchestral soloists. Surprisingly, none of the quartet of able singers made a truly memorable impression in this music.

In the evening of Serenades, perhaps deromanticized somewhat by an icy tinge in the air, two teen-age works—Leonard Bernstein's 1954 Serenade for violin, strings, and percussion, and Luciano Berio's Serenata for flute and 14 instruments (1957) — were bracketed by Mozart's "Nacht Musique" (his Serenade No. 12 in C minor for winds), and Tchaikovsky's Serenade in C for strings. Mainly a delectable concept, handsomely realized by the divided forces, and by concertmaster Joseph Silverstein (the Bernstein), and Doriot Anthony Dwyer, flutist in the Berio.

Mr. Bernstein's piece (a festival first) has "no literal program" according to the composer's program note, although it is based on Plato's "Symposium," a varied "series of related statements in praise of love." There are five of these, obviously worked over by Mr. Bernstein at his most learned, but if music indeed be the food of love, this plays on too long.

'Music for Venice'

Vivaldi's "The Seasons," in its first complete performance by the BSO, and five excerpts from Monteverdi's "Vespers of the Blessed Virgin" made up Michael Tilson Thomas's Sunday afternoon program, "Music for Venice." In the first, Mr. Silverstein was again the soloist, the violinist for all seasons; in the second, the Tanglewood Chorus and six solo singers (soprano Barbara Hocher; mezzo D'Anna Fortunato; tenors Bruce Brewer and Robert Owen Jones; baritones David Clatworthy and Robert Shiesley), Robert Levin, harpsichord, and Berj Zamkochian, organ, joined with the orchestra in the first 1971 performance of real Tanglewood proportions.

Charming, classic

Shall we just say "The Seasons" ran its charming, inevitable course in an orderly, classic way, without the nuances (not gimmicks) which distinguish a sensitive reading from a surprisingly literal one?

On the other hand, the Monteverdi "Vespro" music as Mr. Thomas, Mr. Oliver's chorus, the orchestra, and the soloists conveyed it (also for the first time at BSO concerts) was an enormous experience obviously born of the application of tremendous effort and enthusiasm. Aside from the fact that the music itself presents an astonishing spectrum of compositional prophecy, the basic approach by Mr. Thomas was lucid, spare, and entirely revelatory of the beauties of a score in which effects for their own sake are not the first consideration.

One will wait quite a while to be in the presence again of anything like the "Duo seraphim" passage for two tenors, baritone, and chorus, the "Sonata sopra Sancta Maria" for sopranos, or the final echoing "Gloria Patri," when, under almost ideal circumstances, the concept of sound and feeling of quite another time than ours was almost unmistakably recreated. It is not everyone who can so accurately envision this, and so deftly bring it into being. For which thanks to Mr. Thomas and his colleagues are joined with those of a moved, warmly responsive audience.

ARTS
ENTERTAINMENT

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540
JUL 5 1971 New England Newsclip

34th Berkshire Festival

Music: Tanglewood Opens

By HARRY NEVILLE

LENOX—The 34th annual Berkshire Festival is under way here at Tanglewood, signaling the beginning of a busy summer music season.

The summer festivals naturally and quite rightly stress the pleasures of an outdoors ambience, and although music amid pastoral settings has its acoustical drawbacks, no one here this weekend seemed to mind in the least.

With several of the Boston Symphony players in Boston for the final week of Esplanade concerts, the initial concerts were devoted to works for small orchestra or chamble ensembles. Te The opening program consisted of music by Johann Christian and Johann Sebastian Bach—the former's Grand Overture in D, the latter's Sixth Brandenburg Concerto and Magnificat.

Seiji Ozawa conducted and the high point of the evening was the J. C. Bach Overture, which turned out to be a three-movement work built very much along the lines of a symphony.

THE ORCHESTRA gave an elegant reading, reserved and yet full of grace and charm—qualities that were pretty much absent from the Sixth Brandenburg Concerto that followed. The work's low-lying register presents textural problems that were only compounded by the Shed's somewhat muddy acoustics.

The Magnificat suffered from something less than total rapport between conductor and chorus. It was easy to gain the impression that the chorus had been trained at tempos somewhat different from those used by Ozawa.

In any event, this listener rebelled at some of Ozawa's speeds: a too-slow "Omnes generationes" and a rushed "Et misericordia." Soprano Carole Bogard, tenor John McCollum and bass David Clatworthy gave able accounts of the solos. Contralto Rose Taylor was outstanding by virtue a rich voice and affecting musicianship.

Saturday night was billed as "A Concert of Serenades," with examples of this genre from the pens of Mozart, Tchailovsky, Leonard Bernstein and Luciano Berio. Mozart's Serenade No. 12 provided the occasion for some resplendent playing by the BSO winds. The remainder of the orchestra took the spotlight in Bernstein's Serenade for violin and string orchestra with percussion.

THE COMPOSER identifies this work as being "after Plato's Symposium," a helpful clue since without it one might suppose Edgar Guest's poetry to have been its inspiratioon. Not even concertmaster Joseph Silverstein, who performed the solo part, could make this material eloquent.

Berio's Serenata for flute and 14 instruments says much that is genuinely eloquent, but nearly all of the work's subtlety and delicacy was wasted in an auditorium as large as the Shed. The difficulties of the solo part posed no problem for Doriot Anthony Dwyer, who should be persuaded to repeat the performance in a more adequate setting.

A brilliant performance of Tchaikovsky's Serenade for Strings closed the program. This is the kind of rich, lush score that comes across best at Tanglewood. Ozawa gave an enormously appealing reading, one that was dramatic and sensuous and yet always firmly under control.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 9 1971 New England Newsclip

Berkshire Festival

Tanglewood Launches 34th Annual Season

By Martha deB Beaver

The 34th Berskhire Festival at Tanglewood in Lenox opened this past weekend on Friday evening at 9:00 with a program devoted to the works of father and son, Johann Sebastian and Johann Christian Bach.

At 7:00 the more intimate and customary bonus Weekend Prelude featured three baroque sonatas for solo viola d'amore by Stamitz, cello and violin by J.S. Bach, all accompanied by harpsichord. Principals Burton Fine, Jules Eskin and Joseph Silverstein were the string performers with Robert Levin at the harpsichord.

J.C. Bach's Grand Overture in Dmajor began the Big Shed program conducted by artistis co-director Seiji Ozawa, and proved to be the most inspired work of the evening. In three movements in structure differing little from the symphonic foverture and symphony titles were interchangeable for the 'London" Bach) the overture was elegantly displayed with singular charm and wit, its inherent qualities those that the young Mozart emulated in some of his uniquely conceived music.

The Brandenburg Concerto No. 6 of J.S. Bach didn't fare as well. At first it seemed to be the tempo, but closer searching revealed a muddy texture in the first movement's swiftly paced melodic subjects, (partially acoustical) and lack of motivating force that impels the music forward in its instrumental interchange and development. Scored for violas, two viola da gamba, cello and bass, the work's color is dark and low-pitched. We felt little contrast among the middle and lower pitched instruments, and thought Ozawa himself was charging the latter too forcefully to allow this.

A magnificent, brief and concise work, vocally demanding, J.S. Bach's Magnificat sounded more like another rehearsal (there are always too few for chorus and instrumentalists) with differences of opinion as to tempo still unresolved.

But the music's appeal could be appreciated, the soloists in fine vocal excellence, soprano Carole Bogard, contralto Rose Taylor especially moving in her musically fervent solo accompanied by flutes and pizzicato strings; tenor John McCullum's fulsome voice in his Deposuit potentes, and bass David Clatworthy's duet Et misericordia, a bit rushed for the best effect in achieving the most ethereal quality from muted strings and flutes. Balance of sound in the chorus was well-tempered but one feels too overpowering for the size of the reduced orchestra. Articulation was varied, and will no doubt become more exact as choral and orchestral directors have the opportunity to work with the group.

A Concert of Serenades filled Saturday night's program, again directed by Ozawa, with Mozart's uniquely characteristic Cminor No. 12, K.388 "Nacht Musique" a splendidly dramatic setting for prinicpal and assistant wind players, its introspective mood dispelled only at the close of the final movement, the theme in Cmajor ending the four diverse sections on a happy note.

An entirely different mood pervaded Leonard Bernstein's Serenade (after Plato's Symposium) for violin and string orchestra with percussion. Joseph Silverstein's eloquent playing made the most of the composer's simply contrived exposition, which never reached the emotional heights or compositional intricacies suggested by his inspiration, dissertation on ohe different aspects of love, the lover and beloved.

Berio's Seranata for flute (Doriot Anthony Dwyer) and 14 instruments was both lucid and inventively fertile, serially structured but nonetheless melodic, compact and constantly compelling.

Topping the program was a brilliant performance of Tzchaikowsky's Serenade in C for strings with its harmonic lushness marking the beginning and ending, the first movement, according to the composer, a homage to Mozart. The audience was more than enthusiastic, recalling Ozawa many times.

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 7 1971

New England Newsclip

The Sound of Music

Tanglewood: Music for a Midsummer Weekend

By Peter M. Knapp

The 1971 Berkshire Music Festival at Tanglewood in Lenox opened serenely with a trio of programs for small orchestra over the holiday weekend. It is the second year of the Boston Symphony Tanglewood triumvirate — ~~Seiji Ozawa~~ and Gunther Schuller, co-artistic directors, and Leonard Bernstein, advisor — and while the first two weekends used to be reserved mainly for music of Bach and Mozart, the programmers have loosened reliance on these two masters and produced concerts arranged around unifying themes.

Sunday afternoon's program, for example, was called "Music for Venice" and Michael Tilson Thomas, the BSO's associate conductor, went back to the 17th century for music by Antonio Vivaldi and Claudio Monteverdi. Attended on a glistening summer afternoon, continuing a run of beautiful weather for the outdoor concerts in Tanglewood's Music Shed.

Fortunately, the program matched the beauty of the day. There were two substantial works: Vivaldi's cycle of violin concerti, "The Seasons" for which Joseph Silverstein was soloist, and selections from Monteverdi's grand-scaled "Vespro Della Beata Vergine."

Fresh-Sounding 'Seasons'

In the Vivaldi, Thomas employed a rather large body of strings but drew ravishing sound and finely-tuned balances from them. It was not exactly a baroque sound (nor were perhaps some of the details) but there were many thoughtful and fresh-sounding episodes. Robert Levin's harpsichord continuo coming through the ensemble surprisingly well, contributed a number of fine touches.

Here and there one might find some quibbles — for example, the rather slow version of "Allegro" Thomas chose for the concluding section of "Spring" in which the momentum tended to drift. But over-all it was a sensitive performance — not least due to Silverstein's deft, nimble and lyric playing. In particular, one might cite the furious presto movement of "Summer" and the first two movements of "Winter," the latter including the famous pizzicato background.

However, it was the Monteverdi that rightfully capped the weekend. Bringing early 17th century (about 1610) ecclesiastical music to a summer festival in itself is an act of faith — but it worked resoundingly. Monteverdi's "Vespers" contain an astonishing amount of invention. This is music of great splendor, imposing in musical architecture and startling in effect.

Accomplishment of Grandeur

There is more than majestic pious polyphony here, as the composer employs soloists, a large orchestra (divided by Thomas into basic units of strings and brass, chorus and organ. There are plainchant, homophonic and polyphonic choral passages, antiphonal effects — the works.

All this comes to a magnificent climax in the "Magnificat," a work truly fit for the Venetian riches of the period and deserving of comparison with Bach's Magnificat in D (heard here Friday evening).

The performance captured this grandeur, with Thomas controlling his large forces with masterly precision. Somehow he managed to create a kind of echoing, Catheral acoustic. And in one daring effect he had one tenor at the far end of the shed engage in antiphonal singing with the second tenor on stage — all with perfect timing.

The Tanglewood Festival Chorus sang beautifully, as did the soloists — soprano Barbara Hocher, mezzo D'Anna Fortunato, tenors Bruce Brewer and Robert Owen Jones (who deserve special mention for their finesse in the difficult trills, frills and repeated notes of "duo seraphim clamabant"), and baritones David Clatworthy and Robert Shiesley.

Saturday evening, Seiji Ozawa directed a concert of serenades heard by 6,507 on a clear but shivery night. This pleasurable program spanned three centuries of music designed to enhance a midsummer's night.

The serenades divided into two pairs each for strings and winds — Leonard Bernstein's Serenade (after Plato's "Symposium") for Violin and String Orchestra With Percussion (1954) and Tchaikovsky's familiar Serenade in C. for Strings; Mozart's Serenade No. 12 in c minor for Winds, K. 388, and Lucino Berio's Serenata for Flute and 14 Instruments (1957). The program was expertly played and conducted, and wound up in a lush display of Boston Symphony string elegance and precision in the Tchaikovsky.

The Mozart serenade is a gem among the composer's treasure chest of wind music. Darker in mood than most of his wind music, it is a masterpiece for its inspiration in formal writing as well as for Mozart's customary melodic and harmonic invention.

The minuet with its close canonic writing is one example — Mozart using strict imitation while making it sound spontaneous and natural. And as ever, the composer blended and contrasted superbly the varying timbres of his instruments — pairs of oboes, clarinets, bassoons and horns. The performance was well paced, sensibly phrased and made good use of contrasting dynamic levels.

Sweet Discourses

The Bernstein piece relates to sections of the Platonic dialogue in praise of love, though without a literal program, the composer states. The solo violin spins out long, sweet discourses filled in by large string orchestra with touches of percussion.

Bernstein's writing is melodic, sensuous, violinistic and appropriate to the intent of the piece until the last movement, which seems to disintegrate in a confusion of styles — jazz, blues, broadway, movie soundtrack — you name it. Along the way, one may detect such influences as Copland and Stravinsky. Joseph Silverstein, the Boston Symphony's concertmaster, was the brilliant soloist.

So was Doriot Anthony Dwyer, in a slick white pantsuit, in the wide-ranging flute solos of the Berio Serenata. Here, the traditions observed by Bernstein dissolve, and what is left is a nocturnal mood of serial pointillism.

Like a nightingale in a jungle, the solo flute trills, flutters and sings angular tunes against a background of orchestral twitters, chirps and growls. The work is not without its poetry, but seemed to linger too long (like the last movement of the Bernstein) despite Mrs. Dwyer's extraordinary artistry.

Music of the Bach family was the theme for Friday night's opening concert, conducted by Ozawa before 6,349 on a fair and cool evening. There were the Grand Overture in D, Opus 18, No. 4, of Johann Christian Bach (the London Bach), and two works by his father, the great Johann Sebastian — Brandenburg Concerto No. 6 and the Magnificat in D.

The "Overture," or small-scale symphony, is a pleasant, unpretentious work of the 1780's with some gallant flourishes and little depth. Scored for strings, winds and timpani, the piece works from a simple melodic base spiced by occasional harmonic and rhythmic surprises, and it was played with trim vigor.

Unfortunately, neither the Brandenburg nor the Magnificat were. The Brandenburg Concerto embarrassingly began with a poor attack and both rhythm and intonation were unsteady for some time. Nor were the contrapuntal strands notably lucid in this masterful work for low-string textures.

Muddy Lines

It is not a simple concerto to play, with its continual interweaving of voices, especially for the modern rich-toned stringed instruments, and the performance as a whole suffered from muddied lines.

The splendid choral-solo Magnificat ("My soul doth magnify the Lord") opened at a racy clip, and Ozawa kept tempi consistently at a speed faster than comfortable for the large Tanglewood Festival Chorus, which sang enthusiastically but made gumbo of lines and text. The soloists — soprano Carole Bogard, contralto Rose Taylor, Tenor John McCollum and bass David Clatworthy — were placed Tanglewood -style between the chorus and the orchestra, and in this case there were some problems of projection.

It was not altogether stimulating Bach, though one should single out the positive contributions of the trumpets, the oboe d' Amore Obbligato of Lawrence Thorstenberg and Wayne Rapier in "Quia Respexit", and tenor McCollum's firm, unflinching singing of "Deposuit Potentes."

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 5 1971

New England Newsclip

Monteverdi's Vespers Hit of Tanglewood's Weekend

By R.C. HAMMERICH

LENOX —It began to become apparent at the Boston Symphony Orchestra open rehearsal at Tanglewood Saturday morning that some 360 year old music scheduled for the Sunday performance would become the big hit of the opening weekend of the 37th year of the Berkshire Restival.

Thomas Conducts

The sounds were by Monteverdi of Mantua —five excerpts from his vespers, a collection of instrumental and vocal inventions that contained hints of most of the western world's subsequent music.

The suspicion was well founded; the music was full of beauty as well as drama almost medieval and almost modern, austere and colorful, rare and familiar.

And the performance, under the direction of the youthful Michael Tilson Thomas was balanced, spirited, paced with exact appropriateness, tasteful, full of bite.

One of the reasons the vespers may not be performed often, aisde from their distance in time, is their intricate contrapuntal structure.

Superb Performance

The music is not easy and the performance showed evidence that the chorus had spent much time in preparation (perhaps at the expense of Bach's "Magnificat" which it sang Friday).

The elements include forceful passages of volume as well as quiet, floating measures for soft sopranos and unaccompanied plainchant sections for tenors and basses.

Frequently there are opportunities for a small brass choir to buttress the voices (choral or duet or trio) with closely woven harmonies much like ancient fanfares.

There are many moments calling for the interweaving and interlocking of soloists and sections of orchestra or chorus that never let the attention flag, and the performance Sunday was superb.

Vivaldi's "Seasons"

The first half of the program consisted of a 45 minute performance of Vivaldi's famous "Seasons," a series of four baroque concertos for solo violin and string orchestra.

Boston has perhaps the ideal orchestra to have a go at "The Seasons." Its string section is probably unsurpassed in its blend of agility of expression, substance of tone and precision of execution. (Of course there are others to equal it.)

Its concertmaster, Joseph Silverstein, has the nicety of tone and the non-aggressive virtuosity appropriate to the solo part, and Thomas shaped the music intelligently and gracefully.

He varies his podium stance substantially according to the style of the music, and for the Vivaldi he was appropriately subdued.

The performance of "The Seasons" was, to put it simply, beautiful.

Four Styles

Saturday night Seija Ozawa conducted four orchestral groups from the orchestra with serenades of widely differing styles — Mozart's classicism, Leonard Bernstein's contemporary eclecticism, Berio's serialism of 1957 and Tchaikovsky's fluid romanticism.

Ozawa contributed much organizational assistance to the Bernstein and Berio pieces and kept Tchaikovsky's beautiful melodies free from possible lush excesses, but it might have been helpful if he had stayed away from the eight worthies who opened the program with the 23-minute Mozart wind serenade (K.388) he called "Nacht Musik".

There were oboes, clarinets, french horns and bassoons in pairs played by first rate ensemble musicians well practiced in the skills of chamber music.

They didn't need Ozawa out in front. In fact there was a distinct feeling that the slight looseness during the opening measures was attributable to the players' necessity for watching Ozawa rather than coordinating each other.

But the Bernstein piece (31 minutes) and especially Berio's 10 minutes of intricate post Webern pointillism "Serenata for Flute and 14 Instruments" (all different), required a traffic director of no mean skill, partly because of a schedule of rehearsal time too short for such difficult music.

Most popular with the audience (6507) was Bernstein's "Serenade (after Plato's 'Symposium') for Violin, Percussion and String Orchestra." Silverstein was soloist; he was called back (grinning broadly) by the audience for several bows.

The program offered interesting contrasts: i.e. Tchaikovsky's 30-minute 'Serenade' in C for Strings" (Op. 48) was a wonderful display of Boston's string department, lean, clean, firm, full of palpable sonority; Berio's "Serenata" was full whoops and swoops, squeals and squawks, dots and dashes.

Attendance for the weekend was 22,216, including 2270 for the Saturday morning open rehearsal.

Tuesday night Jeremy Steig will be in the Theater (at 6 p.m.) and Kershaw (7.30) and Chet Atkins (9) in the Shed. Thursday at 8 Joseph Silverstein will conduct the Berkshire Music Center Orchestra in the Theater.

Next weekend's main attractions will be Earl Wild (solo piano) and Ruth Laredo, pianist with the orchestra under the direction of Leon Fleisher Friday; Jules Eskin as cello soloist with Michael Tilson Thomas conducting at 8.30 Saturday and Earl Wild as soloist Sunday with Bruno Maderna conducting.

Seiji Ozawa and Gunther Schuller open Tanglewood

GLOBE
BOSTON, MASS.
D. 261,042
JUL 5 1971
New England Newsclip

By Michael Steinberg
Globe Staff

LENOX — Tanglewood got off to a good start this past weekend. Programs were interesting; performances were good; the weather was right, sunny but not too hot. Seiji Ozawa, who is Tanglewood's artistic director, together with Gunther Schuller, conducted the Boston Symphony concerts Friday, and Saturday evening and Michael Tilson Thomas, the orchestra's associate conductor, took over Sunday afternoon.

Ozawa's first program was Bach: Johann Sebastion's 6th Brandenburg Concerto and the Magnificato; and the Grand Overture, a little symphony actually, by his youngest son, Johann Christian.

Ozawa is a good Bach conductor. He does lots "wrong" — too many instruments and sometimes not the ones Bach wrote for, ornaments not always stylish — and performances are not the better for it. Just the same, he gets so much right about pace and rhythm, about not pounding and stomping, also through sheer exuberance, that what he does gives enormous pleasure. The first movement of Brandenburg's No. 6, the most dangerous piece in the whole set, was particularly attractive for the fluidity and breadth of phrasing that produced a really remarkably horizontal performance.

In the Brandenburg there was some brilliant viola playing by Burton Fine and Reuben Green. The magnificat has spirited, in fact, slightly rowdy singing by the Tanglewood Festival Chorus; there was a scratchy alto but the other three solos, Carole Bogard, John McCollum, and David Clatworthy, did god work.

For Saturday, Ozawa produced a program of four serenades: Mozart for eight winds in C minor, Leonard Bernstein for violin and string orchestra with percussion, Luciano Berio for flute and 14 instruments and Tchaikovsky for strings. The Mozart went well on the whole, even though it offered a few glaring displays of deficiencies in technique (horns) and taste (oboe); the Bernstein a very long dose of non-nutritive sweetener, provided an occasion for some excellent fiddling by Joseph Silverstein; the dry and charmless Beio was played with flair and brilliance by Dorio Anthony Dwyer; and Tchaikovsky got a performance of unusual elegance and grace.

With Joseph Silverstein again as soloist, Michael Tilson Thomas, gave the first part of his program to all four of Vivaldi's "Seasons" concertos. Then he turned to Montezerdi, conducting five pieces from that extravagantly fanciful, eloquent, magnificent set of church pieces that have become known as "The Vespers of 1610" (after their date of publication). Thomas does that music with feeling, imagination and intelligence, and, allowing for the mere impossiblilty of teaching the rudiments of a difficult and unfamiliar musical language to a chorus and orchestra, with not nearly enough time to do it in, he did an impressive job.

He chose the opening "Deus, In Adjutorium Meum Intende," the "Dixit Dominus," "Duo Seraphim," the "Sancta Maria sonata and the splendid six-part Magnificent. The Tanglewood Festival Chorus made a strong contribution. All the vocal soloists were a little too instrumental for this music but at least two of them, Mezzo-soprano D'Anna Fortunato and baritone David Clatworthy, were in other respects very able.

One thing may be said now, presumably to stand for the whole season. The price you pay for such fresh program - making — not one piece all weekend was a repeat from the winter season, and really nothing, not even the Tchaikovsky, could fairly be described as overworked repertory — the price is that things are apt to be underrehearsed.

TELEGRAM
WORCESTER, MASS.
D. 61,977
JUL 5 1971
New England Newsclip

UPI Telephoto

Conductor Seiji Ozawa

Concert at Tanglewood Attended by 22,216

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival's first weekend at Tanglewood was a mixture of prudent 18th and 19 century repertory and two contemporary works that have little chance of survival.

Seiji Ozawa conducted the Boston Symphony Friday and Saturday nights. Yesterday afternoon it was Michael Tilson Thomas.

Total weekend attendance was 22,216, including the open rehearsal Saturday morning.

Saturday night's concert was saved from the executioners block by Mozart and Tchaikovsky — plus competent solo performances by Joseph Silverstein, violinist, and Doriot Anthony Dwyer, flutist.

Why Mrs. Dwyer's fine art was wasted on Berio's "Serenata" for flute and 14 instruments is enigmatic. The event was "A Concert of Serenades," and the Berio thing was thought to qualify. A less than feeble excuse.

Acoustics

The music shed's remarkable acoustics gave recital hall clarity to Mozart's piece for eight woodwinds. Playing was top craft. Ozawa's encompassing direction produced sculptured sounds. Every phrase was beautifully joined to the next, and pliant.

Silverstein's tone was pure, emotional and generally secure in Bernstein's "Serenade after Plato's Symposium." Three of the five movements are reasonably endowed with interest.

It took quite a trick of the imagination to associate Bernstein's music with supplied references to Greek personalities.

Anyhow, Ozawa brought relationship to Bernstein's darting ideas and percussion gave sparkle to the melange. A whizzing scherzo and the jazzy finale were virtuosic feats for soloist and orchestra.

Fortunately, Berio's musical cipher was followed by Tchaikovsky's rational if sugary Serenade in C major, the latter superbly played and conducted.

Sound Effects

The Berio "serenade" proved to be one more of his parades of spurious sound effects without detectable origin or destination. At least it created a kind of bucolic barnyard atmosphere.

One couldn't hope for better treatment of this pointless dissertation than it received from Mrs. Dwyer and her 14 fellow victims.

Music Reviews

There was a little bit of the "relic" in yesterday's program, conducted by Thomas. Since Tanglewood is now "tagging" its programs, this one was called "Music for Venice."

Program was the first complete performance of Vivaldi's "The Seasons," and the Boston Symphony's first performance of "The Vespers of 1610" by Monteverdi.

Sacred choral music is not Thomas' forte, judging by the concertized effects he exhorted from the Tanglewood Festival Chorus of 100 members and the weekend's reduced orchestra.

Woven Voices

Notably in "Dixit Dominus," the chorus made its talents and preparation known. Woven voices were securely affixed. Brief solos blended into overall mixtures and were competently sung. Most telling of the solo voices was D'Anna Fortunato's opulent mezzo.

Instrumental background was ample — more than enough when trumpets were allowed to compete with voices and text, rather than support them.

Vivaldi treated each of the seasons to a brief symphonic format — fast, slow, fast. The work covers a wide assortment of specific events and conditions. To this generation they may be more amusing than absorbing.

Although not in as good form as on Saturday night, violinist Silverstein took opportunity to display tonal warmth and technical agility. Robert Levin's harpsichord came into happy prominence as autumn rolled around.

The orchestra played well for the most part, although it was not always in accord with conductor or soloist.

SATURDAY NIGHT
Seiji Ozawa, conductor
Serenade No. 12 in C minor for Winds, K.388 — Mozart
Serenade For Violin and String Orchestra — Bernstein
Joseph Silverstein, violin
Serenata for Flute and Fourteen Instruments — Berio
Doriot Anthony Dwyer, flute
Serenade in C for Strings, Opus 48 — Tachaikovsky
SUNDAY AFTERNOON
Michael Tilson Thomas, conductor
The Four Seasons — Vivaldi
Joseph Silverstein, violin
Robert Levin, harpsichord
Music from "Vespro della Beata Vergine" — Monteverdi
Barbara Hocher, soprano
D'Anna Fortunato, mezzo soprano
Bruce Brewer and Robert Owen Jones, tenors
David Clatworthy, baritone
Tanglewood Festival Chorus

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 5 1971

Seiji Ozawa Conducts at Opening

Good Music, Good Weather Grace Tanglewood

By RICHARD VINCENT
Music Critic

Tanglewood opened last week and everything combined to make it a good three days. The weather, the orchestra, the well-groomed grounds, and the music itself.

Friday and Saturday nights, the conductor was Seiji Ozawa and Sunday afternoon, young Michael Tilson was on the podium.

FRIDAY NIGHT, it was an all Bach program, concluding with the "Magnificat." Critical comment on Ozawa and his approach to Bach will be dealt with in more depth in a later column.

Saturday night, the programming was of more than usual interest because of the polarity of the music selected.

Ozawa opened with Mozart's Serenade No. 12 in C minor for 12 wind instruments, all of which were culled from the interior of the orchestra.

ONE EXPECTS A conductor and instrumentalists of such proven ability to give a superior reading of anything like this and, in fact, that was the case, for the most part. Sometimes orchestral musicians are hard-put to play over and over again the popular and traditional classical repertory, where the only remaining challenge is in the interpretation of it.

This holds true from Bach to Bartok, but the one possible exception would be Mozart, with whom most instrumentalists have carried on a continuing and sincere love affair. Musicians are affected early by the music of this greatest of all composers and they never seem to tire of it. Audiences don't either, with the result, generally, that everyone is satisfied and this was so in this case.

LEONARD BERNSTEIN'S "Serenade for Violin and Orchestra with Percussion", dedicated to Mr. and Mrs. Koussevitsky, was then given its first Tanglewood performance. The one unifying factor of this work, if there is one, is that it is purported to be related statements on love.

The solo violin was the estimable Joseph Silverstein, concertmaster of the orchestra and he was just fine, indeed, superior. The music itself is articulate or, perhaps, glib, clever and derivative. Bernstein has all the technical tools and then some, but this music, like much of his other serious composition, was curiously unrewarding.

This led the audience to a performance of Luciano Berio's "Seranata for Flute and 14 Instruments." The soloist was Mrs. Dorio Anthony Dwyer and in terms of bravura technique on the part of all hands, it was an impressive performance.

SERIAL MUSIC in spite of its attraction for the movers and shakers of the musical establishment is not generally popular with audiences, but, by now, they are conditioned to be at least polite. Contemporary audiences booed Beethoven and Stravinsky, but not Berio. The reason is not that audiences know more now, but because they are afraid to be considered Philistines. A cliche that is firmly entrenched is that of the scorned and consumptive artist starving in his atelier but still burning with that pure, gem-like flame and honored only after his death in poverty and indifference. There is enough truth in this cliche (remember Bartok in his miserable furnished room, dying in New York City) that present-day audiences are not going to contribute to it overtly, at any rate.

One of the puzzling anomalies of serial music is that it can only be played by master musicians and yet, Pierre Boulez and others would have us forget the past, even destroy it. If one did that, who would play the music? Dadaists and Bauhausers have all recommended this course in the past, but it has not been done because there is no reason to do so. A final Serenade for Strings by Tchaikovski, Opus 48, was beautifully played and generously received.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 6 1971 New England Newsclip

Monteverdi: Memorable Music at Tanglewood

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass. — I daresay that the Tanglewood performance on Sunday afternoon of Monteverdi's "Vespers of 1610" was not only a festival premiere but also the first time that this towering masterwork has been heard in an al fresco setting.

Of course, it was indicative of the more adventurous programming here ever since Seiji Ozawa and Gunther Schuller took over the artistic direction of the Berkshire festival. And this summer's season is crammed with novelties, conducted by a variety of conductors.

Michael Tilson Thomas, associate conductor of the Boston Symphony, chose only five numbers from the collection of 13 sections that make up this long work. However, the composer certainly never expected this liturgical work to be performed at one time in its entirety.

No doubt, the purists will object to such a truncated version, as well as to the use of modern instruments and the huge Festival Chorus that the conductor worked with. Nevertheless I think these points are arguable.

Certainly a great many music lovers were enabled to hear a 6th Century masterpiece that otherwise would not have been available to them.

At any rate, Tilson Thomas seemed to have an admirable feeling for the pomp and majesty of this work with its brass writing that is so reminiscent of Gabrieli. And the orchestra outdid itself in providing a precise vibrant performance.

I would have preferred a smaller chorus, particularly in the first two sections which require a 6-part chorus. However, in the "Sonata spora Sancta Maria" (one of the most moving portions of the work) the unison voices and the instruments afforded one of the highlights of the afternoon.

There were five soloists (the only singer I recognized was baritone David Clatworthy) and they worked together smoothly most of the time. The conductor, in the "Duo Seraphim" placed one of the tenors at the back of the Shed to produce a striking antiphonal effect.

To start the festivities, the Boston Orchestra played the familiar Vivaldi "Four Seasons" with concertmaster Joseph Silverstein as violin soloist. While I prefer an ensemble of the size of the Virtuosi di Roma in this music, I must admit the orchestra played together with fine unanimity.

Silverstein was as smooth as silk in his solos, and he handled the rapid runs with effortless ease, if not with the warmth that some others have mustered.

The weather was ideal and there seemed to be considerably more people lolling on the lawn than there were in the Shed. The attendance was officially listed at 7,090.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 6 1971 New England Newsclip

22,216 Attend Festival Concerts Over the Weekend

A total of 22,216 persons attended the Tanglewood concerts over the weekend, a slight drop from last year's audience of 22,489.

Friday night's concert drew 6,349; Saturday morning's rehearsal, 2,270; Saturday night's concert, 6,507; and Sunday afternoon's, 7,090.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUL 6 1971

Ozawa, Tilson-Thomas Conductors

Tanglewood Enjoys Perfect Opening-Weather, Music

By EDWARD FRENCH

LENOX, Mass.—The 34th annual Berkshire Music Festival at Tanglewood began Friday evening with everything favorable. The weather was perfect, the area as beautiful as ever and the Boston Symphony Orchestra in good form.

Seija Ozawa conducted the first two concerts and Michael Tilson Thomas the third, thus displaying the talents of two of the finest young baton masters.

* * *

FRIDAY the program was given over to music by J. S. Bach and J. C. Bach, one of the Leipzig master's gifted progeny, the latter's "Grand Overture in D, Opus 18, No. 4" receiving its first performance by the Boston Orchestra. Ozawa's reading emphasized the brilliance of the string writing, the formal design and the spirited flow of the music.

A fine contrast was provided by the elder Bach's Brandenburg Concerto No. 6 in B flat, featuring the lower strings. The Allegro movements were rhythmically incisive, the duet for two violas in the Adagio was performed with eloquence and taste.

The concert ended with the orchestra, the Tanglewood Festival Chorus and a quartet of vocal soloists performing the J. S. Bach's Magnificat in D.

Ozawa's choice of tempi seemed proper and the orchestra had a bright brilliance, particularly where the trumpets were blowing merrily in the higher register.

The chorus had a beautiful fresh sound at all dynamic levels. We thought the trio for first and second sopranos and altos one of the most beautiful things heard this year. The quality was superb.

The Bach writing for vocal soloists is not as graceful as his choral writing. The two women, Carol Bogard and Rose Taylor, fared better than the men. David Clatworthy is a good baritone, not a bass, and his low tones lacked true bass resonance. John McCollum, tenor, sang with authority and style, but the Bach tessitura taxed his high voice.

The final "Gloria" was stunning in effect and won a well-deserved ovation for all concerned.

* * *

SATURDAY evening was given over to a "Concert of Serenades", ranging from Mozart to Berio by way of Tchaikowsky and Bernstein.

The Mozart "Serenade in C Minor" for winds is a work manly melancholic in content except for a short period before the end. We do not know who commissioned the work, but it is quite different from the usual background music.

The players, six woodwinds and two horns, achieved some beautiful effects, especially in the final Theme and Variations.

Bernstein's "Serenade" (after Plato's Symposium) for violin solo, strings and percussion has a general warmth of expression almost Viennese in style. It is cleverly scored, has an effective solo violin part and in places uses jazz rhythmic patterns to good effect.

It went smoothly and Joseph Silverstein played the solo part with a good feeling for its melodic content.

Luciano Berio's "Serenade" for flute and fourteen instruments was easily the most "avant garde" of the weekend offerings. It is a lucid example of serial music by a foremost present-day exponent. It isa tribute to the literacy of the Tanglewood audience that this music was accepted by most and with enthusiasm by the younger element. After all Tanglewood began as a testing ground for new music.

Doriot Anthony Dwyer and her associates played this score with assurance and complete understanding of its complexities.

A well-played Tchaikowsky Serenade for strings concluded this quite different evening of music.

* * *

TANGLEWOOD on Sunday was an afternoon of masterpieces, the "Seasons" by Vivaldi and Monteverdi's Music from "Vespro della Beata Vergine." The third masterpiece was the weather, a perfect Berkshire golden summer day.

For this listener hearing Monteverdi's Vespers was one of the finest musical experiences of the year. Such beauty and eloquent fervor in the music and it was performed with such skill and devotion. This was easily the climax of the weekend.

Monteverdi wrote so skillfully for voices that everything seemed to have facility and beautiful quality.

Again the Tanglewood Festival Chorus distinguished itself by its response to every demand of the conductor and fine tone quality. Unlike many choruses the tenor section was excellent.

Conductor Michael Tilson Thomas had both great understanding and empathy for this music. The result was a superb performace which had a tremendous impact on the audience.

* * *

THE VIVALDI "The Seasons", more familiar music, was played with precision and elegance by the Boston Strings. Joseph Silverstein performed the solo violin part with his customary musicianship, technical mastery and beauty of tone.

Some 21,000 people attended this opening weekend and were rewarded with great music splendidly played

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 6 1971 New England Newsclip

Music Review

Opening Series at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra started its Tanglewood schedule this past weekend with three fine and unusual programs. Michael Tilson Thomas, the orchestra's associate conductor, chose Vivaldi's "The Four Seasons" with concertmaster Joseph Silverstein as soloist and Monteverdi's music from "*Vespro della Beata Vergine*" with the Tanglewood Festival Chorus and a sextet of vivid vocal soloists for his concert Sunday afternoon. Seiji Ozawa played Johann Christian Bach's "Grand Overture in D" and the younger Bach's father's 6th Brandenburg Concerto and Magnificat on Friday night, and Leonard Bernstein's Serenade for violin and string orchestra and Luciano Berio's "Serenata for Flute and 14 Instruments" between some Mozart and Tchaikovsky Saturday night.

Whitestone
Seiji Ozawa

* * *

CONDUCTOR Thomas designated his program as "Music for Venice," but Siena among other Italian cities would dispute the Canal City its claim to Vivaldi. Cremona erected a humble column in honor of the 400th anniversary of its celebrated son Monteverdi in 1967.

The Vivaldi is lovely, euphoric music but the four parts cumulatively induce anesthesia and only the sublime Largo of "Winter," as Silverstein played it and the accompanying strings plucked it, revived us from our pleasant somnolence. The Monteverdi was pure exultation. The chorus, with John Oliver, director, sang with released abandon and joy. The soloists gave equal gratification in their assignments — Barbara Hocher, soprano; D'Anna Fortunato, mezzo; Bruce Brewer and Robert Owen Jones, tenors, and David Clatworthy, baritone.

* * *

SATURDAY NIGHT Ozawa inserted two contemporary works between Mozart's Serenade in C Minor for Winds (K. 388) and Tchaikovsky's Serenade in C for Strings. It wasn't quite apparent why the Mozart needed a conductor, but the Tchaikovsky is a dream for conductorial students. There is no instant when he cannot use all movements and gestures in the book, and Ozawa took full advantage of the opportunities to the frenzied satisfaction of his huge audience.

The filling of the program was supplied by works of musical astronauts Bernstein and Berio. Both write from lofty planes but on different strata. Bernstein lingers within the atmosphere where musical gravity still applies; Berio floats beyond it.

* * *

BERNSTEIN is almost too successful in translating Plato's statements in praise of love in his symposium. For the music is as esoteric as is Plato's expositions to us proletarians, and Silverstein, for all his marvelous violinistic virtues, receded too often to laboratory sterility, as though he was singing of a larmoyant Melisande when he might have been some degree of a perfervid Werther.

The Berio serenade is a step farther out, and from this distance is of questionable efficacy. He allows the four strings in the accompanying ensemble to sit and languish for long stretches and when they are employed, it is but for a hit-and-run contact. Flautist Doriot Anthony Dwyer tried valiantly to give shape or meaning to her solo, but the impression conveyed was of hysterical gasps and exclamations. The ensuing mutual intramural congratulations were fatuous.

THE WEEKEND was favored with remarkably bracing weather and invigorating performances. Following the custom established last year, the initial program of each weekend is preceded by a short recital at 7 o'clock of a more intimate nature than the large orchestral programs which follow at 9. So three of the string sections' principals each played a baroque sonata with harpsichord played by Robert Levin. Joseph Silverstein played the Bach A Major violin sonata, Jules Eskin the same composer's D Major Sonata for Cello, and Burton Fine the Stamitz D Sonata for Viola d'amore.

The viola d'amore is a six (or seven) stringed instrument of about the size and register of our present viola. The gut strings have a set of sympathetic wire strings below them. The instrument is tuned in intervals of thirds and fourths, has a long peg-box with 12 or 14 pegs, and is usually surmounted by a head of a blindfolded Cupid. In Fine's hands it was made to produce a very ingratiating tone.

* * *

THE MAIN program of the evening was directed by Ozawa, artistic co-director of Tanglewood. He devoted his concert to two Bachs, son Johann Christian and father Johann Sebastian.

The Grand Overture in D of the younger man proved to be a fresh and crisp three-movement suite (overture could mean many things in the 18th century) in which the orchestra, diminished for proper dimensions of the period, played with alert zest.

In the sixth Brandenburg, Ozawa scored a near miss. This, certainly not surpassed for pure beauty and inspiration among the half-dozen of that fasicle, is hard to spoil. But the conductor did little to intagliate the gems which yield to perceptive carving. This is written for violas and cellos only and is divided into six parts. Ozawa allowed the lower register instruments to growl their accompaniment to the rollicking canon in the violas with excessive strength, thus obliging them to force their tone. The final allegro has one of the most transporting rhythmic figures in all music, vying in that respect with the Brahms Third Symphony first theme and the Berlioz March to the Gallows. It was a smart judgment to allow but one viola at each desk to play the *courante* second figure of the last movement, and Reuben Green and Principal Fine interlaced the canonic idiom eloquently.

* * *

THE LAST half of the evening gave us the Bach "Magnificat" in D. The Tanglewood Festival Chorus was trained with incredible responses for the time it has been assembled and the soloists were of superior excellence. Carole Bogard, soprano, in her "*Et Exultavit*," seemed to want to sing more slowly and expressively than Ozawa was inclined to consider. Rose Taylor, contralto, in "*Quia respesit*," gave deep feeling to her solo. Bass David Clatworthy, in "*Quia fecit mihi magna*," sang with full resonance. And tenor John McCollum, long a Tanglewood favorite, reinforced his vocal stature in his "*De Posuit*" after a renewed-sparked orchestral prelude.

Bach makes tremendous demands on the chorus, with florid passages that coloraturas might find obstacles, but they overcame all situations with confidence, especially the opening "*Magnificat*" and then the "*Fecit Potentiam*" where Ozawa achieved an awesome, breath-taking pause.

Ozawa, with visage possibly rounder than last summer, and neck white - turtle - collared, maintains his humble amiability and wins approval which the audience, of exceptional numbers for a Friday, was eager to afford him at every opportunity.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 3 1971
New England Newsclip

2ND WEEKEND

Tanglewood

Fleisher Joins BSO Conductors

Leon Fleisher

Leon Fleisher makes his debut as conductor of the Boston Symphony at Tanglewood Friday July 9 at 9 p.m.

On the program will be Bartok's Romanian folk dances, Hindemith's "The Four Temperaments," with piano soloist Ruth Laredo, and Mozart's Divertimento No. 15.

Fleisher was the first American ever to win a major European music contest when he took top place in the 1952 Queen Elizabeth of Belgium International Competition for pianists. Born in San Francisco, he now serves on the faculty of the Peabody Institute of Music in Baltimore.

The Weekend Prelude, at 7 p.m. in the Shed, presents a recital by virtuoso pianist Earl Wild in the first of his three Tanglewood appearances this summer. Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the orchestra in short programs offered at no extra charge to Friday evening ticket holders.

The open rehearsal, Saturday morning, July 10 at 10:30 a.m., features conductor Bruno Maderna and pianist Wild rehearsing music for the following day's concert. Tickets for the open rehearsal are $2.50 and benefit the orchestra's pension fund.

Saturday evening, July 10, Boston Symphony Associate Conductor Michael Tilson Thomas conducts. Jules Eskin, principal cellist of the Boston Symphony is soloist. The program is Bach's Suite No. 4, Haydn's cello Concerto, and Brahms' Serenade No. 2.

Sunday afternoon, July 11, Italian composer,conductor Maderna makes his debut as conductor of the Boston Symphony. Maderna's program includes Schubert's Symphony No. 2, Schoenberg's Chamber Symphony and Chopin's Piano Concerto No. 2, with Earl Wild as soloist.

THE TIMES RECORD
TROY, N. Y.
D. 42,131
JUL 7 1971

Music-Dance

SPAC Amphitheater, Saratoga Today at 8:30 p.m., New York City Ballet in Jewels, a ballet in three acts. Thursday at 8:30 Monumentum/Movements, Who Cares.

SPAC Canfield Casino, Saratoga. Chamber Music Series, Monday at 8:30 p.m.; Robert Irving and Gordon Boelzner in two-piano recital.

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with Earl Wild. 9 p.m., Leon Fleisher conducts the Boston Symphony Orchestra in a program of Bartok, Hindemith, Mozart, featuring Ruth Laredo. Saturday: 10:30 a.m. open rehearsal; 8:30 p.m. Michael Tilson Thomas conducts a program of Bach, Haydn, and Brahms, featuring Jules Eskin. Sunday at 2:30 p.m. Bruno Maderna conducts, the program is Schubert, Schoenberg, and Chopin, with Earl Wild.

Jacob's Pillow, Lee, Mass. Norman Walker and Company, Jayne Hillyer and Bill Martin-Viscount, Sahomi Tachibana.

REGISTER
TORRINGTON, CONN.
D. 11,891
JUN 26 1971
New England Newsclip

MUSIC: Tanglewood: **Friday, July 9:** Weekend Prelude at 7 p.m. Earl Wild. Leon Fleisher, Bartok's Romanian folk dances, Hindemith's Four Temperaments, Ruth Laredo; Mozart's Divertimento K. 287 at 9 p.m. . . . **Satuday, July 10:** Open rehearsal at 10:30 a.m. Michael Tilson Thomas, Bach's Suite No. 4, Haydn's cello concerto in C, Jules Eskin, Brahms's Serenade No. 2, at 8:30 p.m. . . . Lenox Arts Center: **July 10:** Blues Evening with Muddy Waters and Friends, 7:30 p.m. . . . Yale Concerts in Norfolk: **July 7:** Mozart's "Il Re Pastore" . . . **July 10:** Mozart's "Abduction from the Seraglio."

Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 4 1971

PIANIST. Ruth Laredo will guest with the Boston Symphony Orchestra Friday evening at the Berkshire Music Festival at Tanglewood, Lenox, Mass. The pianist will perform Hindemith's "Four Temperaments" under the baton of Leon Fleisher.

ADVOCATE
STAMFORD, CONN.
D. 32,000
JUL 1 1971
New England Newsclip

News Of Area Art Happenings

Aldrich Museum.

Trying to find something interesting and fun to do this summer? Now's the time to catch up on the art of the last decade. The Aldrich Museum of Contemporary Art in Ridgefield, is offering a six-part series of lecture seminars called "The Contemporary Scene." Conducted by Mrs. Jacqueline Moss, curator of education for the museum, the seminars will be held Friday mornings from 10 to 11:30 a.m.

The first lecture will take place July 2 and will be called "Realism," second lecture, July 9, "Print Making," July 23, "Architectural Sculpture and the New Materials," July 30, "Architecture," Aug. 6, "The New Concept of Color and Form" and Aug. 13, "Romantic Abstraction."

Late registrations are being accepted. Call the museum, or just attend.

Silvermine Guild.

Classes for adults and children, beginners or advanced will start July 12 at both the Norwalk studios and at the Silvermine Guild of Artists in New Canaan.

Westport artist Burt Chernow will teach "New Techniques and Media" for the advanced student. Bob Franco's all-day painting-drawing workshop for intermediate artists will have discussion and critique as well as studio work.

"Non-figurative Sculpture," a Monday evening class will be taught by Ridgefield sculptor Norman Tinker. This is a construction-methods course in metal and wood, dealing with geometric or primary forms.

Tauno Kauppi will teach the traditional Oriental low-temperature ceramics called "Raku" in a special five-day workshop, and John McClelland will teach the serious student of portraiture during an eight-week "Portrait" course.

New London.

Some of the mystique surrounding the creation of dances will be dispelled this summer when the 1971 Connecticut College American Dance Festival initiates its Friday evening lecture demonstration series.

Beginning July 9 with the Rudy Perez Dance Theatre, this series will be presented each Friday at 8 p.m. by the company in residence at the Festival that week-end. Following Mr. Perez will be the Bella Lewitzky Dance Company from Los Angeles, July 16; the Paul Taylor Dance Company, July 23; and the Lucas Hoving Dance Company, July 30. Ann Halprin's San Francisco Dancers' Workshop will present a special workshop on Aug. 6.

Each of the dance companies will also present concerts on Saturday evenings at 8 p.m. and Sunday afternoons at 2 p.m.

Tanglewood, Lenox.

The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins July 9 at 9 p.m. in the Shed. Leon Fleisher will make his Boston Symphony conducting debut with a program including: Bartok's "Romanian Folk Dances," Hindemith's "The Four Temperaments" with piano soloist Ruth Laredo, and Mozart's Divertimento No. 15.

Mr. Fleisher was the first American ever to win a major European music contest when he took top place in the 1952 Queen Elizabeth of Belgium International Competition for pianists. Born in San Francisco, he now serves on the faculty of the Peabody Institute of Music in Baltimore. He has appeared as soloist with the New York Philharmonic, the Cleveland Orchestra and the Detroit, St. Louis and Montreal Symphony Orchestras.

Victor Vasarely.

A retrospective exhibition of original graphics by Victor Vasarely is now on view at the Galerie Denise Rene, 6 West 57th St., New York and will continue through July.

The one-man show, the first graphic retrospective ever held in New York, for the artist acknowledged as perhaps the foremost pioneer in optical and kinetic art, covers the past two decades of Vasarely's original graphics published by Editions Denise Rene and includes a new portfolio, Vega, eight serigraphs being shown for the first time.

The careers of the artist, Vasarely and Denise Rene are closely intertwined. Denise Rene opened her first Paris gallery in 1945 with a show devoted to the then unknown Vasarely. Since then numerous Vasarely shows have been held at the Denise Rene galleries on the right and left banks in Paris and Denise Rene has worked with museums and galleries in mounting Vasarely exhibitions.

New York Cultural Center.

The New York Cultural Center, Columbus Circle, New York is now featuring a festival of British film classics of the last three decades. Including 27 films produced between 1937 and 1963, the Series will be presented Wednesday through Sunday, through Aug. 8. Each film will be shown for two days.

The British film retrospective will be presented in the New York Cultural Center's theater during the same time that the exhibition "The British Avant Garde" is on view in the Center's gallery floors. Thus, in terms of nationality, the museum will be presenting a multi-media artistic front, from auditorium to exhibition floor.

BANNER
BENNINGTON, VT.
D. 6,000
JUL 3 1971
New England Newsclip

GLOBE
BOSTON, MASS.
S. 581,160
JUL 4 1971
New England Newsclip

PIANIST — Ruth Laredo appears with the Boston Symphony Orchestra at Tanglewood Friday at 8:30 in the Shed.

Fleisher to make BSO debut at Tanglewood

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Sunday afternoon, July 11, Italian composer-conductor Bruno Maderna makes his debut as conductor of the Boston Symphony. Maderna's program includes Schubert's Symphony no. 2, Schoenberg's Chamber symphony and Chopin's Second piano concerto with Earl Wild as soloist.

JOURNAL
PROVIDENCE, R. I.
S. 207,211
JUL 4 1971
New England Newsclip

PIANIST Ruth Laredo performs Friday at Tanglewood, playing Hindemith's Four Temperaments, under the baton of Leon Fleisher.

36

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 4 1971

MUSIC

BURT BACHARACH SHOW—Today at 8:30 p.m. **Saratoga Performing Arts Center**, Saratoga Springs.

GARRICK OHLSSON—Pianist at **Caramoor Festival**, Katenah. Today at 5:30 p.m.

BOSTON SYMPHONY ORCHESTRA—Michael Tilson Thomas, conductor. The program includes Vivaldi's "The Seasons" with Joseph Silverstein and Monteverdi's Music from "The Vespers of 1610" with the Tanglewood Festival Chorus. Today at 2:30 p.m. **Berkshire Festival**, at Tanglewood Lenox, Mass..

GRANT JOHANNESEN—Pianist at **Maverick Concert**, Woodstock. Today at 3 p.m. Information, 679-8257.

PETER YARROW—The Peter of Peter, Paul and Mary at 8:30 p.m. Monday at the **Berskhire Theater Festival** in Stockbridge, Mass.

CHARLIE MINGUS AND THE JAZZ WORKSHOP—Monday 7:30. **Lenox Arts Center**, Lenox Mass.

COLONIE TOWN BAND—Under the direction of Richard Noll, Monday at 7:30 p.m. at the Colonie Town Park.

CHAMBER MUSIC SERIES—Six string players from the New York City Ballet Orchestra at Canfield Casino, Saratoga Springs. Presented by the **Saratoga Performing Arts Center**. Monday at 8:30 p.m.

LAKE PLACID MUSIC FESTIVAL. Tuesday at 8:30 p.m. Signal Hill Concert Hall, Lake Placid. **Lake Placid CLUB SINFONIETTA**—Paul White, director. Walter Hendl, soloist.

GLENN MILLER BAND—Directed by Buddy DeFranco, Wednesday at 8:30 p.m. at Siena College. A benefit for Camp Thatcher.

COPENHAGEN YMCA CHOIR—Thursday at the Main Theater of the Performing Arts Center at the State University at Albany. The free concert begins at 8:30 p.m.

TOM PAXTON—Thursday at 8:30 p.m. **Adirondack Lakes Center For The Arts**, Blue Mountain Lake.

MUDDY WATERS AND FRIENDS—Saturday at 7:30 p.m. at Lenox Arts Center, Lenox, Mass.

MARLBORO MUSIC FESTIVAL—Marlboro, Vt. Saturday at 8:30 p.m. and next Sunday at 3 p.m. (Sold out).

BERSKHIRE MUSIC FESTIVAL—Friday 9 p.m. Leon Fleisher conducting: Bartok's "Romanian Folk Dances," Hindemith's "Four Temperments," with pianist Ruth Laredo and Mozart "Divertimento K. 287." Saturday 8:30 p.m. Michael Tilson Thomas conducting: Bach "Suite No. 4," Haydn's "Cello Concerto in C" with Jules Eskin and Brahms' "Serenade No. 2." Next Sunday 2:30 p.m. Bruno Maderna conducting: Schubert's "Symphony No. 2." Schoenberg's "Chamber Symphony. Op. 9b and Chopin's "Piano Concerto No. 2" with Earl Wild. Tanglewood, Lenox, Mass.

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUL 4 1971 New England Newsclip

BSO to play Friday at Berkshire Festival

The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday, July 9, at 9 p.m. in the Shed.

Leon Fleisher makes his Boston Symphony conducting debut with a program including Bartok's "Romanian Folk Dances," "Hindemith's "The Four Temperaments," with piano soloist Ruth Laredo, and Mozart's Divertimento No. 15.

Pianist Ruth Laredo will perform the solo part in Hindemith's "Four Temperaments" this Friday at Tanglewood. At the same concert Leon Fleisher will appear for the first time as conductor of the Boston Symphony.

The Weekend Prelude, at 7 p.m. in the Shed, presents a recital by pianist Earl Wild in the first of his three Tanglewood appearances this summer. Weekend Preludes, at 7 p.m. each Friday, present guest artists and members of the Orchestra in short programs offered at no extra charge to Friday evening ticket holders.

The open rehearsal, Saturday, July 10, at 10:30 a.m., features conductor Bruno Maderna and pianist Earl Wild rehearsing music for the following day's concert. Tickets for the open rehearsal benefit the Orchestra's Pension Fund. They are on sale at the Tanglewood ticket office the morning of the rehearsal.

Saturday evening, July 10, Boston Symphony Associate Conductor Michael Tilson Thomas conducts. Jules Eskin, principal cellist of the Boston Symphony is soloist. The program is Bach's Suite No. 4, Haydn's Cello concerto, and Brahms' Serenade No. 2.

Sunday afternoon, July 11, Italian composer-conductor Maderna makes his debut as conductor of the Boston Symphony. Maderna's program includes Schubert's Symphony No. 2, Schoenberg's Chamber symphony and Chopin's Second piano concerto with Earl Wild as soloist.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 8 1971

Tanglewood Concerts Listed

LENOX, Mass — The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday at 9 p.m. in the Shed. Leon Fleisher will make his Boston Symphony conducting debut with a program including Bartok's Romanian Folk Dances, Hindemith's The Four Temperaments, with piano soloist Ruth Laredo, and Mozart's "Divertimento No. 15."

At 7 p.m. in the Shed there will be a recital by virtuoso pianist Earl Wild. The preludes, towo hours before the Symphony concert, present guest artists and members of the orchestra in short programs offered at no extra charge to Friday evening ticket holders.

Saturday at 8:30 p.m., associate conductor Michael Tilson Thomas will conduct. Jules Eskin, principal cellist, will be soloist. The program is Bach's "Suite No. 4," Haydn's "Cello Concerto" and Brahms' "Serenade No 2."

Sunday at 2:30 p.m., Italian composer-conductor Bruno Maderna will make his debut as conductor of the Boston Symphony. Maderna's program includes Schubert's "Symphony No. 2," Schoenberg's "Chamber Symphony" and Chopin's "Second Piano Concerto" with Wild as soloist.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 8 1971 New England Newsclip

Weekend program at Tanglewood announced

The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., begins tomorrow night at 9 in the Shed. Leon Fleisher makes his Boston Symphony conducting debut with a program including Bartok's Romanian folk dances, Hindemith's The Four Temperaments, with piano soloist Ruth Laredo, and Mozart's Divertimento No. 15.

The weekend prelude, at 7 p.m. in the Shed, presents a recital by virtuoso pianist Earl Wild in the first of his three Tanglewood appearances this summer. Weekend preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short programs offered at no extra charge to Friday evening ticket holders.

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Saturday evening, Boston Symphony associate conductor Michael Tilson Thomas conducts. Jules Eskin, principal cellist of the Boston Symphony is soloist. The program is Bach's Suite No. 4, Haydn's cello concerto, and Brahms' Serenade No. 2.

Sunday afternoon, Italian composer-conductor Bruno Maderna makes his debut as conductor of the Boston Symphony. The program includes Schubert's Symphony No. 2. Schoenberg's Chamber Symphony and Chopin's Second Piano Concerto with Earl Wild as soloist.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 8 1971 New England

APPEARING FRIDAY night at Tanglewood under the baton of Leon Fleisher, pianist Ruth Laredo will perform Hindemith's Four Temperaments.

Second Weekend Schedule Outlined For Tanglewood

LENOX — The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening at 9 in the Shed. Leon Fleisher makes his Boston Symphony conducting debut with a program including Bartok's "Romanian Folk Dances," Hindemith's "The Four Temperaments," with piano soloist Ruth Laredo, and Mozart's Divertimento no. 15.

Leon Fleisher was the first American ever to win a major European music contest when he took top place in the 1952 Queen Elizabeth of Belgium International Competition for pianists. Born in San Francisco, he now serves on the faculty of the Peabody Institute of Music in Baltimore. He has appeared as soloist with the New York Philharmonic, the Cleveland Orchestra, and the Detroit, St. Louis and Montreal Symphony Orchestras.

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Saturday evening, Bosotn Symphony Associate Conductor Michael Tilson Thomas conducts. Jules Eskin, principal cellist of the Boston Symphony is soloist. The program is Bach's Suite no. 4, Haydn's Cello concerts, and Brahm's Serenade no. 2.

Sunday afternoon, Italian composer-conductor Bruno Maderna will make his debut as conductor of the Boston Symphony. Maderna's program includes Schubert's Symphony no. 2, Schoenberg's Chamber symphony and Chopin's Second piano concerto with Earl Wild as soloist.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 4 1971 New England Newsclip

AT TANGLEWOOD

Fleisher Debut; Laredo Soloist

TANGLEWOOD, Lenox — The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood will begin Friday evening at 9.00 p. m. in the Shed.

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RUTH LAREDO

Sunday afternoon, July 11, Italian composer-conductor Bruno Maderna will make his debut as conductor of the Boston Symphony. Mr. Maderna's program includes Schubert's Symphony No. 2, Schoenberg's Chamber symphony and Chopin's Second piano concerto, with Earl Wild as soloist.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

JUL 9 1971 New England Newsclip

Near the Waterfront

A Potpourri of people, places and things . . .

By LILLIAN BONO

Heard that Romeo Pendolari's filly Rucala ran in Belmont a few weeks ago. Romeo is having a streak of good luck with his horses.

* * *

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* * *

Leo DiGirolamo of Everett has recently moved his office from Broadway to Cottage Street in that city. Leo owns Everclean Service, Inc. and is a great gardener in addition to being a good businessman. His tomatoes should bring a prize this year. Mrs. DiGirolamo, his "partner" in the gardening enterprise, is a lovely hostess. Understand Tony Bruno played at their daughter's recent wedding that hosted over 500 people.

* * *

Met "Toots" Manzi, the famous man from Worcester in Boston, recently. He's "Mr. Personality Plus" I would say. . .

* * *

The Silvio Manzis of Methuen are preparing to return to their summer home at Salisbury Beach. . .

* * *

New POST-GAZETTE readers are the Ugo D'Onofrios of Medford. Mr. D'Onofrio is a commercial artist from that city.

* * *

Had the pleasure of speaking with Mr. Leonard Pasciucco at City Hospital last week. Mr. Pasciucco will be the subject of a Profile in the very near future.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 8 1971 New England Newsclip

Three Conductors at Tanglewood this Weekend

RUTH LAREDO . . . Appearing Friday night, July 9 at Tanglewood under the baton of Leon Fleisher, pianist Ruth Laredo performs Hindemith's Four Temperaments.

The second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening, July 9 at 9:00 p.m. in the Shed. Leon Fleisher makes his Boston Symphony conducting debut with a program including Bartok's *Romanian folk dances*, Hindemith's *The four temperaments*, with piano soloist Ruth Laredo, and Mozart's Divertimento no. 15.

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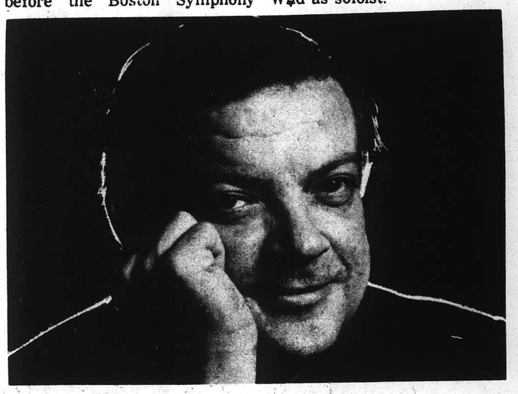

BRUNO MADERNA . . . who will make his Boston Symphony debut as conductor in Sunday afternoon's concert at Tanglewood.

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698

JUL 10 1971 New England Newsclip

Where To Go? What To Do?

Music is the thing this week at concerts around the area. By Recorder count, there are four music events which range in scope from the Boston Symphony Orchestra to a Hootenany planned.

-o- -o- -o-

THE SECOND WEEKEND of the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood continues today at 10:30 a.m. with an open rehearsal of the orchestra, featuring conductor Bruno Maderna and pianist Earl Wild who will rehearse music for the following day's concert.

Saturday evening, Boston Symphony Associate Conductor Michael Tilson Thomas conducts, with Jules Erskin, cellist, selections from Bach, Haydn, and Brahms. Performance is at 8:30.

Sunday afternoon at 2:30, Bruno Maderna Conducts, the program the orchestra practiced Saturday morning. Selections include Schubert, Schoenberg and Chopin.

-o- -o- -o-

A 12 HOUR BENEFIT concert for the Mike Fennessey Fund is scheduled today at noon in Putney, Vt. afternoon and evening of music is being staged at Windham College Farm.

Mike Fennessey is a 15 year old boy from South Charleston, N.H., who needs $60,000 from a kidney transplant.

Performers include Morrissey and Washburn, Jones, Travis Shook, Troy Road Traveling Cigar Band, New Rythm and Blues Quartet and others.

-o- -o- -o-

EIGHTY OUTSTANDING artists from all over the world begin the Marboro (Vt.) Music Festival tonight, opening the Festival's 21st season.

Pablo Casals, who is returning to the Festival for his 11th summer, will conduct Sunday afternoon, and direct a performance of Bach's Suite No. 1 in C major for Orchestra.

The Festival will present concerts on Saturdays and Sundays at 3 p.m. from July 11 through Aug. 15, with three Friday concerts.

-o- -o- -o-

THE AMHERST FOLKLORE Center is open Saturdays, Sundays, and Mondays from 8 p.m. to 1 a.m. and devotes itself to music.

The Center, which had its inception two months ago, will sponsor Pairie Oysters and John and Linda on Saturday; Frank Clark on Sunday, and an open Hootenany with anyone welcome to particpate on Monday.

The action takes place behind the Grace Church, Amherst. There is an admission charge to the activities, although the Center is non-profit.

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THREE WORLD PREMIERES are planned for the fourth week of the Jacob's Pillow Dance Festival in Lee.

Two premiers are by modern dancer-choreographer Norman Walker. The third world premier is a pas de deux, Fete Polonaise, chorographed by Charles Kibry for Veronica Tennant and Jermey Blanton of the National Ballet of Canada.

Curtain times are Tuesday, Wednesday, Friday and Saturday evenings at 8:40; Thursday and Saturday matinees at 3. Programs are subject to change without notice.

-o- -o- -o-

PONY CART RIDES were a new attraction at the Cummingfield Activity Center. The cart and Huckleberry, the pony, are on loan to Cummingfield for the summer from Mr. and Mrs. Snow Root of Easthampton.

Activities this weekend at the center include a military whist party on Friday at 8 p.m., an auction on Saturday morning at 11, a square dance Saturday night at 8:30, c chicken barbeque Sunday at 1, and a Grange Church Sunday service at 3 sponsored by Pioneer Vally, Hampshire County and Hillside Pomona Granges. State Grange chaplain Truman Cahill will deliver the sermon and the Whately Brothers will render several musical selections, during the service.

-o- -o- -o-

A GROUP OF EIGHT, snowbound in a boarding house in England, is the plot of Agatha Christie's "The Mousetrap," which will be offered by the Arena Civic Theatre tonight and July 14-17. Performances of the mystery yarn begin at 8:30 in the Franklin County Fair Roundhouse. The Mousetrap was performed on the London stage for 19 years, record.

-o- -o- -o-

CACTUS FLOWER, a Broadway hit about a playboy dentist who invents a wife and family to discourage his girl friends from talking marriage is the fare offered by the Mount Holyoke College Summer Theatre July 13-17. Performances are at 8:30 p.m. Tuesday through Saturdays at the college campus.

-o- -o- -o-

THE NINTH ANNUAL Windjammer Days billed as one of Maine's most colorful summer festivals, begins its three day run at Boothbay Harbor Tuesday.

The festival opens with the Miss Windjammer Pageant at 8 p.m. at Boothbay Regional High School.

Highlighting the events on Wednesday will be a boat parade in the inner harbor at 10 a.m., the Windjammer Parade through town at 1 p.m., and then the moment everyone has waited for, the return of the Windjammers to the harbor under full sail at mid-afternoon.

Following the harbor activities there will be a public lobster stew supper at the Methodist Church and then a band concert at the Waterfront Parking Lot on Commercial St. At 9 p.m. there will be a public dance at the Opera House on Townsend Avenue.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 10 1971 New England Newsclip

Audience Keeps Eye On Fleisher's Baton

By R. C. HAMMERICH

LENOX — There is considerable interest in musical circles in the development of Leon Fleisher's conducting career, so there were several in the Tanglewood audience Friday night who watched carefully.

Fleisher was one of America's most accomplished pianists when he began tt have difficulty with the fingers of his right hand; eventually he gave up the piano, hence the conducting career.

He is an intense young man with a big black beard. Friday he led the orchestra with extra attention to rhythmic pulse. His manner on the podium and the resultant accents of the music were strongly flavored with a well-defined, throbbing beat.

With seven little Romanian folk dances orchestrated by Bartok, which opened the program, and with Hindemith's "Theme and Variations According to the Four Temperaments, for Strings and Piano," the emphasis on rhythm was helpful.

It was especially useful with the Hindemith piece because it is, to a large extent, an open-spaced structure that lets plenty of light and air between the orchestra and solo piano and, on occasion, solo or small ensemble strings in the orchestra.

Ruth Laredo, wife of the prominent violinist, Jaime Laredo, handled the piano with electric vitality. She is a taught and vibrant pianist with a fine sensitivity for the percussive style appropriate (in fact necessary) to this Hindemith piece.

Fleisher paced the orchestra precisely for her, and the combination was a neat success; they were well-matched.

His attention to rhythmic precision was well paced also for the Mozart Divertimento for Strings and two French Horns (K287), a neat little piece of background music cranked out of Mozart's genius for a wedding garden party.

Nowadays music lovers seem to be willing to sit still for Mozart's party background pieces and in truth they contain many supremely beautiful passages (the adagio movement in this case). And such was the case for the 4186 listeners at Tanglewood Friday.

This Divertimento was composed for a strolling string quartet, plus two horns. It sounds better with lots of strings playing the four parts, and Boston's string section always sounds lucid and pliant with Mozart, especially when the conductor sets an exact pace.

Earl Wild, the forever-youthful American piano virtuoso, played a 53-minute Liszt-only program for the weekend prelude at 7 that was incredible.

First, his dexterity was, as usual, super-human; second, there was a notable and admirable absence of grand gesture and cheap theatricality, a taint that all too often stains Liszt.

Over all was a benign tranquility that let the high-speed runs and scales and machine-gun passages flow freely with a soothing liquidity.

The tonal qualities were so clear and cool that Liszt's heat was tempered; the music fairly shimmered; it was like lightning without thunder.

There were eight pieces on the program; Funerailles, Les Jeux Deaux a la Villa Deste; Waldestrauschen, Gnomenreigen, Ricordan Valse Oubliee, Soneto 104 del Petrarca, Grande Fantaisie de Bravoure Sur la Clochette de Paganini.

Tonight Michael Tilson Thomas will conduct at 8.30 a program of Bach's Suite No. 4 in D, Haydn's Cello Concerto in C with Jules Eskin as soloist and Brahm's Serenade No. 2 in A, Op. 16.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 10 1971

Symphony, Pianist Tanglewood Features

By BILL RICE

Hindemith's Theme and variations according to the four temperaments was the featured piece by an abbreviated Boston Symphony Orchestra Friday evening at Tanglewood, Lenox, Mass. Leon Fleischer was the conductor.

Ruth Laredo was the soloist in Temperaments, which is scored for piano and string orchestra.

In Four Temperaments, Hindemith utilizes the solo instrument and strings equally in creating a piece which has more chamber than symphonic nature.

It is divided into four variations on a theme entitled Melancholic, Sanguine, Phlegmatic and Choleric. In each a mood of human emotion is explored.

Hindemith was a supreme craftman who looked back, in a sense, with his mastery of contrapuntal techniques, but forward in his quest for atonality. He creates moods and feelings with clusters of notes and fragmentary phrases. In Four Temperaments he is at time powerful and bold and at others whispy and mysteriors.

He does not completely avoid a feeling of tonality in this composition which is of 1940 vintage.

Mrs. Laredo gave a commanding performance in her solo role, though the work does not really display the soloist as vividly as a concerto. Hindemith seems to be saying at times to the soloist, "Thus far and no further." At times the piano is actually accompanying the orchestra.

The work does have its technically demanding moments, however, all executed flawlessly by Mrs. Laredo, the wife of famed Bolivian violinist Jaime Laredo.

Opening the program was Bartok's Hungarian Dances, a very short work for small orchestra. This piece is what the title implies, a collection of seven dances based upon modal folk melodies of Bartok's native land. Besides being short it is far from a demanding work.

Mozart's Divertimento in B flat for strings and two horns, a six movement work, concluded the program. It was typically light throughout and well received by the audience.

7/10

THE TIMES RECORD, TROY, N. Y.,

Ruth Laredo In Admirable Tanglewood Performance

By BILL RICE

Hindemith's Theme and Variations according to the Four Temperaments was the featured piece by an abbreviated Boston Symphony Orchestra Friday evening at Tanglewood, Lenox, Mass. Leon Fleischer was the conductor.

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REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 10 1971 New England Newsclip

MUSIC

TANGLEWOOD: July 10: Open Rehearsal at 10:30 a.m. Michael Tilson Thomas, Bach's Suite No. 4, Haydn's Cello Concerto in C, Jules Eskin, Brahms' Serenade No. 2, 8:30 . . . July 11: Bruno Maderna, 2:30 p.m., Schubert's Symphony No. 2, Schoenberg's Chamber Symphony, Op. 9b, Chopin's Piano Concerto No. 2, Earl Wild . . . July 16: Weekend Prelude at 7 p.m., Boston Symphony Chamber Players. William Steinberg, Brahms program, Tragic Overture, Piano Concerto No. 2, Vladimir Ashkenazy, Symphony No. 2, 9 p.m. . . . July 17: Open Rehearsal at 10:30 a.m. William Steinberg, Brahms Program, Academic Festival Overture, Concerto for Violin and Cello, Pinchas Zukerman, Zara Nelsova, Symphony No. 4, 8:30 p.m. . . . July 18: Seiji Ozawa, Mozart's 'Marriage of Figaro' Overture, Mozart's Piano Concerto, K. 595, Vladimir Ashkenazy, Brahms' Alto Rhapsody, Maureen Forrester, Brahms' Haydn Variation, 2:30 p.m.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 10 1971

New
England
Newsclip

Tanglewood

Schubert, Schoenberg and Chopin -- As Conducted by Maderna

Italian composer - director Bruno Maderna will have his debut as conductor of the Boston Symphony Orchestra Sunday, July 11 at 2:30 p.m.

On the program will be Schubert's Symphony No. 2, Schoenberg's Chamber Symphony in E and Chopin's Piano Concerto No. 2 with Earl Wild as soloist.

Born in Venice in 1920, Maderna is in the forefront of Italian composers. He attended the conservatories in Milan and Siena and studied composition with Bustini and Malipiero.

He has conducted orchestras in all parts of the world, including the Berlin Philharmonic and the Vienna Symphony. He spent last season lecturing and conducting in New York.

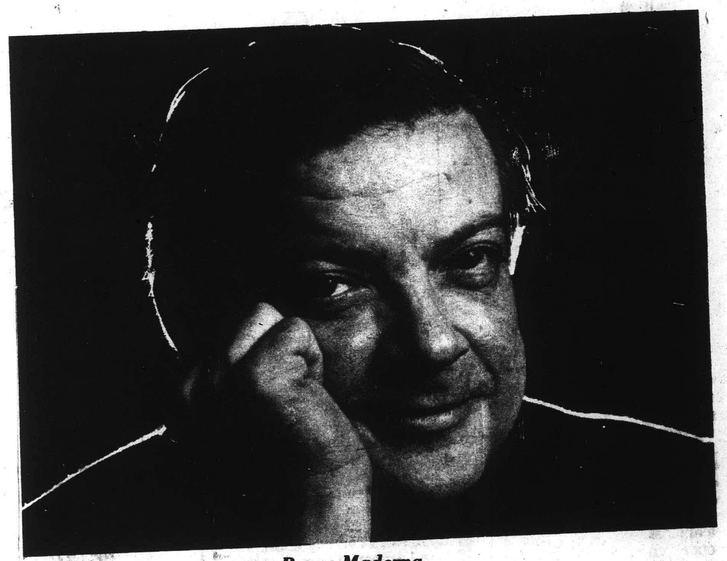
Michael Tilson Thomas will conduct the orchestra Saturday July 10 at 8:30 p.m. Cellist Jules Eskin will be soloist in Haydn's Cello Concerto in C. Also on the program are works by Brahms and Bach.

On Friday, July 16, William Steinberg will lead the orchestra in a Brahms program at 9 p.m. with Vladimir Ashkenazy as soloist in the Second Piano Concerto. Preceding will be Weekend Prelude at 7 p.m. with the Boston Symphony Chamber Players.

Another all-Brahms program is slated for Saturday, July 17. Steinberg will conduct the Academic Festival Overture, the Concerto for Violin and Cello and the Symphony No. 4. Soloists are Joseph Silverstein and Sara Nelsova.

Brahms' serene Alto Rhapsody is on the program Sunday, July 18, with Maureen Forrester as soloist. Seiji Ozawa also will conduct Mozart's 'Marriage of Figaro' overture, the Mozart Piano Concerto K. 595 with Ashkenazy as soloist and Brahms Haydn Variations.

Open rehearsals for Saturday concerts are held at 10:30.



Bruno Maderna

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 10 1971

New
England
Newsclip

Earl Wild's Piano Outshines Hub Symphony Orchestra

By RICHARD CONWAY

One got the feeling, after hearing Earl Wild's tremendous, virtuoso performance of an all-Liszt piano - music - Weekend - Prelude - program at Tanglewood last night, that anything else would be merely anti-climactic.

The main concert all too quickly confirmed the suspicion.

It was Earl Wild who provided the musical excitement last night. His playing was something to see and hear.

There is the excellent technique, and a wide range of dynamics from throbbing, sledge - hammered fortes to tender, lyrical melodic lines. There is a fine sense of rubato playing, so necessary to music of the romantic era.

Few Theatrics

Wild carries it all off with a minimum of theatrics. He clearly deserved the standing ovation he was given at the end.

Leon Fleisher was guest conductor for the regular concert.

After 20 years as a leading concert pianist, Fleisher turned to conducting only last year. His handling of the orchestra last night frankly failed to impress us.

There is a certain stiffness in his conducting; and gestures that often seem meaningless, or at any rate did not bring any response from the orchestra last night.

The program opened with the Bartok "Romanian folk dances." This is a delightful set of authentic folk dances given interesting harmonic garb by a man who had a keen empathy with the folk music of Eastern Europe.

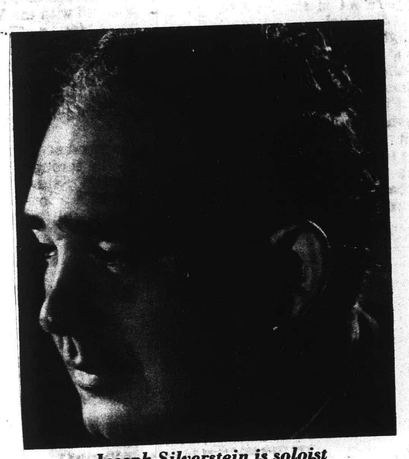
Ruth Laredo was piano soloist for the Paul Hindemith "Theme and variations according to the four temperaments, for strings and piano." Miss Laredo gave this rather interesting work, originally intended for a ballet, a fine reading.

She too is an excellent pianist with all the necessary technical and interpretive skills. Her performance made this the outstanding piece of the evening's concert, and earned her several bows.

Mozart's "Divertimento in B flat, for strings and two horns, K. 287" ended the program. It deserved a better fate.

It was given a dry, dull, lack - lustre performance by Fleisher and the Boston Symphony. There seemed to be no overall conception to the work on the part of conductor or orchestra. It was just played.

There was only a small audience at the Berkshire Music Festival last night. Hopefully they got there in time to hear Earl Wild.



Joseph Silverstein is soloist at Tanglewood July 17.

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The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUL 11 1971

FLEISHER LEADS BOSTON SYMPHONY

Pianist, Now Conductor, in Debut at Tanglewood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., July 10—It is not usual, to say the least, for a conductor whose career is just one year old to find himself facing the Boston Symphony Orchestra. But Leon Fleischer is not the usual conductor. He took up the Batonist's way of life as a result of a mysterious ailment that causes chronic cramping in his right hand.

So after more than 20 years during which he established himself in the front rank of the world's pianists, he is once again "a promising young artist."

Mr. Fleischer's new career, however, goes swimmingly. Last night, he made his Berkshire Festival debut with a sensibly modest program that showed his conducting virtues plainly. Bartok's "Roumanian Folk Dances," products of the Hungarian composer's early ethnological researches, uncovered in the conductor a fine feeling for their strong but plastic rhythms. Now and then, one wished that Mr. Fleischer would let go a bit more, and indulge himself in the music's exuberance. But, in the Bartok as in Mozart's Divertimento in B flat (K 287), the orchestra responded to the conductor's wishes, giving him performances in which everything stayed in proportion and not a page lost its way in shallow showmanship.

Ruth Laredo Is Soloist

Mr. Fleisher worked well as collaborator with the piano soloist in Hindemith's "Four Temperaments," the small but formidable Ruth Laredo. The Hindemith Theme and Variations, which Miss Laredo played with a great gusto and considerable subtlety, can seem turgid if its peaks and valleys of interest are not made plain. Mr. Fleisher, whose grasp of formal design is one of his strongest points, knew where the climaxes came and let them come.

For a conductor who is still learning his trade and exploring repertory he made a strong impression in this Tanglewood debut. Not the most exciting of leaders as yet, he nevertheless has vaulted far out of the tyro class. His baton (which at one point flew from his hand, possibly owing to his peculiar ailment) gives clear, detailed signals and rarely beats time in the simple tactile way that betrays the amateur conductor.

A tall, imposing figure, Mr. Fleisher places his score on a low stand, which gives him a hunched approach to his work that sometimes seems inhibiting. But Mr. Fleisher is a musician of talent and integrity, and he obviously is becoming a conductor.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 13 1971

New England Newsclip

The Sound of Music

The Berkshires are Alive with the Sound of Music

By Peter M. Knapp

A lot of notes already have reverberated over the still-lush lawns and glades of Tanglewood in Lenox, Mass. after two weeks of this season's Berkshire Festival, but few of them have been put together more artfully than in Bruno Maderna's first conducting appearance with the Boston Symphony Sunday afternoon.

Maderna, Italian conductor-composer, specializes in the experimental and far-out, and has led a number of important avant-garde premieres. But apart from the electronic studio, Maderna (like Boulez) has been doing much conducting of more conventional fare on the Continent. Several seasons ago, he was conductor for Sarah Caldwell's Boston production of Luigi Nono's multi-media opera, "Intolleranza."

Maderna is an honest-to-goodness conductor, as businesslike as the dark brown suit he wore for Sunday's program on a cloudy afternoon before 5,385 listeners. A few snaps of the wrist, a couple of precise cues, and the sound that emerges stamps him as a man with authority and inquisitive musical ideas.

Good for Less Than the Best

The Boston Symphony can make even a mediocre conductor sound good, but for someone who really takes command the orchestra dazzles. Such was the case Sunday afternoon for Maderna's program of Schubert, Schoenberg and Chopin — a curious program, perhaps, for one who occupies a major place in contemporary music. It was altogether the most exciting concert at Tanglewood so far this year.

Not surprisingly, the Schoenberg — early Schoenberg, the pivotal Chamber Symphony for 15 solo instruments, Opus 9, written around 1906 — was marvellously played. It's a busy score, in which each of the 10 winds and five strings often goes its own way and the interweaving of voices is difficult to unravel. There are many bold touches of harmony, color and technique.

Maderna's leadership produced an ardent intensity — one could almost compare it in passion to a Richard Strauss tone poem, and there are traces here of "Verklaerte Nacht" — clarity of line and subtlety. And though this revolutionary piece was violently denounced at its first hearings as it travelled to the frontiers of atonality, one hears these harmonies today as piquant, even lyrical in the bell-like chords of the development.

Less expected was Maderna's stunning direction of the Schubert Symphony No. 2 in B-flat with its fluffy lightness, mastery of detail, enormous dynamic range and total control. The first movement fizzed along at a quicksilver pace, yet with perfect string and wind articulation — a Rossinian treatment — and the finale had exciting rhythmic definition.

In Chopin's Piano Concerto No. 2 in f minor, with Earl Wild as soloist, Maderna used extraordinary adjustments of tempo and rubato in the first movement — racing along at a dizzy pace in an orchestral tutti, then drawing back the tempo to a walk. Curious — but done with finesse and deliberate purpose. Both soloist and orchestra were put on their toes.

Cushiony Background

Best of all was the Larghetto movement, sheer poetry, with Maderna setting up a soft cushion of background sound for Wild's sensitive ruminations. It was not an absolutely perfect performance — Wild's fingers move so fast the result is sometimes a blurr and there were a few bobbles — but it was an unfailingly interesting one with not a few flashes of technical brilliance by the pianist.

Music by Bach, Haydn and Brahms comprised the Boston Symphony's program Saturday night, conducted by Michael Tilson Thomas and attended by 6,205. There were the Bach Suite No. 4 in D, the Haydn Cello Concerto in C, for which Jules Eskin was soloist, and the Brahms Serenade No. 2 in A, Opus 16.

The Brahms serenade came off best, an engaging blend of winds and strings (no violins, violas at the top of the strings) put together in almost symphonic elaboration by Brahms while still keeping the essential serenade quality.

It is predominantly mellow writing, rich in texture — the wind writing is characteristic of the symphonic Brahms — and bristling with ideas. No trifles for Brahms — even for light summery music. And except for a few loose ends, the playing was gracious and polished with Thomas keeping fine balances.

The Haydn probably has more immediate appeal in the straightforward joyous melodies and classic layout. It is sure enough a solo concerto, Thomas giving the cellist the spotlight with discreet accompaniment, while drawing elegantly clean sound from the orchestra.

Right For Here

Eskin, the orchestra's principal cellist, has not a particularly big sound, but his fine-grained tone suits this concerto. There might have been more personality to his playing, and intonation in the upper register was not always secure. But his playing met the virtuosic demads of the concerto, particulary in the showy last movement.

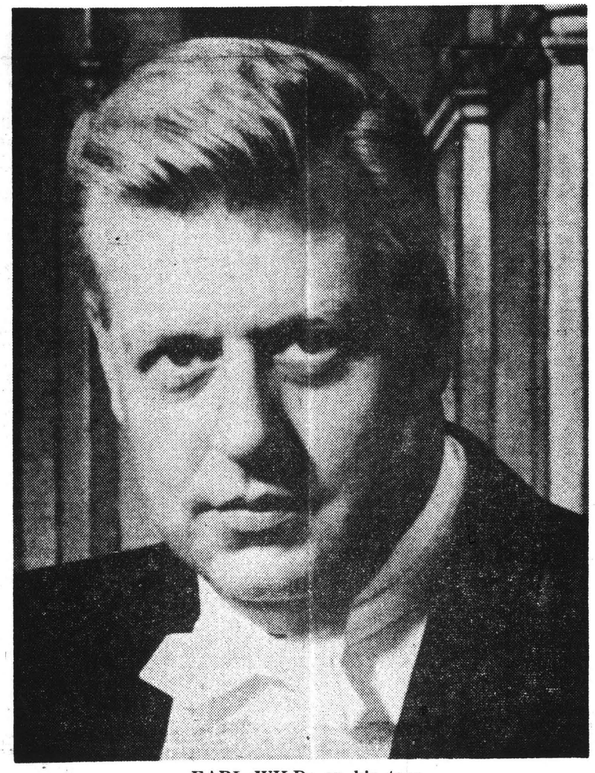
After the Overture, the Bach suite shaped up into a crisp and coherent performance, especially the Minuets and the light, quick Bourrees. Throughout, the oboe playing was exceptional with sharp attacks and expert, idiomatic phrasing.

At least in the Overture, the rest of the orchestra might have listened to the oboes, for otherwise the dotted rhythms tended to be sluggish. In Bach generally, the Boston Symphony's lower strings tend to be overly heavy, and quicker attacks and releases should give more of a rhythmic impulse to the important bass line.

It may be irrelevant to the music-making, but several members of the audience were commenting on Michael Thomas' new mannerism of brushing back his hair from his eyes. Seiji Ozawa, with his Beatle mop, has the same hair-in-eyes problem. The women particularly find it distracting. Long hair, it seems, has come back to "the classics," for the younger generation at least.

Early goers Friday night were treated to some dazzling pianism by Earl Wild, who played a substantial program of music by Franz Liszt for the weekend prelude.

Wild probably played more notes than are heard in two average recitals and brilliantly so. He has both the prodigious technique and the flair for flexible expression to play Liszt extremely well. The lyricism, the chromatic imagination and the exciting bravura of the music were amply displayed.



EARL WILD: on his toes

The program included the "Funerailles, October 1849," the impressionistic "Les jeux d'eaux a la Villa d'Este," the lovely "Ricordanza" and concluded with the pyrotechnics of the "Grande fantaisie de bravoure sur la Clochette de Paganini" — a showpiece of trills, chromatic scales and flipped octaves. The man plays a lot of piano.

Conducting Debut

The main program, attended by 4,186 on a beautiful summer evening, had Leon Fleisher conducting a program of Bartok, Hindemith and Mozart. Fleisher is the former distinguished pianist who tragically has been unable to play for several years because of a mysterious hand ailment. He turned to conducting last summer. Friday night he made his debut on the podium with the Boston Symphony with whom he has been piano soloist on several previous occasions.

Fleisher is a big man with dark hair and a trim beard, obviously serious in intent. He has the right instincts, if not yet the deft moves or communicative technique.

He began with the set of brief Romanian folk dances by Bela Bartok in a low-key performance that showed individual ideas. What seemed different was Fleisher's manner of phrasing, each thematic fragment being set off and phrase-endings having definite periods. Closing a couple of the pieces, he held out rather long retards that gave too much relaxation.

Ruth Laredo was the piano soloist for Paul Hindemith's "Theme and variations according to the four temperaments, for strings with piano," an ambitiously conceived but laborious piece attempting to express the moods of melancholic, sanguine, phlegmatic and choleric persons! One has to take this program with a dram of salt, of course, as Hindemith himself probably did in these four sets of variations on three themes.

Juxtaposing

Hindemith was a facile writer of variations, and there are some brisk, scampering scherzando episodes, a march, and an appealing waltz in the modal-flavored score before it breaks down into a kind of silly nickelodeon version of anger. One assumes that in the banal salon music of the "phlegmatic variation," piano set off against deadpan strings, Hindemith meant to be funny — mirroring the tres gaie against the potted palm personality.

The audience liked the piece, and tiny Miss Laredo (the wife of violinist Jaime Laredo) was recalled several times for her assertive piano playing.

Mozart's Divertimento No. 15 in B-flat, K. 287, nicely concluded the program with shapely string playing and sensible direction even if the second theme of the opening allegro was a little detached in presentation and the violin unisons were not always exact.

The specialties of this divertimento, composed in 1777 for Salzburg, are a lovely set of variations in the second movement, a sublime adagio with an exquisite viola counter-melody to the main theme, and the trio to the first minuet which dips into the minor in one of those other-worldly moments Mozart could so suddenly bring to even his party music.

NY Times
Monday, July 12, 1971

MICHAEL THOMAS CONDUCTS AT FETE

Leads the Boston Symphony With Ease at Tanglewood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., July 11—Michael Tilson Thomas, who led the Boston Symphony in last night's Berkshire Festival program, is one of those rare musicians who handle themselves so easily on a podium that prenatal influence seems the only explanation for it. Most musicians have to work to become conductors; a few have conducting thrust upon them; Mr. Thomas was born to it. No doubt he works at the job as hard as anyone, but it certainly does not show.

Bach's Suite No. 4 in D, for instance, received a hearty, dancing performance in which problems of balance and instrumental blending were solved so smoothly that they seemed not to be problems at all. Mr. Thomas treated the suite in a robust style that put one in mind of Handel's "Water Music," not a bad approach for an outdoor oncept. The Boston Wind Choirs sounded magnificent, although Mr. Thomas's hard-driving approach to the score must have tested them rather severely at times.

Eskin Cello Soloist

Jules Eskin, the orchestra's principal cellist, showed his firm command of the instrument as soloist in Haydn's Cello Concerto in C. Mr. Eskin's tone could whine a bit in high positions, but he met technical challenges extremely well, and in the slow movement provided some of the night's most beautiful music-making.

Mr. Thomas found some trouble in fitting Brahms's Serenade No. 2 in A into his youthfully extroverted style, the score being rather dreamy and ruminative for the most part. Rumination is not yet Mr. Thomas's strong point, in fact. But the Brahms had lovely moments when, without sounding much like Brahms, it blossomed like a symphony trying to be born.

Spectacular Specimen

When conducting is forced onto composers, they invariably are interesting, and sometimes spectacularly good, at this new job. One of the spectacular recent speciments is Bruno Maderna, the Italian composer who made his Boston Symphony debut at this afternoon's concert.

A short, ebullient man, vaguely resembling Fiorello La Guardia, Mr. Maderna led the orchestra in a breathtaking chase through Schubert's Symphony No. 2 in B Flat, achieving clinical precision and unusual subtlety while calling on the musicians for a level of playing that even they sometimes forget they are capable of. Mr. Maderna also gave the first Tanglewood performance of Schoenberg's Chamber Symphony (Op. 9), in which he found grace of line and warmth as well as the expected lucidity.

He is a conductor to reckon with. Keep him in mind when the next search for real conductors is on.

Earl Wild joined Mr. Maderna as soloist in Chopin's F minor Piano Concerto and provided his usual master's class in keyboard technique, exciting the piano fans much as he did earlier in the weekend in an all-Liszt recital. It was difficult to believe that at no time, as the old magicians used to say, did his fingers ever leave his hands.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 16 1971

New England Newsclip

Concert Review

Boston Symphony At Tanglewood

By Martha deB. Beaver

The second weekend of the Berkshire Festival at Tanglewood in Lenox, and final one prior to six successive weekend programs by the entire Boston Symphony Orchestra, was one of contrasting conductorial powers.

Friday evening the well-known pianist Leon Fleisher, who has turned to conducting because of a recurrent manual disability, led the orchestra in two premieres: the first performance by the BSO of Bartok's Romanian Folk Dances, the other a Festival first, Hindemith's "Theme and Variations according to four temperaments," for strings and piano.

Ruth Laredo was the solo pianist for the latter, her rather brief interpolations splendidly executed. Unfortunately, the composer's precisely formulated structures were not always clearly defined, and the moods, labeled Melancholic, Sanguine, Phlegmatic, occasionally broke through their rather muddied sounds, the final Choleric expressed with some of the sharp and impassioned tonality that pervades it.

Musically Relaxed

A more individually conceived reading of Mozart's distracting and exquisitely wrought Divertimento No. 15 left the audience, and it seemed the orchestra also, in more musically relaxed spirits, Fleisher obviously in accord with this composer. Much of the pleasure derived from the liquidly smooth playing of concertmaster Joseph Silverstein, on whose position Mozart established the work.

Saturday evening saw Michael Tilson Thomas, youthful associate conductor of the Boston Symphony provide a stimulating performance of Bach's fourth suite in D, starting with a well-controlled and masterful Overture, the succeeding sections of varying perfection, winds uneven in the Bourree rhythms, but grand in the deep-throated Gavotte.

Thomas' directions are not always attentive to the dominant musical line, but this perhaps can be overlooked at times since the orchestra members are pretty secure in their parts and don't necessarily count on or respond to the many different conductors who control them. The young maestro has matured, it is evident, and is of increasingly serious disposition toward the music programmed, with plenty of time to expand and establish his imprint upon that of the composer's.

The recently discovered (in Prague in 1961) cello concerto in Cmajor, by Joseph Haydn, written probably for a 21-year old brilliant young cellist Joseph Weigl, (they became very close friends) was an excellent vehicle for principal cellist Jules Eskin. He gave it a technically, though not always tonally correct, (the harmonics in the Allegro were overreached) and stylistically impressive performance, lyric but not impassioned in the Adagio (his playing is often too refined but this is a personal characteristic perhaps).

Silken Sounds

We recall again Silverstien's silken sounds reaching an ecstatic high point; the cello's double-stops changing quickly to flowing melody, with many unison passages among the greatly reduced orchestral sections and soloist; the violins often suggesting the theme which was developed by the cellist; the melody taken to a point of resolution, but unresolved and again stated, finally reaching a gentle conclusion. It is a work that fascinates and demands re-hearing. Thomas achieved notable response from the accompanying players.

Written when he was 29 Brahms' Serenade No. 2 in A, op 16, is music that charms throughout with the composer's obvious delight in playing with and embellishing simple rhythmic patterns. His omission of violins allows the lower registered instruments to weave a mellower and richer texture underneath remarkably effective writing for winds including a contra-bassoon. The five sections (the program omitted one) were alternately exuberant and lyric, expansive dipping and soaring, sensuous and suave, in the hands of the expert Boston musicians and the sensitive Thomas who received many recalls and bravos.

From the very beginning of Sunday afternoon's concert, the opening Largo-allegro vivace of Schubert's Second Symphony in Bflat, it was obvious that a real master was in control of the orchestra and music. For his first appearance at Tanglewood Bruno Maderna looked (to many) like a business man, in his well-cut dark grey suit. But to this reviewer it was all part of his self-effacing conductorial style.

Few Gestures

Gestures were few but meaningful, placed exactly, and directed at the proper time, with studious attention to clarifying every linear and harmonic detail, delineating dynamics from the softest pianissimo to the grandest fortissimo without extraneous indication. Music was foremost, and Maderna trusted his players to respond without undue coercion. And they did, although the galloping Presto vivace almost undid the oboeist's intonation.

Another Festival first was Schoenberg's Chamber symphony for 15 wind instruments, Op. 9, one of the last in which he made use of tonality, already reaching out for new harmonic possibilities and construction, and employing the whole-tone scale, all aurally shocking to the audience of his time. Again Maderna clarified, allowing us to near similarities to the composer's Verklarte Nacht, and enjoy its complicated construction and dated dissonances.

With Earl Wild, another master, at the keyboard, Maderna (contemporary composer of note, also, and on the Berkshire Music Center faculty this summer) provided an ultra refined background for the soloist in Chopin's Concerto No. 2 (actually his first in point of composition at age 21) in Fminor. The accord was unblemished.

With Wild's effortless playing one takes it for granted that he will achieve the utmost in technical and tonal demands. There was no disappointment on either count. The first movement Maestoso seemed slower and more rubato than we recall from any previous hearing, by both piano and orchestra, but followed the composer's mood of improvisation, tender and melancholic.

Inimitably Chopinesque, the Larghetto in its extraordinary delicacy and passionate intensity leaves no doubt of the composer's infatuation with a beautiful young soprano, and source of his inspiration Wild evoked it all with gentleness and deep feeling, from his first slow rising arpeggio introducing the theme to the same closing figure. Less impressive, but more polish than the preceding movements, the finale sparkled and danced a la mazurka. The program was definitely one in which all performers attained inspirational heights.

Brahms Concerts

This weekend's programs include all-Brahms concerts directed by William Steinberg, with Vladimir Ashkenazy playing the second piano concerto Friday evening, Silverstein and Zara Nelsova the concerto for violin and cello Saturday evening, and Ozawa conducting Sunday's concert which features Ashkenazy and Mozart's piano concerto K.595 with Maureen Forrester featured in Brahms' Alto rhapsody.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 12 1971

Boston Symphony, Maderna Dominate Tanglewood Scene

By BILL RICE

Bruno Maderna conducted the closing concert of the second weekend of the 1971 Berkshire Festival at Tanglewood in Lenox, Mass., Sunday afternoon. Members of the Boston Symphony Orchestra were featured in Schoenberg's Chamber Symphony for fifteen solo instruments, op. 9, while Earl Wild was soloist in Chopin's Piano Concerto No. 2 in F. Minor, op. 21.

Franz Schubert's Symphony No. 2 in B-flat was the opening selection.

This was Maderna's first appearance with the Boston Symphony Orchestra. He is one of Italy's leading composers as well as a conductor, and his performance at Tanglewood were met with bravos from both the audience and members of the orchestra.

Complete Control

Maderna is a brisk, business like conductor who was in complete control of the orchestra throughout the program. He was probably most at home in the Schoenberg music, as he is one of the leading Italian exponents of serial music, a trend in composition which is an outgrowth of the twelve-tone technique Schoenberg pioneered.

The Schonberg Chamber Symphony is early Schoenberg (1906) and the composer did not fully develop an atonal style until 1909. The 12-tone technique did not appear in his orchestral works until 1928. Some unusual composition schemes utilized here are use of the whole tone scale, and harmony based on the interval of a fourth rather than the usual third. Nonetheless, the composition has iconoclastic trends, even in 1971. Schoenberg already was tearing away from the traditional concepts of key center, but some romance remained.

While Chopin was probably the foremost composer for piano of his time, he wrote only two concertos for the instrument. The F minor was written first but published second; hence its title.

Done With Ease

Earl Wild accomplished, with ease, the onslaught of arpeggios, scale passages, trills and other pianistic devices Chopin placed in the path of anyone attempting his work. The piece is a showcase for the keyboard and is not as strong from the standpoint of orchestration as works of the same type by other composers.

The Schubert Symphony was written when the composer was only 18. While not considered one of his strongest by musicologists it certainly makes for pleasant listening in the outdoor atmosphere of Tanglewood.

Maderna's interpretation again was outstanding.

It is apparent that many people have made Sunday afternoon concerts on the lawn at Tanglewood a way of life. One party even pitched a pup tent a scant 30 feet from the music shed. Their devotion to music in these surroundings is easily understood.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 12 1971

New England Newsclip

Loving It Up For Culture

There may be those who find little connection between music and the boy-girl-blanket game on Tanglewood's lawns. That's because they assume that there can't be.

It's true that boys and girls can do their thing most anywhere and that they don't really need to deploy their blankets and wine at Tanglewood to the accompaniment of the Boston Symphony Orchestra. The grass may be greener and cleaner on the manicured grounds, but does that basically matter?

A little thought, however, will disclose a connection between good music and the blanket set. It's the admission fee. Every $3 ticket goes for culture. If the music is listened to, all the better.

Love is everywhere, but at Tanglewood it helps support good music.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 12 1971

New England Newsclip

Music Review

Saturday Night Concert

By ELSBET WAYNE

THE MIDDLE concert of the second weekend of the Berkshire Music Center festival was devoted to expanded chamber music. Three compositions for small orchestra were presented, each conceived, orchestrated and executed on a grand scale.

Some 130 years elapsed between Bach's orchestral dance suites and the serenades by Johannes Brahms, yet the works create similar audience responses of serenity, delight and a sense of well-being. Both composers — as well as Haydn, whose Concerto for Cello in C Major was also heard Saturday night — wrote their compositions to entertain rather than to challenge. Although each work stems from a different era and originally addressed itself to a different society, the music was thoroughly enjoyed by the Saturday listeners.

* * *

MICHAEL Tilson Thomas, associate conductor of the Boston Symphony Orchestra since 1970, showed considerable growth in stature since assuming his post a year ago. With motions of almost military precision, he attacked the overture to the Bach "Suite in D Major," relaxing into a more flowing style during the middle section of the movement.

The several dance movements of the suite, each with its characteristic meter and rhythmic patterns exude the feeling of *joie de vivre*. Newton Wayland's harpsichord continuo was more felt than heard and enhanced the over-all mellow sound of the orchestra, emphasizing the precision and brilliance of the trumpet trio.

* * *

JULES ESKIN, noted solo cellist of the orchestra, presented the recently discovered "Cello Concerto in C Major" by Haydn with brilliance yet with tasteful restraint. The first two movements are stately and lyrical in turn, the drive of the finale, however, gives the concerto its special character and the soloist some dazzling passages.

* * *

THE LOVELY tone of the orchestra, the clear summer evening and a very receptive audience all contributed to the delightful reading of the Brahms "Serenade No. 2 in D Major, Opus 16." Patterned after the classical examples of an earlier period, the resultant music of Brahms is of symphonic proportion in its orchestration. Displaying many moods, the music is exuberant, sensuous, wistful, yearning, gay and always immediately appealing. Even in the present day of accepted dissonance, the ear responds to the composer's melodic manipulations as in the soaring opening "Allegro" and to the pulsing rhythms of the succeeding movements. Of special attraction throughout are the various wind timbres supported by low-voiced strings.

Tilson Thomas treated the Brahms Serenade with delicate lightness, omitting a baton in the early sections.

Second Weekend Attracts 18,074 To Tanglewood

A total of 18,074 people attended the Tanglewood concerts over the weekend. The breakdown is as follows: Friday evening, 4,186; Saturday open rehearsal, 2,298, and evening concert, 6,205; and Sunday, 5,385.

This is an increase of 116 over last year's attendance figure of 17,958 for the second weekend.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 12 1971

2 New Conductors in Fine Debut

At the Concert

By EDWARD FRENCH

The second weekend at Tanglewood introduced two new conductors as well as some interesting infrequently played music for various instrumental combinations.

LEON FLEISHER, better known as a pianist, conducted Friday night's concert, displaying his talents in the "Romanian Folk Dances" collected and harmonized by Bela Bartok, Theme and Variations according to the four temperaments for strings and piano by Paul Hindemith and the Mozart Divertimento in B flat for strings and two horns.

We felt that Mr. Fleisher's conception of the Mozart piece was rather angular and lacking in the graceful spontaneous flow generally associated with that composer's music.

His Bartok had momentum, color and strong rhythmic patterns. It had surprisingly little of the acrid dissonance found in some of his music.

RUTH LAREDO DID the piano solo in the Hindemith work with splendid technical facility as well as control. Her tone was clear and strong and she showed a subtle understanding of the Hindemith medodic and harmonic vocabulary.

However as with much of this composer's music, it is difficult to recall a single melody or harmonic progression once the piece has ended. He writes a lovely melody, has a good feeling for a well sounding harmonic progression but is not distinguished in his rhythmic patterns. It is the kind of music one enjoys at the moment and promptly forgets.

THE WEEKEND PRELUDE on Friday was most end joyable. Earl Wild, pianist, who was the soloist Sunday afternoon, played a group of Liszt solo piano pieces with marvelous feeling for the Liszt rhetoric. The melodies sang, the declamatory sections had the correct dramatic emphasis and he always caught the spirit and shape of the piece.

We thought the "Funerailles" and the "Sonetto 104 del Petrarca" were the most moving. His "La Campanella" had great verve and technical excitement.

BRUNO MADERNA, a composer and conductor with an extensive European reputation made an impressive Tanglewood debut yesterday afternoon. This man is a tremendous conductor. He has complete mastery of his craft. His beat is concise, his choice of tempi well nigh perfect and he can mold a phrase to perfection. As a result of his mastery the orchestra had a beauty of tone and clarity of texture not always present under other guest conductors.

While his compositions are extremely avant garde, his feeling for Schubert was such you felt he was a specialist in that part of the repertoire. He is a superb musician who is comfortable in all kinds of music.

THE EARLY SCHUBERT Symphony in B flat was an aural joy from beginning to end. Every detail was clear but always a part of the whole. The fast movements had a spontaneous vitality, and wonderful pace while the Andante was a perfectly proportioned song.

Mr. Madernas reading of the Schoenberg Chamber Symphony for Fifteen Solo Instruments was an eloquent exposition of some difficult music. His feeling for balance and color could not have been improved upon and he made the symphony a coherent expressive whole.

EARL WILD WAS the soloist in the Chopin Concerto in F minor for Piano and Orchestra and gave an elegantly expressive performance. The lovely Larghetto in this concerto can so easily become saccharine but thispitfall was avoided by both soloist and conductor.

The orchestral accompaninment was a perfect framework for the virtuoso solo part. At the conclusion there were resounding cheers for an outstanding performance.

One thing is certain, Bruno Maderna is a great conducting talent and we should hear a great deal more from him.

Boston Symphony, Maderna Dominate Tanglewood Scene

By BILL RICE

Bruno Maderna conducted the closing concert of the second weekend of the 1971 Berkshire Festival at Tanglewood in Lenox, Mass., Sunday afternoon. Members of the Boston Symphony Orchestra were featured in Schoenberg's Chamber Symphony for fifteen solo instruments, op. 9, while Earl Wild was soloist in Chopin's Piano Concerto No. 2 in F. Minor, op. 21.

Franz Schubert's Symphony No. 2 in B-flat was the opening selection.

This was Maderna's first appearance with the Boston Symphony Orchestra. He is one of Italy's leading composers as well as a conductor, and his performance at Tanglewood were met with bravos from both the audience and members of the orchestra.

Complete Control

Maderna is a brisk, business like conductor who was in complete control of the orchestra throughout the program. He was probably most at home in the Schoenberg music, as he is one of the leading Italian exponents of serial music, a trend in composition which is an outgrowth of the twelve-tone technique Schoenberg pioneered.

The Schonberg Chamber Symphony is early Schoenberg (1906) and the composer did not fully develop an atonal style until 1909. The 12-tone technique did not appear in his orchestral works until 1928. Some unusual composition schemes utilized here are use of the whole tone scale, and harmony based on the interval of a fourth rather than the usual third. Nonetheless, the composition has iconoclastic trends, even in 1971. Schoenberg already was tearing away from the traditional concepts of key center, but some romance remained.

While Chopin was probably the foremost composer for piano of his time, he wrote only two concertos for the instrument. The F minor was written first but published second; hence its title.

Done With Ease

Earl Wild accomplished, with ease, the onslaught of arpeggios, scale passages, trills and other pianistic devices Chopin placed in the path of anyone attempting his work. The piece is a showcase for the keyboard and is not as strong from the standpoint of orchestration as works of the same type by other composers.

The Schubert Symphony was written when the composer was only 18. While not considered one of his strongest by musicologists it certainly makes for pleasant listening in the outdoor atmosphere of Tanglewood.

Maderna's interpretation again was outstanding.

It is apparent that many people have made Sunday afternoon concerts on the lawn at Tanglewood a way of life. One party even pitched a pup tent a scant 30 feet from the music shed. Their devotion to music in these surroundings is easily understood.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 12 1971

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 12 1971

Soloist and Birds In Tanglewood Duel

By LAURIE MODELL

Friday evening's Tanglewood program opened with an unprogrammed but highly noticeable tug-of-war for the audience's attention between Weekend Prelude soloist Earl Wild and some screeching exhibitionist birds that were nesting in the rafters of the shed.

* * *

Though at times it was a bit difficult to keep one's mind on the music (the place seemed more like a setting for a Hitchcock movie), the evening was basically one of well-performed, interesting music.

It opened with an hour of music by Franz Liszt performed with brilliant technique and care by pianist Earl Wild. He was a bit weak in the first work, Funerailles (which has a fascinating middle section that, right down to the harmonic progressions, sounds almost exactly like the middle section of Chopin's A flat Polanaise composed 28 years earlier), but was in complete authority in the next work, Les Jeux d'eaux (water games), sound-alternately like a cascading waterfall and a thundering river.

Highlight of his program was the second of two concert studies, Gnomenreigen, which brought a chorus of bravos from the audience and astonishment at the speed of his fingers.

The sense of wonder appeared again after the last work on the program, an etude in the style of Paganinin, sometimes referred to as 'La Campanella,' which has every technical display imaginable save turning the piano upside down (something Paganinin himself used to do on the violin).

Mr. Wild showed himself to be a strong and brilliant performer and a good interpreter of Liszt; the only area in which he lacked was in warmth — his playing was just a trifle too cool to be very moving.

* * *

The regular concert opened with the Boston Symphony's first performance of Bartok's Folk Dances, a group of seven melodies of the Romanian peasants that Bartok recorded on one of the first Edison phonographs and then harmonized for orchestra. The melodies, modal in construction, are quite exciting, and the Boston Symphony and conductor Leon Fleisher gave a clean, lively interpretation of this all too short work.

By far the most exciting work on the program, however, was Paul Hindemith's Four Temperaments for strings and piano. It is meant roughly to illustrate the four humors (melancholic, sanguine, phlegmatic and choleric), believed in Elizabethan times to be the root of all men's action, and does so in a theme (actually three themes) and four variations. A dialogue of expressiveness between piano and orchestra, the work was incredibly intense and dramatic.

Solo pianist Ruth Laredo played with a rich sonority and warmth, yet driving percussiveness when called for. Especially beautiful (in a work replete with moments of beauty) were the sections of dialogue between solo violin (concertmaster Joseph Silverstein) and the piano. Throughout the work, the ensemble playing was excellent and displayed both Mr. Fleisher and the orchestra at their best in the evening.

* * *

The concert was concluded with a performance of Mozart's Divertimento No. 15, K.287, which, for sheer intensity of playing, was a definite letdown. Mr. Fleisher and the orchestra perhaps sensed the anticlimatic nature of the work or were tired from the demands of the Hindemith. Whatever the reason the work seemed unusually long and the performance uninspired, despite some excellent solo playing by Mr. Silverstein.

Next week is an all-Brahms weekend which will feature among other works, his second and fourth symphonies, the second piano concerto and the concerto for violin and cello.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 12 1971
New England Newsclip

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

THERE HAS BEEN no attempt to deceive at Tanglewood in these first two weeks of the summer season, but the concerts reveal programs of generally small dimensions. Not that such works as a Mozart eight-wind instrument Divertimento or the Brandenburg concerto for violas and cellos need be denigrated. But the fact has not been bruited too widely that in the first two weeks of their summer residence, the Boston Symphony is divided between the finals of their Esplanade concerts and this county. Thus the programs are patterned to the cloth, very possibly opportunities to provide new and exciting music, but von Clausewitz and von Schlieffen both cautioned about the hazards of a two-front war.

* * *

SERGE KOUSSEVITZKY extended the Tanglewood season years ago by prefixing two additional weeks to the regular orchestral schedule and playing Bach and Mozart. Since then it has seemed wise and natural that swaddling clothes be discarded and a wider terrain be explored. The result was, for instance, that Leon Fleisher, making his Tanglewood debut as a conductor (he has previously appeared as pianist), chose a fairly narrow and low-keyed vehicle.

Fleisher lent character to each of the Bartok Romanian folk dances, although the orchestra responded perfunctorily. It was really concertmaster Joseph Silverstein's night, for in each of the three programmed works, he had assignments which he discharged masterfully.

Fleisher very properly was concerned with rhythm and tempo but less so, possibly, with balance. It is a moot foible at times to be convinced that keyboard players as conductors are not always aware of the realistic limitations of strings and thus expect and demand of them details which are facile for a pianist but not for fiddlers.

* * *

RUTH LAREDO was the piano soloist in Hindemith's "Theme and Variations According to the Four Temperaments." There is an obsolete doctrine that attributed all morbid phenomena to a disordered condition of the fluids of the body. Even after Queen Elizabeth's time, the infamous Dr. Mesmer claimed he could cure all bodily disorders by manipulation of animal magnetism. In any case, the idea is a dandy for musical expression, and Hindemith accomplished his goal fairly convincingly. Certainly the ebullient Miss Laredo enlivened her too meager assignments with forceful impact.

The orchestra is given greater importance than in a normal piano concerto, and the soloist does not emerge until the orchestra has made a broad and lengthy statement. In this respect, the composition is similar to the viola's role in Berlioz' "Harold." This was a pity, for the audience could have tolerated more of Miss Laredo's dynamism and mastery than fell to her lot.

Hindemith took advantage of the abstract physiology which claimed that the elements — dry, moist, hot and cold — constitute the body. Another term in England called them humours — sanguine, phlegmatic, choleric and melancholy. Miss Laredo never allowed the piano to be sluggish, not even in the Phlegmatic. Her appearance was not the least of her deserts.

* * *

YESTERDAY afternoon Bruno Maderna made his Tanglewood debut as a guest conductor, and he convinced his audience and, apparently, his cohorts on stage with him that here was a musician of substance. He manner was free of frills and attention-seeking; he devoted his talents and skills entirely to the business at hand — Schubert, Schoenberg, and Chopin — and left the choreography and the emoting to the rest of the pack.

His Schubert B Flat Symphony, No. 2, was bright and exhilarating. It could have been a bit on the speedy side, but the Bostonians took it, and him, in their stride.

To close the afternoon, Earl Wild was the soloist in the F Minor Chopin Piano Concerto. He achieved an extremely able reading of the filigreed work and, by today's standards, somewhat filleted themes. Wild commands the keyboard effortlessly, and his artistic integrity is discernible in his grandest moments and in the most sequestered details. Maderna gave him a thoroughly adhesive accompaniment, even though the orchestra's cooperation is inclined to be rather trite. It is instructive to notice how the figures which are so graceful and contenting as solo piano writing become less sufficient in an orchestral ambience.

* * *

THE REAL opulence of the afternoon was invested in the Schoenberg Chamber Symphony for 15 solo instruments. It has become a sort of old wives' tale or tradition that the public never accords a composer acceptance and due appreciation in his own time and that only after years of neglect and derision does the fog in the audiences' eyes clear away and the true value of a pioneer is discerned.

Schoenberg started out in the footsteps of Wagner and Strauss but later swerved to new paths, to his 12-tone system which met with formidable opposition. Time has not softened nor weakened the opposition to the music of that later era. But this symphony for a small ensemble yesterday is still redolent of the "*Verklarte Nacht*" structure, and Maderna drained every last particle from its rich, involved, romantic and difficult pages.

The musicians played for him as they have not so far this season allowed themselves to be woven into the fabric of any music. Maderna made it a warm and moving performance, and this could remain a peak which the ensuing concerts of the schedule might find difficult to top.

Whitestone

Pianist Earl Wild and conductor Bruno Maderna exchange felicitations after Tanglewood concert Sunday.

GLOBE
BOSTON, MASS.
D. 261,042

JUL 12 1971

New England Newsclip

TANGLEWOOD

Fleisher, former pianist, conducts Boston Symphony

By Michael Steinberg
Globe Staff

LENOX—Until a physical disability brought his career prematurely to an end, Leon Fleisher, was one of the most cultured, all together best-equipped pianists in his generation. Last year, Fleisher began a new career as a conductor, and Friday evening he led the Boston Symphony concert at Tanglewood.

He produced a beautiful performance of Mozart's B flat Divertimento, K 287. What made it so was, more than anything, its rhythmic flexibility. It was a performance in which the music was conducted and attended to all the time — the diametrical opposites of Leinsdorf's or Karajam's perfectly embalmed, don't-make-waves Mozart — the conducting itself proceeding from an exquisite sense of pace and of wonderfully vocal phrasing.

The first half of the program was less attractive. There, the main work was Hindemith's "four temperaments," like the Mozart the basis of one of Balanchine's most beautiful ballets, but unlike the Mozart impossibly doughy and monotonous to listen to without anything to look at. Fleisher got what I thought was a stolid sort of performance, though one that very much pleased the audience, with efficient playing of the ungrateful piano part by Ruth Laredo, and with some well-played solos along the way by violinist Joseph Siverstein and violinist Burton Fine. The concert opened with a fairly lumpy version of Bartok's Romanian folk dances.

When Schoenberg wrote his chamber symphony for 15 solo instruments in 1906, he produced an exciting compositional concept, ardent and expressive, and a wonderful sonorous embodiment for it, rich, but with a kind of tough linearity at the same time, and completely personal. But with the density and originality of his musical procedures, Schoenberg also produced a challenge that has baffled performers ever since, and I know of nothing in literature more difficult to straighten out from the point of view of instrumental balance.

Under the circumstances, for Bruno Maderna's performance of the original version at Sunday afternoon's Boston Symphony concert to have made any substantial sense or effect at all was remarkable. The tales were, in fact, far from clear, but the distinguished Italian composer and conductor, who is on the composition faculty at the Berkshire Music Center this summer, did an impressive job of clarifying line and form. Earlier, he conducted a performance of Schubert's Second Symphony that mainly had lots of brio to recommend it; later he provided an unusually thoughtful and imaginative orchestral context for Earl Wild's vulgarly conceived, crudely executed playing in Chopin's F minor piano concerto.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 12 1971

Leads Boston Symphony

Pianist Debuts as Conductor

By RICHARD VINCENT
Music Critic

One is never certain of the motives that impel musicians who are acknowledged masters of their instrument to take a whack at conducting a major orchestra. Sometimes regardless of motive, the transition is felicitous in all respects and the conductoris created, and more often the opposite is true.

Leon Fleisher, who for 20 years has had a well-deserved reputation as one of America's leading pianists, is one of the latest to take a whack at conducting in his debut Friday night with the Boston Orchestra at Tanglewood, and, at best a moderate success.

Nothing went wrong but it is primarily the fine BSO musicians that were responsible for that. They would accept Fleisher's tempo on the go and from then on they appeared to ignore him generally. It is a mysterious combination of virtues and abilities that combine to make a conductor, not the least of which is the simple ability to command. Whether this is done by physical presence or sheer musical ability is hard to say, but, probably it is a combination of both. There is no questioning Fleisher's musical talents, he has them in abundance, and he knew the music he was conducting completely so why didn't it come off? Well as I say it is difficult to determine but that palpable empathy between orchestra and conductor was not present even though we heard some good music.

Ruth Laredo was the featured pianist in Hindesmith's Theme with Variations According to the Four Tempraments.

Although she played inexpicably with the music in front of her she certainly brought it off. Her sense of meter was impeccable, always important of course, but especially so in this kind of music, she was in absolute command of the music and technically was very impressive. The work is angular and somewhat fragmented but there are some great and exciting races with the orchestra and fortunately for all they always ended in a tie.

Earlier we had heard Bartok's arrangement of Roumanian folk dances and the concluding work was Mozart's charming and delightful Bivertimento Number 15 in B Flat. A noteworthy contribution to this work was the fluid and very sweet violin solo played by Joseph Silverstein, concertmaster of the orchestra. Mr. Silverstein has my vote for the best concertmaster in the business and this includes the famous Daniel Nadien Qundam, first chair violin of the New York Philharmonic.

Earlier in the evening at the regular Friday prelude Earl Wild gave an all-Liszt program of piano works and several of them were truly achieved readings. His opening choice Funreailles, October 1849, was extremely well done indeed although the audience burst into bravos after the more bravura pieces, notably Gnomenrigen and the final work Grand Fantasie pour la Clochette de Paganini. Wild is an empathetic pianist and even with his technique he missed a few but what really counts is that he can surely communicate with his listeners and that he did in great measure.

Globe 7/12/71

TANGLEWOOD

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Globe Staff

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Music Critic

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TELEGRAM
WORCESTER, MASS.
D. 61,977

JUL 12 1971 New England Newsclip

Bruno Maderna Makes Debut at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

Big event of the Berkshire Music Festival's second weekend at Tanglewood was the debut yesterday afternoon of the noted Italian composer, Bruno Maderna, as conductor of the Boston Symphony.

Pianist Leon Fleisher also made his Boston Symphony conducting debut at Friday night's concert. Consensus reports were pretty grim. So was the attendance of 4,186.

The weekend total was 18,074.

Michael Tilson Thomas conducted Saturday night's tepidly interesting program.

Unquestioned highlights of the weekend were the Maderna debut and his outstanding assistance to Earl Wild who was soloist in Chopin's Piano Concerto No. 2 in F minor, Opus 21.

Pioneering

Maderna is best known for his joint pioneering with Berio and Nono in new electronic trials and traumas. To our knowledge, his only previous conducting experience in this area was in 1960 when he directed the Opera Company of Boston in Luigi Nono's "Intolleranza."

He is highly detailed in directives without effusion or window dressing.

Schubert's Second Symphony has probably never been given such a workout. The first movement and finale were taken at top clip. It would have been a disaster for a lesser orchestra than the Boston Symphony.

Maderna actually converted the entire work into a virtuosic vehicle and it didn't seem to matter whether Schubert intended it or not.

After a sensitive slow movement and robust minuet, the finale raced across the finish line as if demons were in hot pursuit.

Schoenberg's Chamber Symphony, Opus 9, was treated as music that moves easily through cycles of concordance, plenty of emotion, with stretches of rambling, angular melody.

Maderna gave the Schoenberg the same concise reading as the Schubert. What came through was a broad pallette of individually intriguing sounds, loose in form and consistently interesting.

Wild is a pianist whose emotion is confined to his music. He's the least demonstraive performer at the keyboard today.

His master lesson to the digital gymnasts was a sensitive account of the Chopin Concerto. Maderna even let him linger over sentimental passages and catered to his every whim, all of them quite legitimate.

Wild's note playing was impeccable. Dynamic scale was wide without resorting to frailty or pounding. The tender, ornamental slow movement was a marvelous example of keyboard art.

Thomas brought to Saturday night's program as much as one had a right to expect.

Trumpets in baroque music are special privileged instruments at these concerts. In Bach's Suite No. 4, Thomas was content to let the trumpet trio take over, at the expense of other melody-bearing instruments like the entire string section.

Apart from that, Thomas gave momentum, aliveness and intensity to the Bach. It took some doing to maintain the speed that Thomas demanded for the concluding "Rejoicing."

Brahms

Thomas brought forward the soaring themes of Brahms' Serenade No. 2 in A major, Opus 16. It was music of light fabric, traditionally romantic.

The orchestra gave cello soloist Jules Eskin a gala introduction for Haydn's Cello Concerto in C major. Eskin came in at a perceptively faster tempo.

However, his tone was resonant, full bodied and generally accurate. There were restless rhythmic quirks, which gave Thomas an opportunity to test his metier by keeping the orchestra informed.

Highlight of Eskin's performance was a glowing tone in the concerto's slow movement.

Programs

SATURDAY NIGHT
Michael Tilson Thomas, conductor
Suite No. 4 in D major — Bach
Cello Concerto in C major — Haydn
Jules Eskin, cellist
Serenade No. 2 in A major, Opus 16 — Brahms
SUNDAY AFTERNOON
Bruno Maderna, conductor
Symphony No. 2 in B flat — Schubert
Chamber Symphony for 15 solo instruments, Opus 9 — Schoenberg
Piano Concerto No 2 in F minor, Opus 21 — Chopin
Earl Wild, pianist

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JUL 15 1971 New England Newsclip

At Tanglewood

Boston Symphony in Second Week

By HAROLD C. SPROUL

The second trio of Boston Symphony concerts at Tanglewood gave a welcomed hearing for a variety of works for chamber orchestra (B.S.O.'s half size), each with a different instrumentation. The Weekend Prelude, Friday at 9 p.m. unleased Earl Wild's spell-binding pianism, an all-Liszt program.

Liszt is full of original ideas well-wrapped in enough gaudy tinsel to sustain his image as a magician. Too bad that the manuscripts survived to afford Wild a chance to out-Liszt Liszt. I say pianism because there is only ism as a result of conscienceless manipulation that kills even the vestige of a musical idea. Television, which of course, knows "what the people want," uses Wild extensively as composer and pianist. But one can turn it off.

Friday continued interestingly but sourly. Leon Fleisher, a fine pianist turned conductor in 1970, led Bartok's **Romanian folk dances**, gems with settings unobtrusively apt, enhancing the implied harmonies and attitudes of the tunes without distortion. Fleisher chose to enhance further with added romanticisms of tempo and dynamics that **did** distort. The orchestra played sloppily (for them). Fleisher's baton technique was no help: a clear beat done by jerks. Now music is not beats; it is continuous **movement** like the flow of blood pulsed by the heart muscle and the blood moves **through** the heart. Pure beating with the baton, no matter how precise, is no help to precision in an orchestra (this needs a whole essay).

Ruth Laredo, an ornament to Marlboro, did splendidly with Hindemith's **Theme and variations according to the four temperaments (medieval) for strings and piano.** She projected Hindemith's special kind of constructavist expression, and the orchestra,at first laggard (you can't compromise with hammer-action), seemed to warm up gradually to finally play chamber music—a necessity here because of the thorough integration of piano and orchestra.

The Mozart **Divertimento in B flat** (two horns and strings) was diverting enough in a slightly soggy way.

A very different orchestra responded to the leading of Michael Tilson Thomas Saturday night in a thoroughly joyous program; Bach's **Suite No. 4,** Haydn's **Cello Concerto in C,** Brahms' **Serenade No. 2** in A. When Bach reused the Overture of the Suite in the Christmas Contata No. 110 he chose the words of Psalm 126 —"then was our mouth filled with laughter and our tongue with singing." Thomas elicited the varieties of joy in all movements with a just musicianship and the trumpet glittering with highlights.

Jules Eskin played the Haydn (a find of 1961) with sensitive eclat. In concertos, Haydn can be showy with grace, here exploiting the whole range of the 'cello. Eskin managed all difficulties with expressive ease and musical intention, his subtle inner rubatto keeping every line alive from within, and Thomas kept everything in fine balance.

The Brahms, really a little symphony for w horns and strings, n licate play between th (Brahms was a colori he cared to be) and h lyricism of his songs chamber music, with a h the drama-out-of-dream found in the later symphonies. I could wish Thomas to be a bit more **moderato** in the first **Allegro**— some phrases couldn't breathe naturally, but the performance generally was balm in Gilead.

Sunday afternoon with Bruno Maderna, Italian composer-conductor, was all spit and polish—spirited craft reminding me of Berio. Schubert's **Symphony No. 2** might have been conceived by Rossini at his best. There was delicate phrasing (especially in the lovely **Andante** variations and a pacing that kept each movement uniquely alive. Dynamics were of varying light and shade;— the pianissimo spicattos in the strings were delicious. And the final **Prestovivace** was hair-tingling exhuberance.

When Schoenberg composed his **Chamber Symphony for fifteen solo voices,** he was still chromatically tonal but rich with inner complexity. At first hearing (for me) it seems difficult but finely wrought, and expressive beyond technique. At 31 the composer was discovering a liberation and a conciseness peculiarly his, although one hears echoes of R. Strauss without his bland obviousness. The 15 solo lines (not always separate) allow an intriguing color-mix of winds and strings, each one vibrantly itself with little massing.

Mr. Wild turned loose his vulgar virtuosity on Chopin's cheesy **Concerto No. 2.** It was against the grain for Chopin to dare a symphonic work in the first place. In the second place, Wild killed off whatever integrity (slight) the piece had. There are a couple of passable themes given rudimentary development, all extended like a meat loaf full of stale bread and stitched randomly by pas-

Springfield Union — July 12

Maderna Elicits Extra Measure Of Responsiveness

By R. C. HAMMERICH

LENOX — It's possible that not many of the 5385 listeners at Tanglewood Sunday afternoon knew that Bruno Maderna is famous among musicians for a much different kind of music than that which he was conducting with the Boston Symphony Orchestra.

Entirely Sympathetic

The program included Schubert, Schoenberg, and Chopin. Maderna is one of the founders of a famous electronic music studio in Milan and is an established composer of austere atonal music.

His handling of the graceful romanticism of Schubert's Second Symphony and Chopin's Second Piano Concerto, however, was entirely sympathetic. Those beautiful melodies were very well served.

Chopin was well served by Earl Wild, also. His mastery of the romantic piano literature is unquestioned. He has the agile fingers for its virtuosic demands, and he has the emotional sensitivity for its sentiment and subtleties.

Really in Command

It was Maderna, however, who was really in command. There was no question about who was shaping the style of the orchestra.

He is a square, chunky man, built something like a blocking back. He stood with firmly planted feet and moved without a hint of self-awareness. His lack of self-conscious mannerism was a very rare sight on the conductor's podium.

His manner was no-nonsense, direct, clear-cut, positive, and the members of the orchestra seemed to give him an extra degree of responsiveness.

Lively High Spirits

The Schubert Symphony was full of lively high spirits, and the Schoenberg chamber symphony (opus 9) written before he devised the 12 tone method of composition, was tightly cohesive in spite of its uncommonly complex contrapuntal structure.

Saturday night, Michael Joseph Thomas, associate conductor of Boston's orchestra, led a pleasant, quietly satisfying evening program of Bach, Haydn and Brahms that gave Jules Eskin another opportunity to display his fine musicianship.

Eskin is the orchestra first cellist. He was soloist for Haydn's Cello Concerto in C, a piece with first and third movements of gentle good humor and a middle floating lyricism.

No Undue Mannerisms

Eskin's style was warm and expressive without undue mannerism or apparent extra effort for special effect. He seemed to let the music speak for itself. The audience was highly appreciative.

The opening Bach suite (number 4 in D) was all right, boisterous and occasionally pedantic, but the closing Brahms serenade (Number 2 in A, opus 16) was of unusual interest because of its orchestration.

The orchestra numbered 28 without violins. There were eight violas, six cellos, four double basses, and pairs of oboes, flutes, clarinets, bassoons and French horns.

18,074 For the Week

The sound was symphonic but unpretentious, soothing, unexciting, easy, nice.

Total weekly attendance was 18,074, 4186 Friday night, 2298 at the Saturday morning open rehearsal, 6205 Saturday night, 5385 Sunday afternoon.

Tuesday at Tanglewood the Contemporary Trends series will present a program of Sly and the Family Stone, Marion Williams and the Paul Winter Consort which starts at 6. Next weekend the Boston Symphony Players will open the schedule at 7 Friday, followed by the full orchestra at 9 with an all-Brahms program conducted by William Steinberg. Vladimir Ashkenazy will play Brahms' Second Piano Concerto.

All-Brahms Program

Saturday night at 8.30 another all-Brahms program conducted by Steinberg will include Joseph Silverstein and Jara Nelsova as soloists for the Concerto for Violin Cello.

Sunday's program at 2.30 will be conducted by Seiji Ozawa and will include Ashkenazy playing Mozart's Pianto Concerto in B Flat (K.595) and Maureen Forrester and the Tanglewood Festival Chorus with Brahms' "Alto Rhapsody."

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 16 1971

Tanglewood Enters 3rd Week

The third weekend of the Berkshire Music Festival at Tanglewood opens Friday evening at 7:00 o'clock with the week end prelude presented by the Boston Symphony Chamber players.

The main concert on Friday starts at 9:00 p. m. and will be an all-Brahms program conducted by William Steinberg. It will include his Tragic Overture; Piano Concerto No. 2 with Vladimir Ashkenazy as soloist; and Symphony No. 2.

Saturday evening's program will also be devoted to the works of Brahms. With Steinberg again conducting it will include: Academic Festival Overture; Concerto for violin and cello with Pinchas Zukerman and Zara Nelsova as soloists; and his Symphony No. 4.

Sunday's concert, starting at 2:30 will be conducted by Seiji Ozawa. It will consist of Mozart's Marriage of Figaro Overture and his Piano Concert K595 with Ashkenazy again the soloist; Brahm's Alto Rhapsody, Maureen Forrester, soloist; concluding with Brahms' Haydn Variaties.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 14 1971

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Boston Symphony Chamber Players. At 9 p.m., William Steinberg conducts a Brahms program featuring Vladimir Ashkenazy. Saturday at 10:30 a.m., Open Rehearsal. At 8:30 p.m., William Steinberg conducts a different Brahms program, with Pinchas Zukerman and Zara Nelsova. Sunday at 2:30 p.m., Seija Ozawa conducts a Mozart and Brahms program, with Vladimir Ashkenazy and Maureen Forrester.

3D WEEKEND

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 14 1971

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Boston Symphony Chamber Players. At 9 p.m., William Steinberg conducts a Brahms program featuring Vladimir Ashkenazy, Saturday at 10:30 a.m., Open Rehearsal. At 8:30 p.m., William Steinberg conducts a different Brahms program, with Pinchas Zukerman and Zara Nelsova. Sunday at 2:30 p.m., Seija Ozawa conducts a Mozart and Brahms program, with Vladimir Ashkenazy and Maureen Forrester.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 17 1971 New England Newsclip

MUSIC

TANGLEWOOD: July 17: Open Rehearsal at 10:30 a.m. William Steinberg, Brahms Program, Academic Festival Overture, Concerto for Violin and Cello, Pinchas Zukerman, Zara Nelsova, Symphony No. 4, 8:30 p.m. . . . **July 18:** Seiji Ozawa, 2:30 p.m. Mozart's 'Marriage of Figaro' Overture, Mozart's Piano Concerto K. 595, Vladimir Ashkenazy, Brahms' Alto Rhapsody, Maureen Forrester, Brahms' Haydn variations . . . **July 23:** Weekend Prelude at 7 p.m. with Sherrill Milnes. William Steinberg, Beethoven Program, Leonore Overture No. 3, Violin Concerto, Itzhak Perlman, Symphony No. 5, 9 p.m. . . . **July 24:** Open Rehearsal at 10:30 a.m. William Steinberg, Beethoven Program, 'King Stephen' Overture, Symphony No. 3, 'Eroic,' Symphony No. 7, 8:30 p.m. . . . **July 25:** Leonard Bernstein, 2:30 p.m., Beethoven Program, 'Missa Solemnis, Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood Festival Chorus, in memory of Serge Koussevitzky.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 18 1971

MUSIC

BERKSHIRE MUSIC FESTIVAL—Tanglewood, Lenox, Mass. In the shed, today at 2:30 p.m. Boston Symphony Orchestra conducted by Seiji Ozawa. The Program includes Mozart: Marriage of Figaro' Overture Mozart: Piano concerto in B flat K.595 Vladimir Ashkenazy, Brahms: Alto Rhapsody: Maureen Forrester, Men's Chorus of the Tanglewood Festival Chorus: Brahms: Haydn Variations. Information, 413-637-1600.

PRESS
BRISTOL, CONN.
D. 18,000

JUL 15 1971 New England Newsclip

All Brahms Concerts Slated At Tanglewood

The third weekend of Berkshire Festival concerts opens Friday evening, with the first of two all-Brahms concerts that weekend conducted by William Seinberg, Boston Symphony Music Director. The program includes the tragic overtures, the Piano concerto no. 2, with Vladimir Ashkenazy as soloist, and the Symphony No. 2.

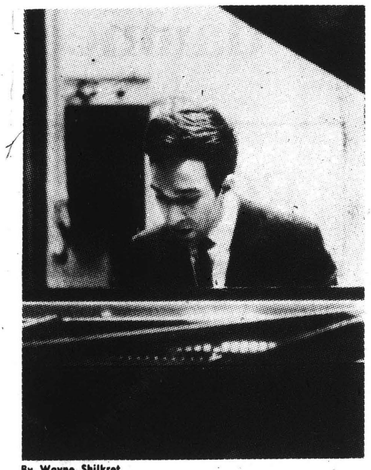
The Weekend Prelude, Friday at 7 p.m., presents the Boston Symphony Chamber Players, an ensemble of the principals of the Orchestra. The program will be Stravinsky's Histoire du Soldat and Ravel's Introduction and Allegro. Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Boston Symphony in short programs offered at no extra charge to Friday evening ticket holders.

The following evening, Saturday, at 8:30 p.m., William Steinberg conducts the second of the weekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for violin and cello. The program opens with the Academic Festival Overture, and closes with the Symphony No. 4. The weekend's Open Rehearsal, Saturday morning, at 10:30 a.m., features Seiji Oawa conducting.

The final concert of the third weekend of the Berkshire Festival, Sunday at 2:30 p.m., will be conducted by Seiji Ozawa, Artistic Director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K. 595. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the Orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's Marriage of Figaro overture and closes with Brahms' Haydn Variations.

CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.
D. 217,264

JUL 15 1971 New England Newsclip



By Wayne Shilkret

Tanglewood soloist

Pianist Vladimir Ashkenazy will appear with the Boston Symphony twice this week at the Berkshire Festival in Lenox, Mass. Friday evening he plays the Brahms Second Concerto under William Steinberg's direction, and on Sunday afternoon he will be heard in a Mozart concerto with Seiji Ozawa conducting.

SYRACUSE
Herald Journal
D. 129,656

JUL 15 1971

GUEST. Contralto Maureen Forrester will be guest artist with the Boston Symphony under the baton of Seiji Ozawa Sunday at 2:30 p.m. in the Shed at Tanglewood, one of the events of the Berkshire Music Festival at Lenox, Mass.

BANNER
BENNINGTON, VT.
D. 6,000

JUL 16 1971 New England Newsclip

Tanglewood opens third musical weekend tonight

TANGLEWOOD, Mass. — The third weekend of Berkshire Festival concerts opens tonight with the first of two all-Brahms concerts that weekend conducted by William Steinberg, Boston Symphony Music Director. The program includes the tragic overtures, the Piano concerto no. 2, with Vladimir Ashkenazy as soloist, and the Symphony no. 2.

The Weekend Prelude, at 7 p.m., presents the Boston Symphony Chamber Players, an ensemble of the principals of the Orchestra. The program will be Stravinsky's "Histoire du Soldat" and Ravel's Introduction and Allegro. Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Boston Symphony in short programs offered at no extra charge to Friday evening ticket holders.

The following evening, Saturday, at 8:30, William Steinberg conducts the second of the weekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for violin and cello. The program opens with the Academic Festival Overture, and closes with the Symphony no. 4.

The weekend's open rehearsal, Saturday morning at 10:30, features Seiji Ozawa conducting. Tickets for the open rehearsal are $2.50 and benefit the orchestra's pension fund. Tickets are on sale at the Tanglewood ticket office the morning of the rehearsal.

The final concert of the third weekend of the Berkshire Festival, Sunday, July 13, at 2:30 p.m., will be conducted by Seiji Ozawa, artistic director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K.595.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

JUL 17 1971 New England Newsclip

nhn New Hampshire Network Highlights

William Buckley continues his discussion of "War Crimes" in Southeast Asia with three Marines who feel that the American people have not been given the real story, on Firing Line **Wednesday, July 21** at 9 p. m. on Channels 11 Durham, 15 Hanover, 40 Berlin, 49 Littleton, and 52 Keene.

Neal Seavey examines the function and the effectiveness of the New Hamsphire State Prison, in interviews with administrations, guards, and inmates, on NHN Public Affairs **Thursday July 22** at 7:30, with a repeat broadcast **Friday July 23** at 6:30.

William Steinberg leads the Boston Symphony in Haydn's Symphony No. 55, Starer's Concerto for Violin, Cello, and Orchestra, and Elgar's Symphony No. 2, in the weekly Boston Symphony concert **Friday, July 23** at 8 p.m.

Jazzmen Dave Brubeck, Paul Desmond, and Gerry Mulligan join Arthur Fiedler and the Boston Pops Orchestra for an hour of jazz and pops **Sunday July 25** at 8, with an alternate broadcast **Tuesday, July 27** at 8.

On the scenic railroad at Cass, W. Va., viewers are transported into the "Iron Horse" era of American history, when Leon Bibb, Bill Monroe and the Blue Grass Boys, Mike Seeger, and host Oscar Brand ride the Midnight special on "American Odyssey," a feature of Fanfare **Sunday July 25** at 10 p.m.

Space exploration will be brought down-to-earth to a child's level when "Mister Rogers" talks with Astronaut Major Alfred M. Worden in the launch room at Cape Kennedy, in a special program **Monday July 26** at 7 p.m.

The election of Dwight D. Eisenhower as President meant the end of 20 years of Democratic control of the government; Dr. Abram Sachar outlines the Eisenhower and Kennedy years on the Course of Our Times **Tuesday, July 27** at 6:30.

Is is possible to be a good Governor? William F. Buckley Jr. discusses the idea with Ronald Reagan, Governor of California, on Firing Line **Wednesday, July 28** at 9 p. m.

New Hampshire Network programming is broadcast over Channels 11 Durham, 15 Haonvoer, 40 Berlin, 49 Littleton, and 52 Keene, Public Television in New Hampshire.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 10 1971 New England Newsclip

MUSIC: Tanglewood: Sunday, July 18: Seiji Ozawa. 2:30 p.m. Mozart's Marriage of Figaro Overture. Mozart's piano concerto. K. 595. Vladimir Ashkenazy: Brahms's alto Rhapsody. Maureen Forrester. Brahms: Haydn variations . . . **Friday, July 23:** Weekend Prelude. 7 p.m. Sherrill Milnes. William Steinberg. Beethoven Program. Leonore overture No. 3. Violin concerto. Itzhak Perlman. Symphony No. 5. 9 p.m. . . . **Saturday, July 24:** Open rehearsal at 10:30 a.m. William Steinberg. Beethoven Program. "King Stephen" overture. Symphony No. 3 "Eroica." Symphony No. 7.

44

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 11 1971 New England Newsclip

AT TANGLEWOOD

All-Brahms Concert

TANGLEWOOD, Lenox — The third weekend of Berkshire Festival concerts opens Friday evening, July 16, with the first of two all-Brahms concerts that weekend conducted by William Steinberg, Boston Symphony music director. The program includes the tragic overtures, the Piano concerto no. 2, with Vladimir Ashkenazy as soloist, and the Symphony no. 2.

The Weekend Prelude, July 16 at 7 p.m., presents the Boston Symphony Chamber Players, an ensemble of the principals of the orchestra. The program will be Stravinsky's Histoire du Soldat and Ravel's Introduction and Allegro. Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Boston Symphony in short programs offered at no extra charge to Friday evening ticket holders.

The following evening, Saturday, July 17 at 8:30 p.m., William Steinberg conducts the second of the weekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for violin and cello. The program opens with the Academic Festival Overture, and closes with the Symphony no. 4.

The weekend's Open Rehearsal, Saturday morning July 17 at 10:30 a.m., features Seiji Ozawa conducting. Tickets for the Open Rehearsal are $2.50 and benefit the orchestra's pension fund. Tickets are on sale at the Tanglewood ticket office the morning of the rehearsal.

The final concert of the third weekend of the Berkshire Festival, Sunday July 18 at 2:30 p.m., will be conducted by Seiji Ozawa, artistic director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K.595. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's Marriage of Figaro overture and closes with Brahms' Haydn Variations.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 11 1971

Boston Players, Orchestra Open Friday At Tanglewood

LENOX, Mass. — The third weekend of Berkshire Festival concerts at Tanglewood will begin Friday at 7 p.m.

The concert will feature the Boston Symphony Chamber Players and the Boston Symphony Orchestra. under the direction fo William Steinberg.

The chamber players will perform Stravinsky's "Histoire du Soldat and Ravel's "Introduction and Allegro."

The orchestra will perform an all-Brahms program, including the "Tragic Overture," "Piano Concerto No. Two" and "Symphony No. Two." Vladimir Ashkenazy is guest pianist.

On Saturday morning at 10:30 o'clock there will be an open rehearsal of the Boston Symphony Orchestra's program, to be presented at 8:30 o'clock that night.

This program will also be all-Brahms, featuring the composer's Academic Festival Overture," "Concerto for Violin and Cello" and "Symphony No. Four." Joseph Silverstein is guest violinist and Zara Nelsova is guest cellist.

Sunday's program, scheduled for 2:30 p.m., will feature the Boston Symphony Orchestra under the direction of Seiji Ozawa. The program includes the overture from Mozart's "The Marriage of Figaro;" Mozart's "Piano Concerto in B Flat" and Brahms' "Alto Rhapsody" and "Haydn Variations."

Guest artists will be Ashkenazy at the piano and Maureen Forrester, internationally acclaimed contralto.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 9 1971 New England Newsclip

AT TANGLEWOOD—Pianist Ruth Laredo performs Hindemith's Four Temperaments tonight at Tanglewood, under the baton of Leon Fleisher.

Tanglewood to present all Brahms concerts

TANGLEWOOD, LENOX, MASSACHUSETTS — The third weekend of Berkshire Festival concerts opens Friday evening, July 16, with the first of two all-Brahms concerts that weekend conducted by William Steinberg, Boston Symphony Music Director. The program includes the tragic overtures, the Piano concerto no. 2, with Vladimir Ashkenazy as soloist, and the Symphony no. 2.

The Weekend Prelude, July 16 at 7 p.m., presents the Boston Symphony Chamber Players, an ensemble of the principals of the Orchestra. The program will be Strafinsky's "Histoire du Soldat" and Ravel's Introduction and Allegro. Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Boston Symphony in short programs offered at no extra charge to Friday evening ticket holders.

The following evening, Saturday July 17 at 8.30 p.m., William Steinberg conducts the second of the weekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for violin and cello. The program opens with the Academic Festival Overture, and closes with the Symphony no. 4.

The weekend's Open Rehearsal, Saturday morning July 17 at 10.30 a.m., features Seiji Ozawa conducting. Tickets for the Open Rehearsal are $2.50 and benefit the Orchestra's Pension Fund. Tickets are on sale at the Tanglewood Ticket Office the morning of the rehearsal.

The final concert of the third weekend of the Berkshire Festival, Sunday July 18 at 2.30 p.m. will be conducted by Seiji Ozawa, Artistic Director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K.595. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the Orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's "Marriage of Figaro" overture and closes with Brahms' Hayden Variations.

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 13 1971
New England Newsclip

People and events

Syracuse, N.Y., Birmingham Mich., Pittsburgh, Pa., Norfolk, Va., Bethel and Danbury.

Ashkenazy at Tanglewood

The third weekend of Berkshire Festival concerts opens Friday evening at 9 p.m. with the first of two all-Brahms concerts this weekend conducted by William Steinberg, Boston Symphony Music Director. The program includes the tragic overtures, the Piano Concerto No. 2, with Vladimir Ashkenazy as soloist, and the Symphony No. 2.

The Weekend Prelude, Friday at 7 p.m. presents the Boston Symphony Chamber Players, an ensemble of the principals of the orchestra. The program will be Stravinsky's "Histoire du Soldat" and Ravel's "Introduction and Allegro."

Saturday at 8:30 p.m. William Steinberg conducts the second of the weekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for Violin and Cello. The program opens with the "Academic Festival Overture," and closes with the Symphony No. 4.

The weekend's open rehearsal, Saturday morning at 10:30 features Seiji Ozawa conducting. Tickets for the open rehearsal are on sale at the Tanglewood ticket office the morning of the rehearsal.

The final concert of the third weekend of the Berkshire Festival, Sunday at 2:30 p.m., will be conducted by Seiji Ozawa, artistic director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K.595. Contralto Maureen Forrester sings Brahms' "Alto Rhapsody" with the orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's "Marriage of Figaro" overture and closes with Brahms' Haydn Variations.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 17 1971
New England Newsclip

Steinberg Opener All Brahms

By R.C. HAMMERICH

LENOX — William Steinberg brought with him an all-Brahms program Friday for his first appearance this season on the podium with the Boston Symphony Orchestra at Tanglewood.

It was the first appearance also of the full orchestra, the absent contingent having arrived from Boston, where it had been playing in the Esplanade while half the personnel presented small orchestra scores, mostly from the 18th century, at Tanglewood.

Steinberg also brought Vladimir Ashkenazy to play the solo part of the Brahms Second Piano Concerto (Op. 83), which turned out to hold the core of the evening's attraction.

The program opened with vigorous, even assertive, sounds offered under the title "Tragic Overture" (Op. 81) and closed with a fine Symphony No. 2.

But by then the thumps of the overture and the first two movements of the concerto had been driven away (and forgiven) by the liquid beauty of the final movement.

Ashkenazy played with his usual virtuosic fire and lightining which is more commonly applied with success to Rachmaninoff and Prokofieff. I detected more thunder in the first two movements than Brahms needs, I think, perhaps an inevitable outgrowth of Ashkenazy's youthful enthusiasm (and steely fingers.)

The introspection and quiet contemplation he drew from the third movement, however, was worthy of a pianist of greater maturity and insight, and the final movement with its combination of giaty and delicacy brought cheers from the crowd, 6893 happy souls who braved fog and rain-soaked grass.

The Boston Symphony Chamber Players offered two peices for the 7 o'clock weekend prelude program: Ravel's Introduction and Allegro for harp with string quartet plus flute and clarinet, and Stravinsky's ballet, "Histoire de Soldat (The Soldier's Tale)."

This is the seventh year the Chamber Players have been offering programs of uncommonly heard instrumental combinations, and there is a distinct feeling that they have been playing with increasing sensitivity and depth of expression.

The Stravinsky piece (played in a 28-minute version without narration) was tightly woven, highly polished, deft, light-footed.

It is music of highly rhythmic momentum and eccentric accents, and the seven instruments handled its overlapping patterns with great skill and electric tension.

Another grouping of seven instruments offered Ravel's Introduction with nearly equal skill and, of course, contrasting style.

Tonight at 8:30 William Steinberg will conduct an all-Brahms program, and Sunday afternoon at 2:30 Seijo Ozawa will conduct a program of Mozart and Brahms including pianist Vladimir Ashkenazy with a Mozart concerto and contralto Maureen Forrester with Brahms' Rhapsody for alto solo, male chorus and orchestra.

NEWBURGH, N. Y.
NEWS
D. 32,000
JUL 21 1971

Tanglewood Symphony Form Returns

By BERNARD LOTH

Tanglewood 1971 and its programming has returned to Boston Symphony tradition with a solid classical base and occasional flights into contempory experimentation.

In 1970, with the departure of the great Erich Leinsdorf from the helm, Gunther Schuller gained considerable power and decreed the inclusion of contempory works in most of the programs.

This apparently alienated many — including this reviewer, who feels (with Leinsdorf) that contemporary works have to be able to hold their own between Mozart and Mahler to deserve being played on mixed programs.

On Friday evening the music director of the Boston Symphony, William Steinberg, was greeted with enthusiastic applause upon his appearance, applauded with great enthusiasm after each member, and deservedly so. Mr. Steinberg inspired fine performances of three Brahm's works. The Tragic Overture, The Second Symphony and the Second Piano Concerto, with Vladimir Ashkenazy as the completely delightful soloist.

Mr. Ashkenazy's lyric interpretation of the work, contrasted with the bombastic approach of many pianists, was all pleasure and no pain. Some pianists feel they must beat the piano to death to be heard in a room seating 5,000 persons, but Ashkenazy stroked the keys with the same apparent ease that he would use in his own studio, and every note sang beautifully.

Mr. Steinberg has created an orchestral sound even more legato than Leinsdorf and full and lush in tone, except for the horns which had a bad night.

Tanglewood is an easy two-hour drive from Newburgh via Rt. 84, the Taconic, 20 cents worth of the Thruway and then following signs for a few miles. There is a Prelude at 7 p.m. on Fridays for early-birds, followed by the Boston Symphony at 9. Saturdays concerts are at 8:30 p.m. and Sundays at 2:30.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 10 1971
New England Newsclip

All-Brahms Concerts Open at Tanglewood

The third weekend of Berkshire Festival concerts opens Friday evening, July 16, with the first of two all-Brahms concerts that weekend conducted by William Steinberg, Boston symphony music director.

The program includes the tragic overtures, the Piano concerto No. 2, with Vladimir Ashkenazy as soloist, and the Symphony No. 2.

The Weekend Prelude, July 16 at 7 p.m., presents the Boston Symphony Chamber Players, an ensemble of the principals of the Orchestra. The program will be Stravinsky's "Histoire du Soldat" and Ravel's Introduction and Allegro.

Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Boston Symphony in short programs offered at no extra charge to Friday evening ticket holders.

The following evening, Saturday July 17 at 8:30 p.m. William Steinberg conducts the second of the wekend's all-Brahms concerts. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are so oists in the Concerto for violin and cello. The program opens with the Academic Festival Overture, and closes with the Symphony No. 4.

The weekend's Open Rehearsal, Saturday morning July 17 at 10:30 a.m., features Seiji Ozewa conducting. Tickets for the Open Rehearsal benefit the orchestra's pension fund. Tickets are on sale at the Tanglewood Ticket Office the morning of the rehearsal.

The final concert of the third weekend of the Berkshire Festival, Sunday July 18 at 2:30 p.m., will be conducted by Seiji Ozawa, artistic director of Tanglewood.

Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Piano concerto in B flat K.595. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the Orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's "Marriage of Figaro" overture and closes with Brahms' Haydn Variations.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 17 1971
New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 14 1971

Brahms Concert Starts 3rd Week at Berkshire

The third weekend of Berkshire Festival concerts opens Friday evening with the first of two all-Brahms concerts, conducted by William Steinberg, Boston Symphony music director, at Tanglewood, Lenox, Mass.

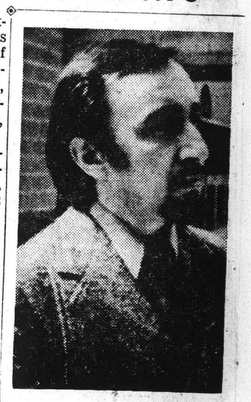
The Friday night Brahms concert includes the tragic overtures, Piano Concerto No. 2, with Vladimir Ashkenazy as soloist, and Symphony No. 2.

The weekend prelude at 7 p.m. Friday presents the Boston Symphony Chamber Players, an ensemble of principals of the orchestra. The program will be Stravinsky's "Histoire du Soldat" and Ravel's Introduction and Allegro. These programs are free to Friday evennig ticket holders.

The second of this weekend's all-Brahms concerts will be presented at 8:30 p.m. Saturday, again with Steinberg conducting. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for Violin and Cello. Other selections are the Academic Festival Overture and Symphony No. 4.

The weekend's open rehearsal at 10:30 a.m. Saturday features Seiji Ozawa conducting.

Ozawa, artistic director of Tanglewood, conducts the final weekend concert at 2:30 p.m. Sunday. Pianist Ashkenazy performs Mozart's Piano Concerto in B flat. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the orchestra and male voices of the Tanglewood Festival Chorus. The program also includes Mozart's "Marriage of Figaro" Overture and Brahms' Haydn Variations.



DR. ANTHONY ZANO
Former City Teacher

Ashkenazy: A Delight

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass. — William Steinberg, music director of the Boston Symphony Orchestra, made his first appearance of the season at Tanglewood last night when he conducted an all-Brahms program.

His soloist for the evening was Vladimir Ashkenazy, who is probably the finest of the younger generation of Pianists, an artist of rock-solid technical equipment and certainly a bulwark of strength in the monumental Brahms Second Piano Concerto, which he played on his occasion.

Not since Leon Fleischer played the same work here several years ago have I heard anything at Tanglewood to rival th power and solidity that he brought to this challenging work. There is never any doubt that Ashkenazy can handle any pianistic hurdle that confronts him.

In the first two movements he attacked the piano with a ferocity and passion that were exhilerating and yet he was able to generate the warm poetry of the slow movement with an unerring sense of its requirements.

Perhaps, in the last analysis, his performance lacked the galvanic intensity that I remembered from the historic Horowitz-Toscanini readings. But there was no denying the power and the absolute control that he brought to the Brahms Second Piano Concerto last night in the Tanglewood Shed.

The audience, which seemed to have filled the Shed almost to capacity, gave Aashkenazy a standing ovation and called him out several times before intermission.

To open the concert Steinberg conducted the Bostonians in the composer's so-called "Tragic" Overture. There was a vital and monolithic quality to this reading that struck me as most appropriate to the subject matter.

In fact, the orchestra was in topnotch form for this Brahms program, offering a sonorous and dynamic accompaniment for the Piano Concerto. I regret that I could not stay to hear the Second Symphony, which concluded the concert.

Tonight Steinberg will lead another Brahms program, which will include the Overture, the Fourth Symphony, and the "Double" Concerto with violinist Joseph Silverstein and celllist Zara Nelsova.

On Sunday Mozart and Brahms will share the billing when Seiji Ozawa conducts. Ashkenazy will return to play Mozart's Piano Concerto No. 27 and Maureeen Forrester will be the soloist in Brahms' "Alto" Rhapsody.

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JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 22 1971 New England Newsclip

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Pianist Vladimir Ashkenazy is a young man who is equal to the special demands which Brahms makes. In the first movement of the *Concerto no. 2 in B flat*, he bombarded us with the piles of musical mud which Brahms seems to use when he cannot find a good theme to develop. In the devilishly hard cascading cross-rhythms of the andante he never faltered. All in all, his was a conservative, honest rendering, devoid of the affectations which Brahms often stimulates.

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The concert closed with the *Symphony No. 4 in E minor*, op. 98. The high point of the whole evening was the sensitive playing of its second movement with its rich sonorities and growing intensity.

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CUE
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JUL 31 1971

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BERKSHIRE MUSIC FESTIVAL—*At Lenox, Mass.* If you've been listening to the doomsayers who claim that classical music is a dying phenomenon, irrelevant to our times and unable to hold the interest of a younger generation, spend an evening with the Philharmonic in a city park, or better still with the Boston Symphony Orchestra at Tanglewood. On a recent humid Friday evening following a stormy afternoon, the shed's 6,000-plus seats were filled and the lawns well covered with music lovers of all ages, drawn by a far from adventurous, but nonetheless lovely, all-Brahms program. William Steinberg led the Bostonians smoothly through the Tragic Overture and the Second Symphony, and provided fine accompaniment in the Second Piano Concerto for the impeccable, sublimely lyrical playing of Vladimir Ashkenazy. Surely the beautiful, unspoiled Berkshire setting and the informal festival atmosphere are part of Tanglewood's appeal, but the music was clearly the major interest of the attentive and enthusiastic audience—including the significant representation of tomorrow's music lovers and supporters. —STANLEY NEWMAN

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D. 16,200

JUL 26 1971 New England Newsclip

Concert Review

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By Martha deB. Beaver

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Attendance crescendoed from damp Friday evening's 6893 through soggy Saturday's 8299 to reach the highest total, 11,324, with Sunday's sparkingly clear weather. It was the highest since Erich Leinsdorf's final concert in 1969 which drew 14,120.

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Ovations

A season for standing ovations, the orchestra isn't letting the audience outdo them. Their welcome seemed genuine, however, when they greeted Steinberg Friday and Saturday evenings. Taking the reins (figuratively) in his markedly capable hands, he opened Friday's program with the Tragic overture's fortissimo chords, one of the principal figures of the theme, and without score or needless encouragement, directed his sober musicians through an incisively clear but frugally contrasted performance.

Although the B flat piano concerto, second of his two, should have been the high point of the evening, especially with Vladimir Ashkenazy as soloist, it ran a close second to the second symphony in D closing the program.

Magnificently evocative, and an entirely new concept in writing for piano and orchestra, (it has a chamber music quality) the concerto lacked the drive but not its basic coloration, heard immediately in the horn solo beginning each movement and ending with trumpets and tympani. The dialogue between piano and orchestra was perfectly blended, a bit unsteady with the firy scherzo's first theme, its impassioned mood tightly controlled by Steinberg; Ashkenazy was willing to be gentled, although his virtuosity which Brahms demands could never be signified as such. He penetrated tonal depths and heights with a strength and power his stature belies. encompassing the keyboard with technical ease, structure not always clear, but then neither was the orchestra's. The audience stood to acclaim the performers, with shouts of bravos emphasizing their pleasure.

A complex symphony, but what music of Brahms is not richly woven, the second Dmajor was presented with sonorous suavity, and gracious though studied beauty, from the first three crotchets in the basses echoing and re-echoing throughout the whole symphony, the brass and winds delicious dialogue, and strings' dreamy phrases, the sunny pastoral mood set by the oboe in the third movement, to the intense and exciting climax.

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Again Ashkenazy was soloist in a B flat concerto, this time Mozart's K.595, his last and most personal, and the pianist brought out the tender, introspective mood, with great empathy the clarity of its musical development certainly more pronounced than the Brahms, by comparison naturally more simply constructed. Ozawa took a slower than usual tempo for the first movement, which allowed both solist and orchestra to reflect on every thematic and developmental detail expressed with such beauty and perfection by the composer.

Impressive

Maureen Forrester, an impressive artist with musically refined imagination and a rich-sounding voice, brought both to the rhapsody for contralto solo, male chorus and orchestra, a setting of three stanzas from Goethe's Harzreise in Winter. And Ozawa interpreted this moodily romantic work with excellent rhythm and tempo, the chorus trained by John Oliver matching the darkly brooding coloration.

Variations on a Theme by Joseph Haydn, also in B flat, closed a supremely satisfying program, all well-suited to Ozawa's talents. Its eight variations moved in kaleidoscopic array, each a gem acknowledging the fertile craft that is uniquely Brahms, all brought to a grand resolution by the theme of passacaglia form.

46

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Again Ashkenazy was soloist in a B flat concerto, this time Mozart's K.595, his last and most personal, and the pianist brought out the tender, introspective mood, with great empathy the clarity of its musical development certainly more pronounced than the Brahms, by comparison naturally more simply constructed. Ozawa took a slower than usual tempo for the first movement, which allowed both solist and orchestra to reflect on every thematic and developmental detail expressed with such beauty and perfection by the composer.

Impressive

Maureen Forrester, an impressive artist with musically refined imagination and a rich-sounding voice, brought both to the rhapsody for contralto solo, male chorus and orchestra, a setting of three stanzas from Goethe's Harzreise in Winter. And Ozawa interpreted this moodily romantic work with excellent rhythm and tempo, the chorus trained by John Oliver matching the darkly brooding coloration.

Variations on a Theme by Joseph Haydn, also in B flat, closed a supremely satisfying program, all well-suited to Ozawa's talents. Its eight variations moved in kaleidoscopic array, each a gem acknowledging the fertile craft that is uniquely Brahms, all brought to a grand resolution by the theme of passacaglia form.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 19 1971

New England Newsclip

Whitestone

An audience of 11,324 heard soprano Eileen Farrell under the baton of Ozawa at Tanglewood yesterday.

Music Review

Brahms Highlights Weekend at Tanglewood

By JAY C. ROSENFELD

A WEEKEND of three Brahms programs enlisted the participation of William Steinberg, the music director of the Boston Symphony Orchestra, for the first time at Tanglewood this year. He conducted both the Friday and Saturday evening programs. Seiji Ozawa directed yesterday in which only the last half of the afternoon was Brahms. The first half had been devoted to Mozart. There was the overture to "The Marriage of Figaro" and the piano concerto in B flat (492) with Vladimir Ashkenazy as soloist.

* * *

ASHKENAZY had played the big Opus 83 Brahms concerto (also in B flat) Friday night. The Mozart of yesterday could not have been more antipodal, and the capacity of the artist was disclosed by the comprehension he displayed in both concertos and the style he commanded in this vastly more gentle and intimate vehicle.

Brahms wrote three distinct but short works for chorus and orchestra using as texts verses from three German poets of the generation preceding his. They are fairly morbid laments, on poems of Goethe, Holderlin and Schiller. Ozawa chose Goethe's Alto Rhapsody for his program and had the noble assistance of contralto Maureen Forrester and the male phalanx of the Tanglewood Festival Chorus with John Oliver, director.

Miss Forrester invested her superb vocal accomplishments with the stern elegiac character of a Greek drama. When the male chorus, in admirable discipline, added their short contributions, she never had need to force her voice beyond the requirements of the message to remain distinguishable.

In the Brahms Variations on a theme of Haydn, Ozawa raised the orchestra to a moment of grandeur in the "Grazioso" (eighth) variation, broadening the irresistible ascending sustention to a lofty power.

* * *

STEINBERG made his initial appearance of the Tanglewood season Friday night. It was also the first appearance of the entire orchestra this year. The galvanic spirit they displayed may have been the result of several factors, but it was also proof that musical vibrancy is not necessarily the result of speed nor pressure.

Steinberg also conducted Saturday night. Both his programs were totally devoted to the music of Brahms and both followed an identical pattern: an overture, a concerto and one of the symphonies. Authority on the podium produced dynamic cogency in the performers. This was noticeable instantly in the Tragic Overture in the violins and became apparent in many instances throughout the evening, not especially overlooking the cello statement of the second theme in the 2nd Symphony.

Steinberg's evident understanding of Brahms is revealed in the tempos he takes. Slower when there is a choice but not less tempestuous in effect. Indeed, one of the most deceptive factors in music is this very matter of tempo. Haste does not produce the same effect as disciplined velocity, no matter how choreographically the baton is swung. Tradition and experience, too, are great elements in a mature performance.

* * *

IN THE SYMPHONY Friday night the horns played Steinberg a bit false but otherwise there was a viscid unity to the orchestral tone, a most gratifying foil of moods within movements underscoring the distinctive characteristics of the contrasting themes and a general atmosphere of understated mastery.

Vladimir Ashkenazy was the soloist Friday in the B flat piano concerto. It was a moot point whether he, Steinberg or Brahms was the magnet, which drew the record Friday attendance. Probably it was a bit of all three. In any case it was a thrilling performance. This Titan of the piano literature has been played on that very stage many times. Its enormous scope is a challenge to all keyboard emperors. Thirty years ago, Leonard Shure played it with Koussevitzky. The ensuing roster includes Arrau, Rubinstein, Serkin, Istomin, Cliburn, Fleisher, Simon, Bachauer, and the last previous artist, Andre Watts.

The demands the concerto makes on a performer's fingers can not be taken into consideration any more when a pianist reaches that stage of command. The soloist might feel himself as Vulcan possessed of a power to allay the conflagrations which Brahms continually sets at every turn. The variety of emotions and passions were conveyed by Ashkenazy with color and nuance. Not least effective was the lightness and grace of the final allegretto and the delightful cello solo introducing the andante played by Jules Eskin.

There is one extremely picayune detail about the elfish scherzo which Ashkenazy failed to give full value. In the simple crosshand figure when the left hand has three notes ascending to a D, just why he gave it a skimped touch when he has plenty of time was a mystery which, I must admit, did not keep me long awake that night.

* * *

THE KEYSTONE of the Saturday program was the mighty double concerto in which Joseph Silverstein was the violinist and Zara Nelsova the cellist. The violin started out with two strikes against it in this concerto, especially when the cellist is, or well might be, the prime exhibit in any women's musical lib contest. Nelsova fired the first salvo in the concerto, her magnificently definitive attack, the spacious exposition of her first cadenza, her strong, pulsating tone, in fact, everything that a superlative artist possesses, left the violin, no matter though it was in the hands of such a master as Silverstein, in the shadow from which his more suave manner did not propel him in this instance.

Brahms wrote no accompaniments per se to his various concertos. The orchestra in each case is far more important and sonorous than a mere background, but the writing discloses a keen awareness of the impediments such thick orchestral texture would oppose to a single voice, no matter how powerful, and so the accompaniment recedes with proper deference for the various entrances of the protagonists. The easy certainty of intonation on the part of both artists, the rhetorical emphasis rather more evident from the cello and Steinberg's broad conception, as in all the Brahms of both his programs, made this the breathtaking fulcrum of the evening.

The academic festival overture is about as jolly and funkindling as the repertory provides, and the fourth symphony, while of sterner stuff, is still not too depressing. Steinberg is thoroughly at home in all these pages and he has no hair problems so that he can apply both hands, when so motivated, to the music solely. Whether he would be pleased to have it pointed out that he is chauve is not recorded, as chauvinistic a Brahmsian as he proved himself on these two occasions.

29,701 Attend Tanglewood Events Over the Weekend

A total of 29,701 people attended Tanglewood this past weekend, 9,000 more than for the equivalent weekend last year.

Friday night's concert drew 3,185; Saturday morning's rehearsal, 6,893; Saturday night's concert, 8,299; and Sunday afternoon's concert, 11,324, the high for the season so far.

48

GLOBE
BOSTON, MASS.
D. 261,042
JUL 19 1971
New England Newsclip

THEATER / ARTS

A weekend of Brahms swells audience at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — It was mostly Brahms at Tanglewood this weekend, much to the benefit of the boxoffice. William Steinberg conducted the Boston Symphony Orchestra in both overtures, the Second and Fourth Symphonies, the B flat Piano Concerto (Vladimir Ashkenazy), and the Concerto for Violin and Cello (Joseph Silverstein, Zara Nelsova); Seiji Ozawa included the Alto Rhapsody (Maureen Forrester) and the Hayden Variations in the Sunday afternoon program.

Brahms wrote too little music to support his own popularity, and so those 11 orchestra pieces of his keep coming around and around, getting played more and more, and thought about less and less. I still remember how outraged the London Symphony Orchestra was when Andre Previn undertook to thoroughly rehearse the Violin Concerto for a performance with Itzhak Perlman ("good grief, we know that by heart"), and how rewarding the result was.

Familiar though their surfaces may be, these works, being so dense in thought as well as textrue, and proceeding from such a richly cross-referential process of organic development, are difficult and want the most careful preparation. The work of which that is more true than of any other is the B-flat Concerto, and the Ashkenazy Steinberg performance on Friday, with all its raveled seams, and in spite of some attractively executed detail, demonstrated the point at near disaster level. Saturday's enegetic and straight performance of the Double Concerto was much better, but being so much more "in tempo" than the one for piano, it is correspondingly easier to hold together.

The Alto Rhapsody is both a sensitive response to some powerful lines of Goethe and a compendium of some of Brahms' most irritating characteristics, notably the fondness for [illegible]rk and the tendency to be often on the edge of writing "Climb Every Mountain." Because of Ozawa's powerful, intelligent rhythmic grasp of the piece and given, as well, Forrester's understanding projection of text and music, the performance yesterday was one that made a strong case for the most positive side of this problematic piece. A fine sense of rhythm and tempo, plus a welcome light touch, made Ozawa's performance of the Hayden Variations a too.

Thanks to the inability of the Lenox police to handle the traffic problems here — it took 45 minutes to move the last two miles to Tanglewood — I cannot report on Ashkenazy's playing with Ozawa of the Mozart Concerto in B flat, K 595.

I had hoped also to find some prophylactic relief from Brahms at Friday evenings Weekend Prelude when the Boston Symphony Chamber Players offered Ravel's Introduction and Allegro and the suite from Stravinsky's "The Pale of the Soldier," but no such luck. To be sure, it was not Brahms, but I was not convinced it was Ravel or Stravinsky either, the former being square, unatmospheric, and under-rehearsed, and the latter, except for Silverstein's consistently excellent violin playing, being starved for accents, undifferentiated in dynamics, and under-rehearsed.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 19 1971
New England Newsclip

Ashkenazy Shines Again

By GEORGE W. STOWE
Times Music Critic

LENOX, Mass. — Vladimir Ashkenazy, who offered a powerful reading of the Brahms Second Piano Concerto here Friday night, gave a matchless performance of Mozart's Piano Concerto in B Flat (K. 595) Sunday afternoon with the Boston Symphony.

Over the years this final piano concerto of Mozart has become my favorite work in this form by the composer. There is an ineffable spirituality here (particularly in the Larghetto) that never fails to touch me deeply.

And I never expect to hear a more beautifully controlled recreation of this music than Ashkenazy provided at this concert. The outer movements were articulated with the utmost polish and the Larghetto was unforgettable. The cantabile tone that the pianist mustered in this movement was marvelous.

Seiji Ozawa, the young Japanese conductor, provided a generally admirable accompaniment, which is an indication that he is improving as a Mozartean. However, I wish he would have reduced the strings, which would have helped the balance at several points.

To open the program there was the familiar and beloved Marriage of Figaro" Overture, which had a crisp and neatly turned performance.

Maureen Forrester, the well-known Canadian contralto, was the soloist in Brahms' "Alto" Rhapsody, a work that has not been heard with much regularity since the heyday of Marian Anderson.

Fortunately, Miss Forrester can muster the tonal solidity that this work requires. While she did not bring the pathos and feeling to this score that Anderson or Kathleen Ferrier once did, she gave an excellent account of herself, which has become the custom with this fine musician.

The male contingent of the Tanglewood Festival Chorus (directed by John Oliver this season) provided a solid backdrop of sound in this musical setting of verses from Goethe's "Harzreise im Winter" and Ozawa organized these forces into a cohesive unit with the orchestra.

For the finale there was Brahms' "Haydn" Variations, which always makes an excellent climax to a program, particularly if the music is given the majestic treatment it deserves.

I must admit I missed the magisterial orientation that a Klemperer or a Bruno Walter always brought to these variations. This was, at best, a good routine reading.

With spectacularly good weather some 11,324 persons gathered in the Shed and on the surrounding lawns for this event. It was the largest crowd since Erich Leinsdorf's Tanglewood finale in 1969. And I think almost everyone got their money's worth on this occasion.

REVIEW
DARIEN, CONN.
W. 4,162
JUL 22 1971
New England Newsclip

Berkshire Brahms Win Ovations

Play Review by RAY YATES

Zara Nelsova was soloist with Joseph Silverstein violinist, at Tanglewood last Saturday evening in the Brahms Concerto in A minor, with Mr. Steinberg conducting the Boston Symphony Orchestra.

We attended this concert and liked the spirited reading that open the all Brahms program with the Academie Festival Overture. All the German college songs came to musical beauty and life under the restrained but always interesting leadership of Steinberg. Once in a while he would do some extra footwork that was added fun but he always kept the marvelous timber of the various sections of his rich orchestra under tight control. The final hymn was particularly thrilling in this number.

The Concerto in A minor found Zara Nelsova most expressive in the opening allegro where Brahms gave her many opportunities to provide the deep-throated tonal elegance for which she is noted and the concerto demands.

Mr. Silverstein joined her in silvery tones on his violin but was more constrained by the composer in the opening than in the beautifully soaring andante. Here he held his own with the cellist and the orchestra supplied marvelously coordinated support and almost solos of their various ensembles, answering in the inspired composer's rich and varied passages.

Both soloists, the conductor and the orchestra were united in musical abundance and beauty in each of their shares of the vivace non troppo. Miss Nelsova and Mr. Silverstein received tumultuous applause at the end as did the director and his orchestra with the soloists being called back for bows for five minutes or more.

After the intermission, the orchestra proved how brilliant Brahm's Symphony No. 4 in E minor really is, even though many of his contemporaries underrated it.

The almost marshal cadences of the third movement were thrillingly performed with Mr. Steinberg turning from one section to another to bring out the rich nuances of the composition, as he did, too, with the allegro and the andante, each of which brought glorious harmonies and highly tuneful variations on themes that swept the audience along with the players in accelerated enjoyment.

There was absolute musicianship from every chair of the large orchestra, seemingly disciplined to the point of coordinated freedom of expression that brought the listeners thrilling technical achievements in sound only Brahms could conceive and this Boston group brought into deep and rewarding musical life.

There had been applause after the first two movements but Mr. Steinberg avoided any such breaking of the wonderful spell of the music between the lovely Allegro giocoso and the vital set of variations that comprise the final Allegro energico e passionato.

Here the orchestra seemed to outdo their previous climaxes of musical grandeur, supplying a fitting close to a magnificent Brahms feast provided by all three numbers making up this exceptional program.

Director Steinberg and his men and women had to take a long series of bows after the symphony. Only the fact the auditorium lights were finally put on brought the ovation to a conclusion.

We counted it a privilege to hear this program, enjoying again both Mr. Steinberg and Miss Nelsova who we have heard at Darien Community concerts. The solo work of Mr. Silverstein was another high spot in this acoustically splendid and vast music shed, filled to capacity, even though showers kept the crowds on the grounds to a minimum.

We notice that this Friday evening the Boston Symphony and Mr. Steinberg will be featuring an all-Beethoven program with violinist Itzhak Perlman; Saturday another all Beethoven program. Sunday, July 25, has Leonard Bernstein conducting the Boston Symphony in Beethoven's "Missa Solemnis" in memory of Koussevitzky. There will be four soloists and the Tanglewood Festival chorus. Arthur

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUL 19 1971

Tanglewood Concert Enchants Audience

By LAURIE MODELL

Saturday evening's Tanglewood program was played before an overflow crowd of more than 6,000 people.

* * *

All the works performed were of Brahms' later period — the Academic Festival Overture written in 1880, the 4th Symphony in 1886 and the Concerto for violin and cello in 1888. They display Brahms at his most mature, with the impetuosity of some of his earlier works replaced by introspection and, particularly in the 4th Symphony, reflective sadness.

Brahms genuis produced some of the most sublime melodies in all of music, never more evident perhaps than in the second movement of the Double Concerto or the first and second movements of the 4th Symphony. And for sheer exuberence there is nothing in all of Brahms equal to the marvelous scherzo of the 4th Symphony. (It is interesting to note that when Brahms first played the work for his friends in Vienna, they advised him to particularly delete the scherzo, calling it 'unkempt and heavily humorous' and 'Shaggy and grimly joyful.')

* * *

Saturday's performance of the 4th Symphony heard the Boston Symphony at its very best yet this season. The playing was strong, incisive and intense beyond all required effort. Whether it was the effect of Brahms or of conductor William Steinberg, it's hard to say, but the orchestra played with incredible energy and what seemed to be a genuine love for the music.

William Steinberg is, as a rule, not a conductor for the audience. He has few gestures that are not required, his beat is virtually impossible to follow from the audience, and he does not exude 'drama' and emotionalism.

What he is from the orchestra's standpoint (and that's all that's important) is an entirely different story. Those few required gestures, that right arm waving in indistinct circles, the occasional stamp of a foot and jab in the direction of the triangle player, and the upraised fist calling for more and still more brass — this seems to be what's necessary in order to get an incomparable performance from the Boston Symphony that brought the standing-room-only crowd at Tanglewood to its feet.

* * *

The evening opened with a performance of the Academic Festival Overture, written when Brahms was awarded an honorary doctorate at the University of Breslau, and composed largely of student airs. It displays Brahms' ability to make something out of very little, but for depth and power it did not compare with the other works on the program.

Joseph Silverstein and Zara Nelsova were featured soloists in the Double Concerto which followed, and gave impassioned if somewhat unbalanced performances of this, Brahms' last work with orchestra. Miss Nelsova dominated in what should have been equally Mr. Silverstein's place and the resulting effect was not what it could have been, but the interpretation was overall quite good and both soloists and Mr. Steinberg seemed to have a good understanding of the work.

* * *

Next week is an all-Beethoven program and will feature on Friday the Leonore Overture No. 3, the Violin Concerto with Itzhak Perlman as guest soloist, and the Fifth Symphony. Saturday includes the Overture to King Stephan, the Third Symphony (Eroica), and the Seventh Symphony. Sunday will bring a performance of the Missa Solemnis. Conductors are William Steinberg and Leonard Bernstein

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 19 1971
New England Newsclip

What Tanglewood Is All About

By RICHARD CONWAY

Strictly speaking, this is not really a review of yesterday afternoon's concert by the Boston Symphony Orchestra at Tanglewood. Rather, it is an attempt to convey another impression of the Berkshire Music Festival — one which the reader may find more interesting and meaningful than any mere critique of the performance.

Due to some misunderstanding, I found myself without a ticket; and so I had to listen to the concert from the lawn area. One can hear the music quite well from there, of course, but for once it was not the music that took my attention. It was the people.

Some had obviously been there for quite a while. There were the picnic baskets, blankets spread on the ground, lawn chairs. Children ran here and there and tried climbing some of the curiously - shaped trees. One saw all manner of apparel: suits, sportswear, dungarees, walking shorts, hot pants, maxi-skirts, midi-skirts, mini-skirts.

For all intents and purposes, it might have been the home - town crowd coming to hear the local band play at the old band stand in the park.

It quieted down outside when the applause from inside the Music Shed indicated that conductor Seiji Ozawa was on his way to the podium. Only a few outside joined in the applause.

The opening work was singularly appropriate to such a setting — Mozart's "Overture to The Marriage of Figaro". It is an enchanting, light - hearted work, as is the entire opera, and it was given a good reading by the orchestra.

The fine young Russian pianist Vladimir Ashkenazy appeared as guest soloist for the Mozart "Piano concerto in B flat", K. 595.

Of the music itself, it is the sensitive playing of the second movement Larghetto that stays in my mind. But it was the people that were most fascinating. Looking around, one wondered what they were hearing; or if they were hearing at all.

There were the sunbathers, the eaters and drinkers, the card - players, and the readers. Some were talking, sleeping, knitting, or writing letters.

Sitting inside, one more or less does listen to the music; although this is not an absolute. Outside though, one merely senses that it is there. Outside, it seems to become an adjunct to something else.

My own attention was drawn time and again to that lovely picture post - card view of the blue lake surrounded by gently sloping green hills. Whatever Mozart's thoughts may have been when he wrote the concerto, mine were of great peace and tranquility. (The music itself conveys neither of these.)

Two works by Brahms came after intermission.

Maureen Forrester, contralto, and the men of the Tanglewood Festival Chorus gave a beautiful performance of the "Alto Rhapsody". The program concluded with the "Variations on a theme of Haydn".

Many of the picnickers left before the final Brahms piece. Others began getting things put away. Few seemed to be paying much attention to the Variations.

This musician and critic found it all but impossible to concentrate on the music. In fact, some of it seemed quite inappropriate to the general atmosphere. And yet I sensed that sitting here I was in tht midst of a very important part of what Tanglewood is all about.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 20 1971

A Rewarding Weekend at Tanglewood

By RICHARD VINCENT
Music Critic

The full orchestra performed Friday night at Tanglewood for the first time this season and the program was all-Brahms and very rewarding indeed.

The featured work was the Piano Concerto No. 2 in B Flat Opus 83 and the soloist was Vladimir Ashkenazy.

He gave an absolutely first-rate performance but there is no question that full partners in this business were William Steinberg and the Boston Symphony Orchestra.

It was for music like this that the large symphony orchestra was invented, with all its variety of sounds and audial colors, and Steinberg and the orchestra are superior practitioners of the genre.

ASHKENAZY was simply outstanding. His musical sensitivites always acute, were at their peak, and, coupled with a virtually flawless technique, the results were remarkable.

Also on the program was the Symphony No. 2 in D, Opus 73, and the Tragic Overture, Opus 81.

There is a difference, a palpable and qualitative difference between the results obtained by the dwindling ranks of the elder statesmen of the podium, such as Steinberg, and the young Turks, that sooner rather than later will inherit the orchestras and the romantic repertoire such as the music of Brahms.

It is my contention that if Boulez, or Schuller, for example, had conducted the same program it would not have been as effective for several reasons. Probably the major reason is one of respect for the music itself. Steinberg takes Brahms very seriously, he thinks his music is of the utmost importance, and, as his orchestra also respects him (Steinberg), the resulting reading was fully and richly realized. We know what Boulez thinks of nineteenth century romanticism, and the orchestra knows it and so would Ashkenazy if he were the soloist. The difference in attitude most certainly shows up in the readings.

SUNDAY, one of the young men on his way, Seiji Ozawa, conducted Brahms and also Mozart. Ozawa has all the equipment he needs and then, some, and he has a true affinity for Mozart, the one composer that seems to transcend differing musical attitudes.

Maureen Forrester, one of the outstanding American singers, performed in the Rhapsody for contralto solo, male chorus and orchestra, by Brahms. Ozawa's reading of this score almost disproves my previous contention about the battle lines between the old and new guard because it had considerable merit.

Miss Forrester, as usual, was superior in every respect, and it was a pleasure to hear her.

The soloist in the Mozart Piano concerto in B Flat was again Ashkenazy, and he was just fine.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUL 19 1971

At the Concert

26,000 in Audience At Brahms Concert

By EDWARD FRENCH

THE THIRD WEEKEND at Tanglewood found William Steinberg on the podium for the Friday and Saturday evening concerts and Seiji Ozawa officiating Sunday afternoon. This weekend featuring the music of Johannes Brahms drew a total of over 26 thousand people for the three concerts.

Friday's program consisted of the Tragic Overture, the Concerto No. 2 in B flat for Piano and Orchestra, Vladimir Ashkenazy as soloist, and the Symphony No. 2 in D.

WILLIAM STEINBERG, the Music Director of the Boston Symphony Orchestra for the past two seasons, is one of the great interpreters of Brahms. The form is always clearly defined, his tempi seem just about perfect, and he obtains an orchestral tone that is light in texture and wholly transparent allowing the inner voices of the complex orchestration to be clearly heard. There is also a rhythmic propulsion that is steady without being rigid.

These qualities made his reading of the Symphony No. 2 an aural delight. The third movement, Allegretto grazioso came off particularly well with its graceful dreamy lilt. The tone seemed to float.

VLADIMIR ASHKENAZY is now firmly established as one of the foremost pianists in the world. He has tremendous technical facility and control, an always beautiful tone and an instinct for the correct style of whatever music he is playing.

His version of the Brahms second concerto had a sense of bigness, the form of the piece was marvelously projected and his feeling for the songlike melodies predominant in this piece could not have been improved upon. He played the outer movements a little faster than they are generally done but there was no loss of clarity and the effect was splendid. The Scherzo was a perfect blend of power and delicacy and the Andante was the essence of deeply felt melodic eloquence.

SATURDAY NIGHT we heard the Academic Festival Overture, the Symphony No. 4 in E minor and the Concerto in A minor for Violin and Cello, Joseph Silverstein and Zara Nelsova as soloists.

Sunday afternoon with Seiji Ozawa conducting the concert began with a crisp lively performance of Mozart's Overture to "The Marriage of Figaro".

We were again privileged to hear the superb pianism of Vladimir Ashkenazy, this time in the Mozart Concerto in B flat, K492, the composer's last work in this form. Mr. Ashkenazy's fludity, beautiful tone and musicality gave us great Mozart playing.

MAUREEN FORRESTER, contralto, the men of the Tanglewood Festival Chorus and the orchestra gave a stunning performance of the Brahms "Alto" Rhapsody. Miss Forresters voice was ideally suited to the solo part and she was most successful in coloring her voice to convey the meaning of the Goethe text. It was beautiful Brahms singing.

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 20 1971

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Music Critic

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TELEGRAM
WORCESTER, MASS.
D. 61,977

JUL 19 1971

New England Newsclip

Steinberg Conducts at Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — It was a rich and reassuring experience to see William Steinberg conduct the Boston Symphony Orchestra Saturday night at ~~Tanglewood~~ during the third weekend of the Berkshire Music Festival.

Steinberg is the orchestra's regular conductor, and for the first time this summer the full orchestra was on stage. During the first two weeks, half of the orchestra was performing at Esplanade concerts in Boston.

Significantly, this weekend had the largest attendance so far — 29,701.

Saturday night's music was Brahms. Soloists were Joseph Silverstein, violin, and Zara Nelsova, cellist, in Concerto in A minor, Opus 102.

Yesterday afternoon's conductor was Seiji Ozawa in a Mozart — Brahms program. Vladimir Ashkenazy was the soloist in Mozart's Piano Concerto in B flat, K. 595.

Impressive Conducting

Maureen Forrester and the men of the Tanglewood Festival Chorus participated in Brahms' Rhapsody for contralto solo, male chorus and orchestra, Opus 53.

Veteran conductor Steinberg made a number of facts very plain.

Most obvious, it doesn't require a display of podium acrobatics to get superlative playing from the Boston Symphony.

Steinberg conducted entirely from memory — an impressive feat, because Brahms' double concerto is not a standard work for most conductors and is considerably involved.

"Academic Festival" Overture was carried on at a faster-than-usual tempo. The college songs were securely bound. Steinberg derived brilliant effects with economical action, but gave unmistakable knowledge of his wishes.

An Epic Performance

Waves of drama had been aroused before the "Gaudeamus Igitur" entered to cap the overture's climax. Admittedly, it was a slightly garish performance but loaded with excitement.

Miss Nelsova's opening in the concerto was dazzling, if a trifle insecure. Silverstein equaled her brilliance. Steinberg and the orchestra contributed heavily to an epic Brahms performance.

PROGRAMS
SATURDAY NIGHT
William Steinberg, conductor
BRAHMS
Academic Festival Overture, Opus 80
Concerto in A minor for Violin and Cello, Opus 102
Joseph Silverstein, violin
Zara Nelsova, cello
Symphony No. 4 in E minor, Opus 98
SUNDAY AFTERNOON
Seiji Ozawa, conductor
Overture, "The Marriage of Figaro" — Mozart
Piano Concerto in B flat, K.595 — Mozart
Vladimir Ashkenazy, piano
Alto Rhapsody, Opus 53 — Brahms
Maureen Forrester, contralto
Men of the Tanglewood Festival Chorus
Variations on a Theme of Haydn, Opus 56a — Brahms

The concerto's slow movement developed into an ardent dialogue by the solo instruments. The conductor gave his soloists their freedom and unified the ensemble's style. The finale was superbly played in its splashy technique and poetic content.

Steinberg gave Brahms' Fourth Symphony momentum with strong concentration on melody and strenuous rhythms. Solos in winds received almost priority status, especially horns at the start of the second movement.

It was a philosophic reading of the symphony rather than one of bravura, bursting sound and pressured note playing.

Standing Ovation

The highlight of yesterday afternoon's concert was the standing ovation Ashkenazy received after the Mozart piano concerto.

The young pianist, whom we've usually heard in keyboard blockbusters, proved just as effective in Mozartean refinements.

After a long, appetizing orchestral introduction, the pianist's opening statements were a continuity of thought. He played with impeccable technique, singing tone, restrained but proportionate dynamics and the finesse that can make Mozart's music a unique listening experience.

The nursery rhyme theme of the slow movement was played with simplicity and great care over every note. Conservatively paced, the finale frolicked along cheerfully, occasionally disclosing some of its almost concealed serious moments.

A Vibrant Voice

Singing the Alto Rhapsody by Brahms in German, Miss Forrester disclosed a vibrant voice that extended throughout her wide range.

She brought depth and import to Goethe's poignant words. The men's chorus placed a rich harmonic background behind the solo voice, supported in turn by a restrained but balanced orchestral foundation.

Ozawa's concept of Mozart's "Marriage of Figaro" Overture was sparkling, vivacious and finely phrased. The young conductor's craftsmanship and superb orchestral playing produced a memorable account of the Haydn — Brahms variations.

REPUBLICAN
WATERBURY, CONN.
D. 26,679

JUL 21 1971

New England Newsclip

Concerts Attract Huge Tanglewood Audience

Last weekend, third in the Berkshire Festival series at ~~Tanglewood~~, Lenox, Mass., was preceded by an electrical storm that flooded the grounds and kept away thousands, who usually spread out over the lawns and picnic areas. Although the shed was completely filled, with 6,893 in attendance, a much larger audience had been expected.

The attraction was three-fold because it was the first concert of the season with the entire Boston Symphony Orchestra, conductor William Steinberg's first appearance at the festival, and the famed pianist, Vladimir Ashkenazy, as soloist.

With the addition of an all-Brahms program, it was one of the highlight concerts of the season.

After Friday evening's prelude concert which offered the Boston Symphony Chamber Players in a delightful and charming hour of rarely heard music of Ravel and Stravinsky, Steinberg started the regular concert featuring Ashkenazy.

The last half of the concert was devoted to Brahms' Symphony No. 2 in D, one of this composer's greats. The orchestra gave a beautiful rendition of this work under the baton of Steinberg who was also greatly appreciated by the audience.

Saturday morning there were 3,185 in attendance at the open rehearsal, which featured Seiji Ozawa conducting.

Saturday evening's concert was again preceded by a cloudburst and there was intermitent rain throughout the evening. The audience of 8,299 braved the weather and rain-soaked lawns, many huddled in their blankets, spilling out over the lawns, to hear a magnificent concert conducted by Steinberg, with soloists Joseph Silverstein, violin, and Zara Nelsova, cello.

Silverstein, concert master of the Boston Symphony, is one of its esteemed virtuoso artists and performed brilliantly with Madame Nelsova, Russian-born cellist who has performed as soloist throughout the world with all the famous orchestras.

The final concert on Sunday was conducted by Seiji Ozawa, artistic director of Tanglewood, bringing Vladimir Ashkenazy in a second appearance of the weekend.

The day turned beautiful and the nice weather brought out an audience of 11,324 to enjoy the beauty and music that is Tanglewood.

Vladimir Ashkenazy, as soloist, received an ovation for his performance.

The last half of the program featured Maureen Forrester as contralto soloist and the men of the Tanglewood Festival Chorus, directed by John Oliver.

July 13's contemporary trends concert was attended by 12,849, bringing a total audience of 29,701 to the Berkshire Festival at Tanglewood last week.

Next weekend, the fourth in the Tanglewood series, will be one of the most exciting of the entire season, featuring an all Beethoven weekend. William Steinberg will conduct Friday and Saturday, bringing the gifted Itzhak Perlman as violinist soloist on Friday evening, performing Beethoven's violin concerto. Saturday evening Steinberg will conduct an all orchestral concert and Sunday brings back Leonard Bernstein to the podium in the performance of Beethoven's Missa Solemnis, a concert dedicated to the memory of Serge Koussevitzky, his teacher and mentor.

On Tuesday Madame Serge Koussevitzky will be honored at Tanglewood-on-Parade, the annual demonstration of the work of the students of the Berkshire Music Center. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m. simultaneous performances of opera scenes, arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent. At 8:30 p.m. the gala concert begins with the Berkshire Music Center Orchestra, conducted by Boston Symphony's Associate Conductor, Michael Tilson Thomas. Tanglewood's other artistic director, Gunther Schuller, will also conduct a concert performance of Act 1 of Wagner's Die Walkure and Sieji Ozawa will conduct a Bartok work.

SSM

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 19 1971

Tanglewood Concert Enchants Audience

By LAURIE MODELL

Saturday evening's Tanglewood program was played before an overflow crowd of more than 6,000 people.

* * *

All the works performed were of Brahms' later period — the Academic Festival Overture written in 1880, the 4th Symphony in 1886 and the Concerto for violin and cello in 1888. They display Brahms at his most mature, with the impetuosity of some of his earlier works replaced by introspection and, particularly in the 4th Symphony, reflective sadness.

Brahms genuis produced some of the most sublime melodies in all of music, never more evident perhaps than in the second movement of the Double Concerto or the first and second movements of the 4th Symphony. And for sheer exuberence there is nothing in all of Brahms equal to the marvelous scherzo of the 4th Symphony. (It is interesting to note that when Brahms first played the work for his friends in Vienna, they advised him to particularly delete the scherzo, calling it 'unkempt and heavily humorous' and 'Shaggy and grimly joyful.')

* * *

Saturday's performance of the 4th Symphony heard the Boston Symphony at its very best yet this season. The playing was strong, incisive and intense beyond all required effort. Whether it was the effect of Brahms or of conductor William Steinberg, it's hard to say, but the orchestra played with incredible energy and what seemed to be a genuine love for the music.

William Steinberg is, as a rule, not a conductor for the audience. He has few gestures that are not required, his beat is virtually impossible to follow from the audience, and he does not exude 'drama' and emotionalism.

What he is from the orchestra's standpoint (and that's all that's important) is an entirely different story. Those few required gestures, that right arm waving in indistinct circles, the occasional stamp of a foot and jab in the direction of the triangle player, and the upraised fist calling for more and still more brass — this seems to be what's necessary in order to get an incomparable performance from the Boston Symphony that brought the standing-room-only crowd at Tanglewood to its feet.

* * *

The evening opened with a performance of the Academic Festival Overture, written when Brahms was awarded an honorary doctorate at the University of Breslau, and composed largely of student airs. It displays Brahms' ability to make something out of very little, but for depth and power it did not compare with the other works on the program.

Joseph Silverstein and Zara Nelsova were featured soloists in the Double Concerto which followed, and gave impassioned if somewhat unbalanced performances of this, Brahms' last work with orchestra. Miss Nelsova dominated in what should have been equally Mr. Silverstein's place and the resulting effect was not what it could have been, but the interpretation was overall quite good and both soloists and Mr. Steinberg seemed to have a good understanding of the work.

* * *

Next week is an all-Beethoven program and will feature on Friday the Leonore Overture No. 3, the Violin Concerto with Itzhak Perlman as guest soloist, and the Fifth Symphony. Saturday includes the Overture to King Stephan, the Third Symphony (Eroica), and the Seventh Symphony. Sunday will bring a performance of the Missa Solemnis. Conductors are William Steinberg and Leonard Bernstein

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 19 1971

New England Newsclip

Weather, Traditional Music Combine To Lure 11,324 to Tanglewood

By R. C. HAMMERICH

LENOX —Perfect picnic weather and a traditional program of Mozart and Brahms were a winning combination Sunday afternoon at Tanglewood; it drew 11,324 listeners through the gates.

The box office figure was the highest for the Boston Symphony Orchestra since Erich Leinsdorf's last appearance as music director in August, 1969; that was 14,120.

Other attractions have outdrawn the orchestra, however. There were 12,849 there Tuesday to hear Sly and the Family Stone.

The big Sunday afternoon audience heard Seiji Ozawa conduct a program of Mozart's overture to "The Marriage of Figaro" and his last piano concerto (K.492); and Brahms' Rhapsody for contralto solo, male chorus and orchestra, Op. 53, and his variations on a theme of Haydn, Op. 56a.

Soloists were pianist Vladimir Ashkenazy for the Mozart (He had played Brahms' second concerto with the orchestra Friday) and Maureen Forrester for Brahms' contralto rhapsody.

The Mozart concerto was

MAUREEN FORRESTER

beautiful; Ashkenazy's usually steel-springed fingers were mellowed, and the concerto was softly gentle, pliant, yielding.

Its dominant feeling was sweet melancholy as contrasted with the profoundly tragic atmosphere of the Brahms' rhapsody which followed intermission.

Maureen Forrester, who sang the rhapsody with 39 men from the Tanglewood Festival Chorus, is a sturdy blonde with a sturdy voice.

The strong, dark colors in her voice were well cast for their role in the rhapsody, which frequently has Wagnerian overtones, although the suggestion may send a shudder through Wagner's followers.

The rhapsody is a deep and powerful expression nevertheless, and Miss Forrester gave it a memorable shape.

William Steinberg's all-Brahms program Saturday night had inevitable similarities with the all-Brahms program he had conducted Friday.

In each case there was an overture, a concerto and a symphony, and in each case there was Steinberg's stately, dignified (occasionally almost ponderous) view of the music.

The extreme range of volumes applied to the overtures was much more appropriate to the "Academic Festival" Saturday than to the "Tragic" Friday.

And the fourth symphony Saturday seemed less vulnerable to the dangers inherent in the slow, deliberate pace with which it was played than was the second symphony Friday.

The concertos on both days served principally as showcases for the soloists: Ashkenazy Friday with the piano concerto; and Joseph Silverstein, the orchestra's concertmaster, and Zara Nelsova, cellist, Saturday with the double concerto for violin and cello, Opus 102.

Miss Nelsova is a vigorous, assertive cellist, and Silverstein's violin seemed to take on a stronger and brighter - than - usual tone alongside of her cello. It was a brilliant collaboration.

The fourth symphony, which wound up the Saturday program, was given a powerful interpretation.

The first two movements were tightly shaped and securely phrased, although too slow for my taste. The final movement has, I think, a cleaner and more interesting design, and Steinberg's pace seemed

VLADIMIR ASHKENAZY

more appropriate to it.

Next weekend will see two all-Beethoven programs conducted by Steinberg Friday and Saturday nights and Beethoven's giant "Missa Solemnis" with four soloists, chorus and orchestra conducted by Leonard Bernstein Sunday afternoon at 2.30.

The Cleveland Press
D. 393,191

JUL 21 1971

Frank Hruby

Tanglewood vs. Blossom — a vacationer's view

One nice thing about vacations is the possibility of doing on the road what one does at home. The relaxed attitude of a disinterested observer gives him a different slant.

In my case it was Tanglewood in the Berkshire mountains and the Boston Symphony Orchestra (BSO). The time was Sunday afternoon last, the program was Seiji Ozawa conducting the BSO with pianist Vladimir Ashkenazy playing a Mozart concerto and contralto Maureen Forrester singing the Brahms Alto Rhapsody.

Tanglewood, of course, is the granddaddy of the current scheme of big-city orchestra summer festivals, having been founded as a permanent offshoot of the BSO three decades ago by the late great Serge Koussevitsky.

THE PROGRAM went along well enough, but since I was on vacation I simply relaxed and enjoyed it, not looking for trouble on a brilliantly clear, cool Sunday afternoon — what the natives call a "mountain day."

(If the truth be known, however, Maureen Forrester, the orchestra and the men of the Tanglewood Festival Chorus doing the Brahms work added up to a musical event of uncommon proportions.)

But one cannot help but make comparisons and note differences in view of Cleveland's connection with Blossom Center.

THE NOW-FAMOUS shed in Lenox, Mass., (hard by Stockbridge of "Alice's Restaurant" fame) is no match, esthetically or acoustically to Blossom. One makes do with a certain blurriness of sound and chalks it up to the open-air effect. This is not necessary at Blossom.

In all fairness, let it be known that Tanglewood was originally designed by Eliel Saarinen but funds at the time were not sufficient to include more than a fragment of his ideas.

It has become the prototype, nevertheless, the model from which other architects have drawn ideas and seen improvements to be made. In fact, Peter van Dijk, Blossom's chief architect, was in his post graduate years an apprentice of Eliel's son Eero and thus had an intimate association with principles involved.

Incidental information:

Tanglewood too has a rule of no photographs during the concert, an item generally ignored by shutterbugs and management alike.

BSO does not go in for furniture moving. The piano was in place for the Mozart overture which preceded the concerto. Ozawa had no difficulty being seen. Furthermore, there was no ponderous wait between numbers. Hm.

The players wear white suits, socks and shoes, and black tie.

There are beards on several players and it did not audibly effect the music. No doubt the proximity to Alice's Restaurant (now several years defunct) and Officer Obie has contributed to the noticably hirsute character of the whole region.

The audience dressed in every imaginable mode. The chief difference here was that there was a full house for the matinee performance. People in Massachusetts apparently LOVE their orchestra, winter and summer. Better yet, they buy tickets.

Well, so it goes on the summer music festival circuit, Berkshire Division.

52

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 18 1971

Tanglewood To Stage All-Beethoven Concerts

LEONX, MASS. — Three all-Beethovan concerts, conducted by William Steinberg or Leonard Bernstein, will be presented at Tanglewood this coming weekend.

On Friday at 9 p.m. Steinberg, director of music for the Boston Symphony Orchestra, will conduct a concert featuring the overture from "Leonore No. Three," the "Violin Concerto in D" and "Symphony No. Five." Itzhak Perlman will be guest violinist.

Preceding the Friday night concert is a "weekend prelude," set for 7 o'clock, during which Sherrill Milnes will sing songs of Handel, Mozart, Wolf, Marx and Mussorgsky.

On Saturday at 8:30 p.m. Steinberg will again lead the orchestra in the overture to "King Stephen," "the Third Symphony" ("Eroica") and "The Seventh Symphony."

There will be an open rehearsal for this concert at 10:30 a.m.

On Sunday at 3:30 p.m. Bernstein will conduct the "Missa Solemnis" in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony Orchestra's conductor from 1924 through 1949. Joining in the concert will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran and baritone Sherill Milnes.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 18 1971

RAY CHARLES—In concert Tuesday at 6 p.m. Tanglewood, Lenox, Mass. Information, 413-637-1600.

BERKSHIRE MUSIC FESTIVAL—Tanglewood, Lenox, Mass. Boston Symphony Orchestra. Weekend Prelude, Friday at 7 p.m. with Sherill Milnes. William Steinberg conducts Friday at 9 p.m. Beethoven Program including "Lenore Overture No. 3", Violin Concerto with Itzhak Perlman and "Symphony No. 5." Saturday at 8:30 p.m Beethoven Program. "King Stephen" overture, Symphony No. 3 "Eroica" and Symphony No. 7. Leonard Bernstein conducts next Sunday at 2:30 p.m. Beethoven Program with the Festival Chorus in "Missa Solemnis." For program and ticket information phone 413-637-1600.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 17 1971 New England Newsclip

Week of July 25

MUSIC: Tanglewood: July 25: Leonard Bernstein, 2:30 p.m. Beethoven Program, Missa Solemnis, Arlene Saunders, Florence Kopleff, William Cochran, in memory of Serge Koussevitzky . . . **Friday, July 30:** Weekend Prelude at 7 p.m., Berkshire Boy Choir. Michael Tilson Thomas, Copland's Appalachian Spring, Ruggles' Sun-Treader, Stravinsky's Scherzo a la Russe, Tchaikovsky's Swan Lake-Divertissement Act III, 9 p.m. . . . **Saturday, July 31:** Open Rehearsal at 10:30 a.m. Seiji Ozawa, Haydn's Symphony No. 96 'Miracle' Prokofiev's Piano concerto No. 3, Byron Janis, Takemitsu's Cassiopeia, Stomu Yamash'ta . . . The Lenox Arts Center: The Birds, **July 31** . . . Music Mountain: **Saturday, July 31:** Haydn's Quartet in D minor, Opus 76, No. 2, Hindemith's Viola Sonata, Opus 11, No. 4, Mendelssohn's Quartet in D, Opus 44, No. 1, 3 p.m. . . . Yale Concerts: **July 30:** Syoko Aki, Brahms Violin Concerto.

4TH WEEKEND

SUN
LOWELL, MASS.
S. 40,129

JUL 18 1971 New England Newsclip

Top musical events make Berkshire "place to go"

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — A musical delight is in store for visitors to this season's Berkshire Festival at Lenox.

For the fourth weekend events which open on Friday evening, July 23, the Boston Symphony's musical director, William Steinberg will be on the podium for Friday and Saturday evening's and Leonard Bernstein will conduct on Sunday afternoon.

On Friday there will be one of the weekend preludes. This will start at 7 p.m., and at the regular concert at 9 p.m., Maestro Steinberg will direct. There is no extra charge for the prelude. Guest artist for this portion of the evening's activities will be the brilliant young American baritone, Sherrill Milnes. Mr. Milnes recently "captured" Vienna and scored superbly all over Europe.

SHERRILL MILNES
. . . brilliant baritone

HE IS ONE of the greatest American born baritones of all time. His success at the Metropolitan has been nothing short of fabulous. He appeared this season in the Celebrity Series at Merrimack College and his reception was overwhelming. Those who will hear him for the first time by attending the weekend prelude are assured of hearing a concert of the highest order.

Maestro Steinberg will conduct the Boston Symphony in Beethoven's Leonore Overture No. 3. This will be followed by the Composer's Violin Concerto with Itzhak Perlman as soloist. Mr. Perlman who is one of the present generation's super-stars has been recognized for his excellent technical skill as well as interpretive depth. The program will close with the Symphony No. 5.

Saturday morning (July 24) at 10:30 a.m., there will be an open rehearsal. These rehearsal programs have been a great success. The programs are both entertaining as well as enlightening. They are especially recommended for young musicians.

In the evening at 8:30 p.m., William Steinberg will direct an all-Beethoven program. Listed are the "King Stephen" Overture, Symphony No. 3 (Eroica), and the Symphony No. 7.

FOR Sunday afternoon (July 25) at 2:30 p.m., Leonard Bernstein has selected Beethoven's Missa Solemnis. This performance will be in memory of Serge Koussevitzky. Appearing with the Boston Symphony Orchestra and the Tanglewood Festival Chorus will be Arlene Saunders, soprano; Florence Kopeleff, contralto; William Cochran, tenor and Sherrill-Milnes, baritone.

Leonard Bernstein does exceptionally well with music for the voice. Unlike many symphonic conductors he has a flaire as well as sensitivity in guiding a singer through passages of almost any musical form. At the Metropolitan he directed a revival of Verdi's "Falstaff".

WE saw one of his "Falstaff" performances, and it was apparent that not since Bruno Walther had there been an operatic conductor so completely "in charge" of the entire performing force. This event, we would say, is definitely slated to be one of the very top affairs of the entire Festival.

Conductors for the remaining programs of the Berkshire Festival will be Michael Tilson Thomas (July 30 and Aug. 21); Seiji Ozawa (July 31, Aug. 15, and Aug. 22); Daniel Barenboim (Aug. 1); Colin Davis (Aug. 6, Aug. 8, Aug. 13 and Aug. 14).

Guest soloists will include, Byron Janis pianist; Pinchas Zukerman, violinist; Zara Nelsova, cellist; Stephen Bishop, pianist; Christoph Eschenbach, pianist; Alexis Weissenberg, pianist and Stomu Yamash'ta, percussionist.

Guest singers will be, Bonita Valente, Beverly Wolff, Kenneth Riegel, Robert Hale, Lois Marshall, John Alexander and Ezio Flagello.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 17 1971 New England Newsclip

All-Beethoven Concerts Set At Tanglewood

The fourth week end of Berkshire Festival concerts at Tanglewood in Lenox offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23 at 9 p.m., Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the Violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony.

On Saturday, July 24, at 8:30 p.m., is an all - orchestral concert with Mr. Steinberg leading the Boston Symphony in the "King Stephen" overture, the Third symphony (Eroica) and the Seventh symphony.

On Sunday afternoon, July 25, at 2:30 p.m., Leonard Bernstein, Tanglewood's Adviser, conducts the "Missa Solemnis" in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Mr. Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening at 7 p.m., for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the orchestra's Pension Fund, is Saturday morning, July 24, at 10:30 a.m. The Sunday concert will be rehearsed. All seats are unreserved.

Tickets for this fourth week end of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600, and through all Ticketron outlets.

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUL 16 1971 New England Newsclip

Out of town

The fourth weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass., offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

The first concert is planned for July 23 at 9 p.m., conducted by Steinberg, Boston Symphony Music Director, with Itzhak Perlman as soloist in the violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony

The next evening is an all orchestral concert with Steinberg leading the Boston Symphony in the King Stephen overture, the Third symphony (Eroica) and the Seventh symphony.

On July 25, at 2:30 p.m., Bernstein conducts the Missa Solemnis in memory of Serge Koussevitzky.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 18 1971

RAY CHARLES—In concert Tuesday at 6 p.m. Tanglewood, Lenox, Mass. Information, 413-637-1600.

BERKSHIRE MUSIC FESTIVAL—Tanglewood, Lenox, Mass. Boston Symphony Orchestra. Weekend Prelude, Friday at 7 p.m. with Sherill Milnes. William Steinberg conducts Friday at 9 p.m. Beethoven Program including "Lenore Overture No. 3", Violin Concerto with Itzhak Perlman and "Symphony No. 5." Saturday at 8:30 p.m Beethoven Program. "King Stephen" overture, Symphony No. 3 "Eroica" and Symphony No. 7. Leonard Bernstein conducts next Sunday at 2:30 p.m. Beethoven Program with the Festival Chorus in "Missa Solemnis." For program and ticket information phone 413-637-1600.

GLOBE
BOSTON, MASS.
S. 581,160

JUL 18 1971 New England Newsclip

Beethoven Mass his 'private work'

By Michael Steinberg, Globe Staff

(Beethoven's Missa Solemnis will be conducted by Leonard Bernstein at the Boston Symphony concert at Tanglewood next Sunday afternoon, July 25.)

Incredibly, Beethoven's Missa Solemnis and Ninth Symphony had their premieres at the same concert, or at least in part: the program at the Kaernthnerthor Theater, Vienna, May 7, 1824, was "The Consecration of the House" Overture, the Kyrie, Credo, and Agnus Dei from the Missa (listed as "Three Hymns"), and the Ninth.

That concert was the occasion for the most moving of all Beethoven stories: he was on stage, but (to continue in the words of Sir George Grove), "though placed in the midst of this confluence of music, heard nothing of it at all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience and beating the time, till Frl. Unger, who had sung the contralto part, turned him or induced him to turn round and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 17 1971 New England Newsclip

Missa fiercely difficult music

nd the differ ect to larity. nth is amble popu- rather beror's t from r con- oven's pensi- r the d it has nique r, and de to ife, in and f pop

song. The Missa, to paraphrase Monteux's comment on "Pelleas et Melisande," was never meant to be popular.

It is a curious mixture of the public and the private. Beethoven composed it for the installation as Cardinal-Archbishop of Olmuetz (Olomouc in Moravia) of his friend, pupil, and benefactor, the Archduke Rudolph. Beethoven heard about it early in 1818, finished the Kyrie late that year and the Gloria early the next, was some way into the Credo when the installation ceremony took place in March 1820, and did not actually complete the work until 1822. The Hammerklavier Sonata was in its final stages when Beethoven began the Mass, and while it was work in progress, Beethoven also composed the last three Piano Sonatas and the Diabelli Variations, as well as beginning the Ninth. As for the Archduke, the list of Beethoven's dedications to him speaks eloquently for the composer's regard: it includes among other works the Piano Concertos Nos. 4 and 5, the last Violin Sonata, the "Archduke" Trio, the Hammerklavier, Op. 111, and the Great Fugue both in its original quartet version and in the four-hand transcription.

The Missa Solemnis is a work, then, written for an extraordinary occasion involving someone who to Beethoven was very special. It is huge — the only comparable Mass is Bachs (which Beethoven knew only by reputation), and it brings to mind the conscious bow Beethoven's Diabelli Variations make to the uniquely comparable Goldbergs — but Beethoven took pains to inform himself about the liturgical requirement and to make his work suit them (even after Rudolphs installation had passed).

In calling the Missa "private, I mean that, unlike the Ninth, it contains some of Beethoven's most fiercely difficult music, not just difficult to perform (which the Ninth is also. if not as much), but difficult to absorb. And by "difficult" I mean dense, and I mean a way, a sort of proto-Mahlerian way, Beethoven has of flinging you violently from texture to texture, from key to key and tempo to tempo, from mood to mood. There is comparably difficult music certainly in the Hammerklavier and the Diabellis and of course in the last quartets, but that is all connoisseurs' and players' music (though some of it has, in spite of itself, become a public success in recent years), and there is nothing else like it in Beethoven's public music.

I am not just making a sociological point here: the issue also is that in writing, not for the four voices of a string quartet or for what a pianist can encompass in two hands, but for four vocal soloists, four-part chorus, and orchestra, Beethoven can, and does, write more sounds, and his difficult music in this more elaborate medium can sometimes be still more difficult than that for piano or quartet.

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Itzhak Perlman Is Soloist In Beethoven Concerto

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GLOBE
BOSTON, MASS.
S. 581,160

JUL 18 1971

New England Newsclip

and coming in the lobby and tried to read faces," Musante said.

"There were all sorts of rumors going on, then Fleischer arrived. For a couple of days he was upstairs in conferences and everytime he walked through the bar he had a poker face. Finally we got the word and shooting started again on the original script and we all still had jobs."

Musante is one of those American actors who is better known abroad than in his native country.

The brown-haired actor, whose grandparents were born in Italy ("I didn't speak any Italian when I first went there") has starred in four successive hit movies in Italy — "The Mercenary," "One Night at Dinner," "The Bird With the Crystal Plumage" and "Venetian Anonymous." "Bird" has played in this country and "Dinner" and

BOSTON SYMPHONY ORCHESTRA

Monday through Saturday, matinees at 2 Saturdays, July 22 and 2 on Wednes thereafter, through Aug. When, in the course of h events, history becomes worthy, it wins the New Drama Critics' Circle and Awards.

"THE TAMING OF THE SHR — Regis College, Weston, at tonight, July 20, July 23-25, 27, July 30-31. Shakespe comedy is performed by Th On The Green company.

"MARIGOLDS" — New The Cambridge, at 7:30 Mo through Friday, at 7 and 10 urday, with matinees at Wednesday, through Sept. 'Smotherhood — from Paul del, whose drama won the P zer Prize.

"GROOVE TUBE" — Video ater, 24 Brighton av., at 7:30 9:30 Thursday and Sunday, at 7:30, 9:30, and 11:30 Fr and Saturday, indefinite Script-tease — in living-r comfort.

"THE PROPOSITION" — Hampshire st., Inman Squ Cambridge, at 8 Wednes through Friday, and at 9 and Saturday, indefinite run. typical topical satire, with sical accompaniment.

"THE BURGHERS OF CALAIS" Boston Center for the Arts, 7:30 Tuesday through Friday, 6 and 9:30 Saturday, and at 5 8:30 Sunday, through July Revival of Theater Company Boston's production of Ed White's drama about the Scot boro Trial.

OPERA - BALLET - SYMPHO FEST — Garden Cinema, Arlin ton Street: Verdi "Requie (today at 2:15, 5:15, and 8:1 "Giselle" (Monday at 2:1 5:45, 7:30, and 9:15). "Fidel (Tuesday at 2:30, 5:15, and "Children's Program" (Wedne day at 2) and "Pagliacci" (We nesday at 3:30, 5, 6:30, 8, a 9:30); "Carmen" (Thursday 2:15, 5:15, and 8:15); "Gisel (Friday at 2:15, 4, 5:45, 7:30, a 9:15); "Children's Program (Saturday at 2) and Beethove Symphonies 6 & 9 (Saturday 4, 5:45, 7:30, and 9:15); "Ca men" (Sunday at 2:15, 5: 8:15).

THE CRAYTON SINGERS — 8 p.m. in Elma Lewis Playhou

Beethoven's Missa fiercely difficult music

★ MUSIC

Continued from Page A-61

In his book, "The Classical Style," Charles Rosen suggests that the ovations Beethoven received at the premieres of those two works, which are "apparently difficult enough to understand even today and which must have been disastrously executed when first played. to judge by the reports — are more a testimony to the respect in which the elderly composer was held than to a genuine acceptance of the music itself."

Rosen's reading is particularly persuasive about the Missa Solemnis. It and the Ninth fundamentally differ precisely with respect to acceptance and popularity. The finale of the Ninth is an extraordinarily gamble to create something popular and universal — rather like Haydn's Emperor's Hymn, if you like, but from so unlikely a quarter considering Beethoven's long-established propensity, by that time, for the "difficult" — and it worked: the Ninth has claimed and held a unique place in the repertory, and the melody of the Ode to Joy has led its own life, in Protestant hymnals and now in the world of pop song. The Missa, to paraphrase Monteux's comment on "Pelleas et Melisande," was never meant to be popular.

It is a curious mixture of the public and the private. Beethoven composed it for the installation as Cardinal-Archbishop of Olmuetz (Olomouc in Moravia) of his friend, pupil, and benefactor, the Archduke Rudolph. Beethoven heard about it early in 1818, finished the Kyrie late that year and the Gloria early the next, was some way into the Credo when the installation ceremony took place in March 1820, and did not actually complete the work until 1822. The Hammerklavier Sonata was in its final stages when Beethoven began the Mass, and while it was work in progress, Beethoven also composed the last three Piano Sonatas and the Diabelli Variations, as well as beginning the Ninth. As for the Archduke, the list of Beethoven's dedications to him speaks eloquently for the composer's regard: it includes among other works the Piano Concertos Nos. 4 and 5, the last Violin Sonata, the "Archduke" Trio, the Hammerklavier, Op. 111, and the Great Fugue both in its original quartet version and in the four-hand transcription.

The Missa Solemnis is a work, then, written for an extraordinary occasion involving someone who to Beethoven was very special. It is huge — the only comparable Mass is Bachs (which Beethoven knew only by reputation), and it brings to mind the conscious bow Beethoven's Diabelli Variations make to the uniquely comparable Goldbergs — but Beethoven took pains to inform himself about the liturgical requirement and to make his work suit them (even after Rudolphs installation had passed).

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57

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUL 19 1971

3 Tanglewood All-Beethoven Concerts Set

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On Friday evening, Steinberg, Boston Symphony music director, conducts a program with Itzhak Perlman as soloist in the violin concerto. Other works are the Third Leonore Overture and Fifth Symphony.

In an all-orchestral concert Saturday evening Steinberg leads the Boston Symphony in the "King Stephen" Overture, the Third Symphony (Eroica) and Seventh Symphony.

Bernstein, Tanglewood's adviser, will conduct the "Missa Solemnis" at 2:30 p.m. Sunday in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 to 1949.

Joining Bernstein in the performance will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes and the Tanglewood Festival Chorus.

The weekend prelude at 7 p.m. Friday, for which admission is free to ticket holders for that night's 9 o'clock concert, is a short recital by baritone Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky and Tschaikovsky.

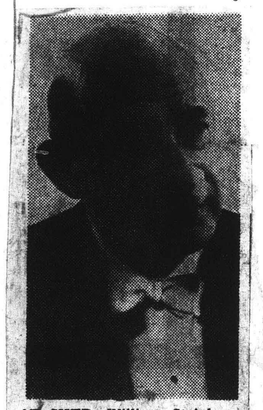
The open rehearsal at 10:30 a.m. Saturday will be of the Sunday concert.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 18 1971

MUSIC

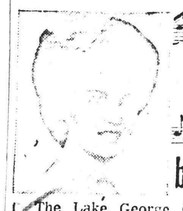
BERKSHIRE MUSIC FESTIVAL—Tanglewood, Lenox, Mass. In the shed, today at 2:30 p.m. Boston Symphony Orchestra conducted by Seiji Ozawa. The Program includes Mozart: 'Marriage of Figaro' Overture Mozart: Piano concerto in B flat K.595 Vladimir Ashkenazy, Brahms: Alto Rhapsody: Maureen Forrester, Men's Chorus of the Tanglewood Festival Chorus: Brahms: Haydn Variations. Information, 413-637-1600.

SYRACUSE
Herald Journal
D. 129,656
JUL 20 1971



AT SHED. William Steinberg will conduct the Boston Symphony for Friday's concert at 9 p.m. and Saturday's 8:30 p.m. concert of the Berkshire Musical Festival, Tanglewood, Lenox, Mass.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 23 1971



CLEFS & ARPEGGIOS

by NANCY CURRAN

The Lake George Open Festival stars the Center Opera Company of Minneapolis as guests this week. Tonight and Saturday, at 8:15, the opera is "Faust Counter Faust." The most compelling thing about the young Center Opera cast is their superior voices.

Faust is commemorated in many works of literature; tonight's work is a collage of Berlioz' "Damnation of Faust," Boito's "Mephistofele," "Faust" by Gouned and Goethe; Kipphardt's "In the Cast of J. Robert Oppenheimer," Marlowe's "The Tragical history of Doctor Faustus," and Marowitz's "Prologue to Dr. Faustus." Next Wednesday's "L'Infedelta Delusa" will be comic relief, in English.

"L'Infedelta Delusa," the comic opera, is based on characters in the classic Commedia dell-'Arte, which can be traced back to the early Roman and Byzantine forms. The stock characters, Harlequin, Columbine, Pierrot and their friends surface again and again in the French and in the English drama literature. Their pure personalities can be woven into countless plots and intrigues of love and the human adventure.

In two acts "L'Infedelta Delusa," which translates infidelity outwitted, is credited to Marco Coltellani with music by Joseph Haydn. The Lake George Opera translation is by Andrew Porter. It will be a light-hearted adventure in classic opera.

A Soft Hooray

We have to give a soft hooray to the Scotia Police Court for its cracking down on automobile noise. One ticket was given, according to a recent news story, for unnecessary noise, and nine for inadequate mufflers. Maybe that powerful roar is music to the owner's ears, but it's a limited pleasure to the public.

Flying Fingers

Ernesto Bitetti, an amazing Argentinian guitarist, will play to the Chamber Music audience Monday evening at the Canfield Casino. Show time is 8:30. Bitetti, although a young man, must have a large repertoire. He is presenting a completely new set of works from those he did at his Schenectady Symphony concert and yet another new list was prepared for a SPAC convocation of teachers this week.

Middleburgh Music

If you're looking for a way to keep tuned up over the summer, think of joining the activities at the Middleburgh Music Barn. David Anton will direct rehearsals for chamber music Wednesdays and Sundays in the Music Barn, and the choral group, just forming, Thursdays from 3 to 5 p.m. The Anton Music Barn is at 6365 Huntersland Road, a mile east of Route 145 in Middleburgh.

Berkshire Festival

This all-Beethoven weekend at Tanglewood involves great things like William Steinberg and Itzhak Perlman Friday evening at 9, "King Stephen" and William Steinberg at 8:30. Leonard Bernstein will direct at 2:30 Sunday afternoon with Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes and the Tanglewood Festival Chorus in a memorial concert dedicated to Serge Koussevitsky.

First and Second Thespalonians

Well, it's with an almost religious fervor that the zealots want you to hear "Jesus Christ, Superstar." Let's have none of that talk about the moneychangers, the magic show and some village guy in the robe and sandals.

You can hear "Jesus Christ, Superstar" quite a few times during the long weekend. You don't have to leave home to hear it, if you own a radio. WGY has the album scheduled for play starting at 8:30 Sunday evening. In the studio at the close of the record will be Chuck Saille, of the Protestant Religious Broadcasting Commission, and Father William Kennedy, of the Catholic Archdiocese of Albany's Office of Information. The station hopes that some of the live cast in the area will also be available for telephone discussion.

Live performances are scheduled for the immediate future. Saturday and Sunday evenings, at 7 and 10 each night, the Palace Theater will be the venue of one production by Ashwood House. They were caught in the complications of court action involving copyright, performance licensing, etc., that cancelled their original June date.

Each of the Palace Theater shows will start with a 25-minute introduction by Father John Radice of Buffalo a singing priest and youth worker. Brother Joseph, WQBK's host for "Music that Speaks for Today," will emcee the three-hour show.

The live cast of 40 singers and musicians will do music from the record. Mr. Cavanna, head of Ashwood House, Ltd., told me that "this was the cast written up in Life Magazine." As for the choice of dates, he said "I took the first dates when I could get a theater and when I could get a cast."

Saratoga Performing Arts Center date is July 26. They term theirs the "complete show." They will feautre one of the recording cast members on tour, Yvonne Elliman, who originated the Mary Magdalene role. No one production can claim to be the "opera version," because it is not yet produced.

So that's the story, if you want to hear and/or see "Jesus Christ, Superstar." It seems a little ironic, when you add up the number of seats that could be sold for five performances, in the two places, SPAC and the Palace. Then consider what church attendance is in the summer!

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 19 1971
New England Newsclip

Tanglewood will present three Beethoven concerts

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The fourth Open Rehearsal of the 1971 season, benefiting the Orchestra's Pension Fund, is Saturday morning July 24 at 10.30. The Sunday concert will be rehearsed. Admission is $2.50 and all seats are unreserved.

Tickets for this fourth weekend of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600, and through all Ticketron outlets.

GAZETTE
WORCESTER, MASS.
D. 97,539
JUL 23 1971
New England Newsclip

Kaleidoscope

By DAVID D. OSWELL

"JACQUES BREL Is Alive and Well and Living in Paris" is back in Boston.

The town's longest running musical has returned to the Musical Theater I in the Hotel Somerset. The cast that set this record — Judy Lander, Shawn Elliot, Annette Pironne and Terrance Currier — are all back and Susan Campbell from Musical Theater II has joined them.

Performances at the hotel theater, 400 Commonwealth Ave., are at 8:30 p.m. Mondays through Fridays and at 6:30 and 9:30 p.m. Saturdays.

ANOTHER REPEAT will be the Williamstown Theater's "Cyrano" from July 27 to 31.

Frank Langella is featured in this production which drew rave reviews when performed earlier this season.

The repeat has caused a change in schedule for Brecht's "Mother Courage," which is now to run Aug. 3 to 7.

RITA MORENO, the young lady who walked off with an Oscar for "West Side Story," heads the cast for the Berkshire Theater Festival's third play this summer.

It's Leslie Weiner's "Are You Now or Have You Ever Been Blue?" The new drama of a middle-aged woman's search for reassurance is directed by Salem Ludwig.

It opens in the Stockbridge theater Wednesday and remains through Aug. 7.

BEETHOVEN is the star at Tanglewood this weekend.

Three all-Beethoven concerts will be conducted by William Steinberg and Leonard Bernstein.

Tonight at 9 Steinberg, with Itzhak Perlman as soloist, will conduct the Boston Symphony in the "Violin Concerto."

Tomorrow at 8:30 p.m., he leads the symphony in the "King Stephen" overture, the "Eroica" Symphony and the Seventh Sympnony.

Bernstein takes over the podium at 2:30 Sunday to conduct the "Missa Solemnis" in memory of Serge Koussevitzky.

Rita Moreno

57

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
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In an all-orchestral concert Saturday evening Steinberg leads the Boston Symphony in the "King Stephen" Overture, the Third Symphony (Eroica) and Seventh Symphony.

Bernstein, Tanglewood's adviser, will conduct the "Missa Solemnis" at 2:30 p.m. Sunday in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 to 1949.

Joining Bernstein in the performance will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes and the Tanglewood Festival Chorus.

The weekend prelude at 7 p.m. Friday, for which admission is free to ticket holders for that night's 9 o'clcok concert, is a short recital by baritone Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky and Tschaikovsky.

The open rehearsal at 10:30 a.m. Saturday will be of the Sunday concert.

TIMES UNION
ALBANY, N. Y.
D. 71,875 SUN. 145,169
JUL 18 1971

MUSIC

BERKSHIRE MUSIC FESTIVAL—Tanglewood, Lenox, Mass. In the shed, today at 2:30 p.m. Boston Symphony Orchestra conducted by Seiji Ozawa. The Program includes Mozart: Marriage of Figaro' Overture Mozart: Piano concerto in B flat K.595 Vladimir Ashkenazy, Brahms: Alto Rhapsody: Maureen Forrester, Men's Chorus of the Tanglewood Festival Chorus: Brahms: Haydn Variations. Information, 413-637-1600.

SYRACUSE
Herald Journal
D. 123,656
JUL 20 1971

AT SHED. William Steinberg will conduct the Boston Symphony for Friday's concert at 9 p.m. and Saturday's 8:30 p.m. concert of the Berkshire Musical Festival, Tanglewood, Lenox, Mass.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 23 1971

CLEFS & ARPEGGIOS

by NANCY CURRAN

The Lake George Open Festival [illegible] the Center Opera Company of Minneapolis as guests [illegible] week. Tonight and Saturday, at 8:15, the opera is "Faust Counter Faust." The most compelling thing about the young Center Opera cast is their superior voices.

Faust is commemorated in many works of literature: tonight's work is a collage of Berlioz' "Damnation of Faust," Boito's "Mephistofele," "Faust" by Gounod and Goethe, Klaus Mann's "Mephisto," "The Life of J. Robert Oppenheimer," Marlowe's "The Tragical history of Doctor Faustus," and Marowitz's "Prologue to Dr. Faustus." Next Wednesday's "L'Infedelta Delusa" will be comic relief, in [illegible].

"L'Infedelta Delusa," the comic opera, is based on characters in the classic Commedia dell'Arte, which can be traced back to the early Roman and Byzantine forms. The stock characters, Harlequin, Columbine, Pierrot and their friends surface again and again in the French and in the English drama literature. Their pure personalities can be woven into countless plots and intrigues of love and the human adventure.

In two acts "L'Infedelta Delusa," which translates infidelity [illegible], is credited to Marco Coltellini with music by Joseph Haydn. The Lake George Opera translation is by Andrew [illegible]. It will be a light-hearted [illegible] in classic opera.

A Soft Hooray

We have to give a soft hooray to the Scotia Police Court for cracking down on automobile noise. One ticket was given, according to a recent news story, for unnecessary noise, and nine for inadequate mufflers. Maybe that powerful roar is music to the owner's ears, but it's a limited pleasure to the public.

Flying Fingers

Ernesto Bitetti, an amazing Argentinian guitarist, will play to the Chamber Music audience Monday evening at the Canfield Casino. Show time is 8:30. Bitetti, although a young man, can have a large repertoire. He is preparing a completely new set of work, from those he did at the Schenectady Symphony concert last year, another row. He is prepared for a SPAC convention of teachers [illegible] Music [illegible] way to [illegible] summer. [illegible] at Barn. [illegible] perfect re[illegible] for chamber music [illegible] in the [illegible] choral [illegible] Three-days [illegible] Aaron Mu[illegible] Huntersland [illegible] of Route 145 [illegible] Berkshire Festival [illegible] weekend at [illegible] great [illegible] Steinberg [illegible] Perlman Friday [illegible] at 9, "King Stephen" [illegible] at 8:30. [illegible] will direct [illegible] Sunday afternoon with [illegible]

Each of the Palace Theater shows will start with a 25-minute introduction by Father John Radice of Buffalo a singing priest and youth worker. Brother Joseph, WQBK's host for "Music that Speaks for Today," will emcee the three-hour show.

The live cast of 40 singers and musicians will do music from the record. Mr. Cavanna, head of Ashwood House, Ltd., told me that "this was the [illegible] written up in Life Magazine." As for the choice of dates, he said "I took the first date when I could get a theater and when I could get a cast."

Saratoga Performing Arts Center date is July 26. They term theirs the "complete show." They will feautre one of the recording cast members on tour, Yvonne Elliman, who originated the Mary Magdalene role. No one production can claim to be the "opera version," because it is not yet produced.

So that's the story, if you want to hear and/or see "Jesus Christ, Superstar." It seems a little ironic, when you add up the number of seats that could be sold for five performances, in the two places, SPAC and the Palace. Then consider what church attendance is in the summer!

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 19 1971
New England Newsclip

Tanglewood will present three Beethoven concerts

The fourth weekend of Berkshire Festival concerts at Tanglewood in Lenox offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23 at 9 Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony.

The next evening, July 24 at 8.30, is an all-orchestral concert with Mr. Steinberg leading the Boston Symphony in the "King Stephen" overture, the Third symphony (Eroica) and the Seventh symphony.

On Saturday afternoon at 2.30 Leonard Bernstein, Tanglewood's advisor, conducts the "Missa Solemnis" in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Mr. Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening at 7, for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the Orchestra's Pension Fund, is Saturday morning July 24 at 10.30. The Sunday concert will be rehearsed. Admission is $2.50 and all seats are unreserved.

Tickets for this fourth weekend of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600, and through all Ticketron outlets.

GAZETTE
WORCESTER, MASS.
D. 97,539
JUL 23 1971
New England Newsclip

Kaleidoscope

By DAVID D. OSWELL

"JACQUES BREL Is Alive and Well and Living in Paris" is back in Boston.

The town's longest running musical has returned to the Musical Theater I in the Hotel Somerset. The cast that set this record — Judy Lander, Shawn Elliot, Annette Pironne and Terrance Currier — are all back and Susan Campbell from Musical Theater II has joined them.

Performances at the hotel theater, 400 Commonwealth Ave., are at 8:30 p.m. Mondays through Fridays and at 6:30 and 9:30 p.m. Saturdays.

ANOTHER REPEAT will be the Williamstown Theater's "Cyrano" from July 27 to 31.

Frank Langella is featured in this production which drew rave reviews when performed earlier this season.

The repeat has caused a change in schedule for Brecht's "Mother Courage," which is now to run Aug. 3 to 7.

RITA MORENO, the young lady who walked off with an Oscar for "West Side Story," heads the cast for the Berkshire Theater Festival's third play this summer.

It's Leslie Weiner's "Are You Now or Have You Ever Been Blue?" The new drama of a middle-aged woman's search for reassurance is directed by Salem Ludwig.

It opens in the Stockbridge theater Wednesday and remains through Aug. 7.

BEETHOVEN is the star at Tanglewood this weekend.

Three all-Beethoven concerts will be conducted by William Steinberg and Leonard Bernstein.

Tonight at 9 Steinberg, with Itzhak Perlman as soloist, will conduct the Boston Symphony in the "Violin Concerto."

Tomorrow at 8:30 p.m., he leads the symphony in the "King Stephen" overture, the "Eroica" Symphony and the Seventh Sympnony.

Bernstein takes over the podium at 2:30 Sunday to conduct the "Missa Solemnis" in memory of Serge Koussevitzky.

Rita Moreno

TIMES
HARTFORD, CONN.
S. 132,687
JUL 25 1971
New England Newsclip

Music

Tanglewood—Lenox, Mass., Berkshire Festival. **Today** — Leonard Bernstein, Beethoven Program, 2:30 p.m. **July 30**— Weekend Prelude, Berkshire Boy Choir, 9 p.m. **July 31** — Open Rehearsal, Seiji Ozawa, 8:30 p.m.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
JUL 21 1971
New England Newsclip

Florence Kopleff

. . . will be the contralto in the quartet of soloists Leonard Bernstein has chosen for Beethoven's Missa Solemnis, which he will conduct on Sunday afternoon, July 25, with the Boston Symphony and Tanglewood Festival Chorus at Lenox, Mass. in memory of Serge Koussevitzky.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUL 23 1971

Beethoven Concert At Tanglewood

The fourth week-end at the Berkshire Music Festival at Tanglewood in Lenox will be entirely devoted to the music of Beethoven. Conducting will be William Steinberg and Leonard Bernstein.

The week-end opens on Friday evenng, July 23rd, with a vocal prelude starting at 7:00 o'clock featuring Sherrill Milnes as soloist. The main concert will start at 9:00 o'clock with Steinberg conducting the Leonore Overture; followed by Itzhak Perlman as soloist in the Violin Concerto; and concluding with the 5th Symphony.

Saturday's concert will start at 8:30 and will also be conducted by Steinberg. It will include the King Stephen Overture; Symphony No. 3, the "Eroica"; and Symphony No. 7.

Sunday will mark the return to the podium of Leonard Bernstein and the entire afternoon will be devoted to the presentation of the "Missa Solemnie" in a concert dedicated to the memory of Serge Koussevitsky. Four soloists and the Tanglewood Festival Chorus will join the Boston Symphony Orchestra for this fine musical event which will start at 2:30.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 23 1971
New England Newsclip

At Tanglewood

Steinberg, Bernstein perform this weekend

LENOX—The fourth weekend of Berkshire Festival concerts at Tanglewood offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23 at 9 p.m., Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the Violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony.

The next evening, Saturday July 24 at 8.30 p.m., is an all-orchestral concert with Mr. Steinberg leading the Boston Symphony in the King Stephen overture, the Third symphony (Eroica) and the Seventh symphony.

On Sunday afternoon July 25 at 2.30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Mr. Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

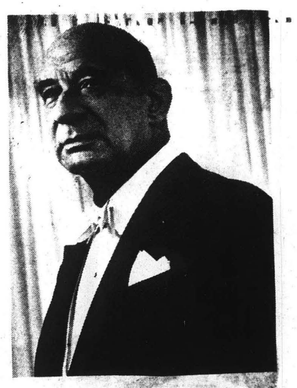
— The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening, July 30 at 9 p.m. in the Shed. Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun-treader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Thcaikovsky's "Swan Lake."

The Weekend Prelude, at 7 p.m. on Friday in the Shed, features the Berkshire Boy Choir performing music from the Renaissance.

Tanglewood Artistic Director, Seiji Ozawa, conducts the Boston Symphony Saturday evening July 30 at 8.30 p.m. in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony no. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's "Cassiopeia" with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of the foremost percussion virtuosi in music today, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He has appeared in Europe at the Festivals at Aldeburgh, Berlin, Edinburgh, and Avignon. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, August 1 at 2.30 p.m. Soloist is violinist Pinchas Zukerman. Mr. Barenboim conducts Schubert's Overture to "Rosamunde," Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.



WILLIAM STEINBERG

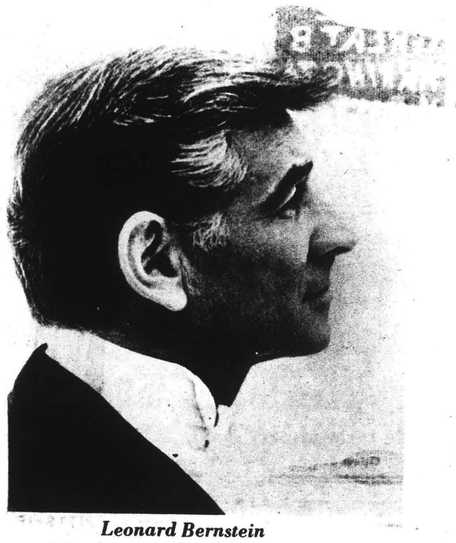
REGISTER
TORRINGTON, CONN.
D. 11,891
JUL 24 1971
New England Newsclip

TANGLEWOOD: July 24: Open Rehearsal at 10:30 a.m. William Steinberg, Beethoven Program, 'King Stephen' overture, Symphony No. 3 'Eroica,' Symphony No. 7, 8:30 p.m. . . . **July 25:** Leonard Bernstein, Beethoven, Missa Solemnis, Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood Festival Chorus, In memory of Serge Koussevitzky, 2:30 p.m. . . . **July 30:** Weekend Prelude with Berkshire Boy Choir at 7 p.m. Michael Tilson Thomas, Copland's Appalachian Spring, Ruggles' Sun-Treader, Stravinsky's Scherzo a' la Russe, Tchaikovsky's Swan Lake - Divertissement Act III, 9 p.m. . . . **July 31:** Open Rehearsal, 10:30 a.m. Seiji Ozawa, Haydn's Symphony No. 96 'Miracles', Prokofiev's Piano concerto No. 3, Byron Janis, Takemitsu's Cassiopeia, Stomu Yamash'ta, 8:30 p.m. . . . **August 1:** Daniel Barenboim, Schubert's 'Rosamunde' overture, Lalo's Symphonie Espagnole, Pinchas Zukerman, Tchaikovsky's Symphony No. 4, 2:30 p.m.

POST
BRIDGEPORT, CONN.
S. 88,000
JUL 25 1971
New England Newsclip

TANGLEWOOD, Berkshire Festival, Lenox, Mass — Today at 2:30 p.m., Leonard Bernstein conducting Beethoven program with Missa Solemnis performed by Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood chorus, in memory of Serge Koussevitzky; weekend prelude, **Friday at 7 p.m.,** Berkshire Choir Boys performing music from the Renaissance; **Friday at 9 p.m.,** Michael Tilson Thomas, associate conductor of the Boston Symphony, conducting all orchestral program; **Saturday at 10:30 a.m.,** open rehearsal; **Saturday at 8:30 p.m.,** Boston Symphony in the shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion, Seiji Ozawa, Tanglewood artistic director, conducting; **Aug. 1 at 2:30 p.m.,** Daniel Barenboim, guest conductor, with soloist Pinchas Zukerman; **Tuesday** Tanglewood-on-Parade, the annual demonstration of the work of the students of the Berkshire Music center, Tanglewood grounds open to public at **5:30 p.m.,** beginning at **6:30 p.m.,** simultaneous performances of opera scenes and arias and dance demonstrations; **8:30 p.m.,** Berkshire Music Center orchestra in tribute to Mrs. Serge Koussevitzky, fireworks over Stockbridge Bowl follow; weekend preludes are **Friday at 7 p.m.,** two hours before the Boston Symphony concert, presenting guest artists and members of the orchestra in short recitals offered at no extra charge to Friday evening ticket holders; open rehearsals in the shed each **Saturday at 10:30 p.m.** for benefit of the orchestra's pension fund, offer a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music; seats are unresevred, **$2.50 each and available** the morning of the rehearsal; tickets for regular performances $8.50, $8, $7.50, $7, $6, $5, $4.50, $3.50.

REGISTER
TORRINGTON, CONN.
D. 11,891
JUL 24 1971
New England Newsclip



Leonard Bernstein

Bernstein To Conduct Sunday Concert

Leonard Bernstein will make a rare appearance at Tanglewood on Sunday, July 25 at 2:30 p.m.

He will conduct the Boston Symphony in Beethoven's Missa Solemnis with the Tanglewood Festival Chorus and soloists Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes.

On Saturday, July 24, William Steinberg leads the orchestra in a program of Beethoven's Third and Seventh symphonies and the "King Stephen" Overture.

The fifth weekend of concerts at Tanglewood begins Friday evening, July 30 at 9 when Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Copland's Appalachian Spring, Ruggles' Sun-Treader, Stravinsky's Scherzo a la Russe, and the Divertissement from Act 3 of Tchaikovsky's Swan Lake.

The weekend prelude, at 7 p.m. on Friday, features the Berkshire Boy Choir performing music from the Renaissance.

The summer's fifth Boston Symphony open rehearsal takes place Saturday morning, July 30 at 10:30 a.m.

Tanglewood artistic director, Seiji Ozawa, conducts the Boston Symphony Saturday evening July 30 at 8:30 in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony no. 96, Prokofiev's Third Piano Concerto, with piano soloist Byron Janis, and Takemitsu's Cassiopeia with percussionist Stomu Yamash'ta.

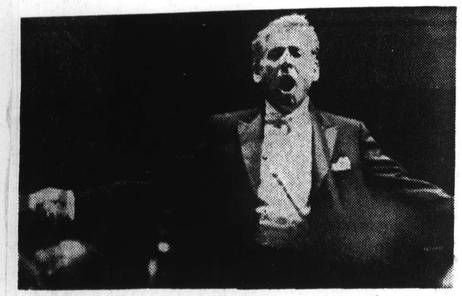
Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, August 1 at 2:30 p.m. Soloist is violinist Pinchas Zukerman. Barenboim conducts Schubert's Overture to Rosamunde, Lalo's Symphonie Espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood on Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place Tuesday, July 27. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m., performances of opera scenes and arias and dance demonstrations will take place.

At 8:30 p.m., the gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony associate conductor, Michael Tilson Thomas, conducting the Overture to The Flying Dutchman by Wagner. Tanglewood artistic director, Seiji Ozawa, then conducts the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic director, Gunther Schuller, will conduct a concert performance of Act I of Wagner's "Die Walkuere."

56

GLOBE
BOSTON, MASS.
S. 581,160
JUN 27 1971 New England Newsclip



LEONARD BERNSTEIN returns to Tanglewood to conduct the Boston Symphony Orchestra in Beethoven's Missa Solemnis, Sunday, July 25 at 2:30. Soloists for the concert include Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes.

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 22 1971 New England Newsclip

All-Beethoven at Tanglewood

The fourth weekend of Berkshire Festival concerts at Tanglewood offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

Tomorrow evening at 9 Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the violin concerto. Other works on the program are the third Leonore overture and the Fifth symphony.

Saturday night at 8:30 is an all-orchestral concert with Steinberg leading the Boston Symphony in the "King Stephen" overture, the Third symphony (Eroica) and the Seventh symphony.

On Sunday afternoon at 2:30, Leonard Bernstein, Tanglewood's adviser, conducts the "Missa Solemnis" in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Berstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

POST
BRIDGEPORT, CONN.
S. 88,000
JUL 18 1971 New England Newsclip

library, Southport.

TANGLEWOOD, Berkshire Festival, Lenox, Mass.—Today at 2:30 p.m., Ozawa conductor in program of Mozart and Brahms, Vladimir Ashenazy, piano soloist, Maureen Forrester in alto rhapsody; **Friday at 9 p.m.**, William Steinberg, conducting Beethoven program, Itzhak Perlman in violin concerto; Saturday at 8:30 p.m., William Steinberg conducting Beethoven program; **July 25, at 2:30 p.m.**, Leonard Bernstein, conducting Beethoven program, with Missa Solemnis performed by Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, Tanglewood Festival chorus, in memory of Serge Koussevitzky; weekend preludes each **Friday at 7 p.m.**, two hours before the Boston Symphony concert, present guests artists and members of the orchestra in short recitals offered at no extra charge to Friday night ticket holders; open rehearsals each **Saturday at 10:30 a.m.** in the shed for benefit of the orchestra's Pension fund offer relaxed look at the orchestra, conductor and soloists preparing programs, seats are unreserved at $2.50 each and available the morning of the rehearsal; tickets for other concerts, $8.50, $8. $7.50. $7, $6, $5, $4.50, $3.50.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 24 1971 New England Newsclip

Friday Night Record Broken At Tanglewood

A record Friday night audience of 9,015 attended the Beethoven concert last night at Tanglewood.

The previous high for Friday night was 8,100 last year, also for a Beethoven concert.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 22 1971 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 26 1971 New England Newsclip

Tanglewood Doubles Weekend Attendance Over Last Year

Tanglewood drew an audience of 38,186 this past weekend, nearly double last year's figure of 19,017. The biggest weekend in 1970 was the seventh of the season, which drew 32,510. The management also announced that it was an all-time record high in box-office dollars, but did not disclose a figure.

The Friday night concert had an audience of 9,015; Saturday's rehearsal drew 4,270; Saturday night's concert, 12,359; and Sunday's concert 12,542.

EVENING CONCERT . . . at Tanglewood's Music Shed provides the opportunity for relaxed listening and enjoyment of the balmy summer weather. Many visitors to Tanglewood arrive quite early in the evening for a picnic on the grounds. For their pleasure, the Boston Symphony provides prelude concerts each Friday evening at 7 p.m. This Friday's prelude will be a short recital by baritone Sherrill Milnes, who will sing songs by Handel, Mozart, Wolf, Marx, Mussorgsky and Tchaikovsky. There is no extra charge for the prelude concerts.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 24 1971

Itzhak Perlman Solo Violinist In Beethoven At Tanglewood

By BILL RICE

Itzhak Perlman, the exciting young violin virtuoso from Israel, was guest soloist with the Boston Symphony Orchestra Friday evening at Tanglewood, in Lenox, Mass., in the opening program of an all-Beethoven weekend of concerts.

Perlman performed the violin Concerto in D Major, the only concerto written for violin by Beethoven. Also on the program, conducted by William Steinberg, was the Leonore Overture No. 3 and the Symphony No. 5 in C Minor.

A record-breaking Friday evening crowd of 9,015 was in attendance.

Twenty-six-year-old Perlman's command of his instrument is awesome, but in the Beethoven concerto he doesn't overwhelm the listener with technique. Rather he wins his audience with expressiveness, warmth of tone, and great feeling for the lyrical qualities of the concerto.

Even the technical demands of the cadenzas, these written by Fritz Kreisler, are minimized by the ease and evenness with which Perlman plays them.

Not "On" Night

As fine as his performance was, we felt Perlman was not exactly having an "on" night. There were a few minor flaws and intonation was not as exact as we have heard. But Perlman is one of those performers who can have a "bad" night, which this was not, and still play circles around many performers.

Beethoven's development of themes is crystal clear throughout the violin concerto, one of the most monumental ever written for the instrument. It is full of melodies one can easily recall and the listener is always led logically from one thought to the next.

At times, the concerto is like a symphony with the violin solo weaving itself through the thematic material. At others, the violin is out front all the way demanding all of the tone and technique the soloist can muster.

Unorthodox

William Steinberg is not exactly an orthodox conductor. Conducting without a score he uses sweeping movements, often bringing both hands to his knees. He is not showy but his individual style demands attention. A perfectionist at all times, Steinberg controls every nuance of expression and dynamics as though he had written the music himself.

The opening selection, the Leonore Overture No. 3, is more of a symphonic poem than an overture, and was one of three overtures the composer wrote to precede his only opera, "Fidelio." It musically encompasses much of the dramatics of the opera even to an off-stage trumpet call which announces the arrival of one of the principal characters.

Probably no movement in symphonic literature has been analysed to the extent of the first movement of Beethoven's Fifth, with its famous "fate knocking at the door" theme.

For this reason it sometimes seems overexposed. This familiarity often causes one to overlook the not so familar beauty and strength the symphony embodies in its other movements.

Future Shows

William Steinberg will also conduct this evening's portion of the all-Beethoven weekend starting at 8:30. On the program will be the third (Eroica) and seventh symphonies and the King Stephen Overture.

On Sunday, Leonard Bernstein will conduct Beethoven's Missa Solemnis, in memory of Serge Koussivitsky, in the afternoon performance starting at 2:30 p.m.

Soloists will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran and baritone Sherill Milnes. John Oliver will conduct the Tanglewood Festival Chorus.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 24 1971 New England Newsclip

Perlman Cheered At Tanglewood

B. R.C. HAMMERICH

LENOX —Itzhak Perlman took possession of another large audience Friday night at Tanglewood. Most of the 9015 listeners were on their feet cheering before he could stand after playing the solo part of Beethoven's Concerto, Opus 61.

Steinberg Conducts

William Steinberg conducted the Boston Symphony Orchestra with as usual a sure feel for the shape of Beethoven's ideas, but it was Perlman who dominated the evening.

He is a stocky, likeable young man (26) with a shock of curly hair and a big grin. When he was 4 in Tel-Aviv, he contracted polio and has been playing the fiddle sitting down ever since.

At his concerts he struggles on stage with crutches, sits and is handed his violin. When he finishes, as the audience applauds, and usually shouts a few bravos, he hands his fiddle to the concertmaster, reaches to the floor for his crutches and stands to bow; the audience crowds forward grinning with him and claps and explodes flashbulbs.

Sometimes Variable

The basic cause of the excitement is his violin playing; he is an extraordinarily accomplished violinist. His intonation and tonal control is sometimes variable, tending to rasp and waver under pressure but his feel for the music is deep and thoughtful.

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Most effective was Shaklovity's aria from Mussorgsky's opera, "Khovanshchina." The aria is a passionate expression of the fear Shaklovity feels in the 17th century for the future of his people (Russians) after years of oppression under the Tartars and the Boyars.

Nearly as effective was Milnes' expression of love as sung by Prince Yeletsky in Tchaikovsky's opera, "Pique Dame," when he discovers that the affection of his girl is growing cool.

Milnes was powerful, also, with his encores: Avant de Quitter from Gounod's "Faust," prologue to Pagliacci by Leon Cavallo and a folksong, "Shenandoah."

But the major part of the program, which consisted largely of art songs by Handel Mozart, Hugo Wolf and Joseph Marx, seemed all alike, even though the sentiments expressed in the poetry was varied.

Tonight at 8.30 Steinberg will lead another all-Beethoven program: Overture to 'King Stephan' and Symphonies No. 3 and 7 and tomorrow at 2.30 Leonard Bernstein will conduct the orchestra, Tanglewood choir, Tanglewood Festival Chorus and four soloists in a performance of Beethoven's Missa Solemnis in D, Opus 123.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

JUL 22 1971 New England Newsclip

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On Sunday afternoon at 2:30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Mr. Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening at 7 p.m., for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the Orchestra's Pension Fund, is Saturday morning at 10:30 a.m. The Sunday concert will be rehearsed. Admission is $2.50 and all seats are reserved.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 24 1971

Itzhak Perlman Opens All-Beethoven Program

By BILL RICE

Itzhak Perlman, the exciting young violin virtuoso from Israel, was guest soloist with the Boston Symphony Orchestra Friday evening at Tanglewood, in Lenox, Mass., in the opening program of an all-Beethoven weekend of concerts.

Perlman performed the violin Concerto in D Major, the only concerto written for violin by Beethoven. Also on the program, conducted by William Steinberg, was the Leonore Overture No. 3 and the Symphony No. 5 in C Minor.

A record-breaking Friday evening crowd of 9,015 was in attendance.

Twenty-six-year-old Perlman's command of his instrument is awesome, but in the Beethoven concerto he doesn't overwhelm the listener with technique. Rather he wins his audience with expressiveness, warmth of tone, and great feeling for the lyrical qualities of the concerto.

Even the technical demands of the cadenzas, these written by Fritz Kreisler, are minimized by the ease and evenness with which Perlman plays them.

Not "On" Night

As fine as his performance was, we felt Perlman was not exactly having an "on" night. There were a few minor flaws and intonation was not as exact as we have heard. But Perlman is one of those performers who can have a "bad" night, which this was not, and still play circles around many performers.

Beethoven's development of themes is crystal clear throughout the violin concerto, one of the most monumental ever written for the instrument. It is full of melodies one can easily recall and the listener is always led logically from one thought to the next.

At times, the concerto is like a symphony with the violin solo weaving itself through the thematic material. At others, the violin is out front all the way demanding all of the tone and technique the soloist can muster.

Unorthodox

William Steinberg is not exactly an orthodox conductor. Conducting without a score he uses sweeping movements, often bringing both hands to his knees. He is not showy but his individual style demands attention. A perfectionist at all times, Steinberg controls every nuance of expression and dynamics as though he wrote the music himself.

The opening selection, the Leonore Overture No. 3, is more of a symphonic poem than an overture, and was one of three overtures the composer wrote to precede his only opera, "Fidelio." It musically encompasses much of the dramatics of the opera even to an off-stage trumpet call which announces the arrival of one of the principal characters.

Probably no movement in symphonic literature has been analysed to the extent of the first movement of Beethoven's Fifth, with its famous "fate knocking at the door" theme.

For this reason it sometimes seems overheard. This familiarity often causes one to overlook the not so familiar beauty and strength the symphony embodies in its other movements.

Future Shows

William Steinberg will also conduct this evening's portion of the all-Beethoven weekend starting at 8:30. On the program will be the third (Eroica) and seventh symphonies and the King Stephen Overture.

On Sunday, Leonard Bernstein will conduct Beethoven's Missa Solemnis, in memory of Serge Koussivitsky, in the afternoon performance starting at 2:30 p.m.

Soloists will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran and baritone Sherill Milnes. John Oliver will conduct the Tanglewood Festival Chorus.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 26 1971 New England Newsclip

57

Baritone Brings Large Applause At Tanglewood

A Tanglewood audience is not easily brought to its feet applauding. It happened twice Saturday.

The first occasion was Metropolitan baritone Sherrill Milnes outstanding performance at the Weekend Prelude Program.

Milnes' voice is strong and virile, dramatic and dynamic. He quickly captures his audience and holds them. They brought him back for four encores, and he could easily have sung all night.

His program — a most interesting and unusual one — contained works by Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky. Most of the pieces are not particularly well-known. Many of them should be.

Milnes, of course, is an opera singer, and it was the arias that drew the largest applause. But to this critic, it was his handling of the Wolf and Marx art songs that held the greatest pleasure and surprise.

Not every singer of opera can do art song. Milnes can.

We offer one criticism. As with many opera singers, Milnes tend to sacrifice clear diction and enunciation for tone quality. One is accustomed to this when listening to opera, although that does not excuse it; but we wish singers would be more careful when singing art song. Here bigness of voice is not important; expression of text is.

Milnes does sing expressively and interpretively. We just wish he would take greater care with the language.

It was however an excellent performance. And applaudits must go also to Jon Spong, who did a marvelously sensitive job with the piano accompaniments.

The audience was brought to its feet again during the regular concert — an all-Beethoven program — by Itzhak Perlman's playing of the Violin Concerto in D, op, 61.

It was indeed an extraordinary performance by the young Israeli violinist. So much so that the symphony musicians themselves applauded and applauded his work.

Perlman does not draw a big or strong tone from his instrument. It is warm, tender, lyrical. It is crystal clear and enormously expressive. Two outstanding passages must be mentioned: the beautifully played cadenza in the first movement, and the second movement Larghetto with the solo violin accompanied first by pizzicato strings and then by winds.

Conductor William Steinberg kept the balance between orchestra and soloist well under control. Interestingly, the performance gained momentum and sensititity with Perlman's initial entrance, and became more powerful and moving as it went along.

The Leonore Overture No. 3 and the great C minor symphony, No. 5, were also on the program.

Neither of these reached the heights of the standards set by Milnes and Perlman. They didn't have to. As a colleague said to me, "It's nights like this that make a critic's work a joy".

R.C.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 26 1971

No Fads, No Gimmicks, Just Music

12,000 Enjoy Beethoven Straight

TANGLEWOOD

An audience estimated at upwards of 12,000 people inundated Tanglewood Saturday night. The program was straightforward and traditional, all Beethoven in fact, so it is interesting to speculate on the why of it.

Faddists and seekers of sensation would not be interested, Bernstein was not conducting, Van Cliburn was not playing, there were no rumors of any Kennedys planning to attend, no multimedia rock works were scheduled. Could it be that it was just Beethoven, a great symphony orchestra, and a superior if unspectacular conductor that attracted such a large gathering?

WHY NOT, it should and it did and they were given full measure by the Boston Symphony and William Steinberg, conductor.

The featured works were Symphonies 3 and 7, and the manner in which they were played and conducted, my dear readers, is the proper manner. Without cavil or carp, let it be said that this Orchestra, to the best of was the somber genius Beethoven, being served by Steinberg, and therefore, the their considerable abilities.

It was vintage Beethoven, and it was apparent that all the performers had come to play. With Steinberg in complete and authoritative command, the orchestra demonstrated just why it is that they are one of the few great ensembles on this planet.

EVERY MEMBER, no doubt, could play these two symphonies without the score, they are that familiar with them. But, with an eminence such as Steinberg in charge, with his wide-ranging and un-erring concepts of just what it was Beethoven was about, familiarity does not breed contempt. Steinberg has a fision of what this music means and he is ineluctable in his insistence that the orchestra share this vision in full measure with him. They did that and the results were as fine an evening of the symphonic music of Beethoven as has been heard for some time.

The audience was fervent in their response, and only reluctantly left the shed to battle the more pedestrian realities of life, to wit, rain, and the fierce competition involved in the removal logistics of about eight thousand cars. **Richard Vincent.**

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 24 1971 New England Newsclip

Perlman Cheered At Tanglewood

By R.C. HAMMERICH

LENOX —Itzhak Perlman took possession of another large audience Friday night at Tanglewood. Most of the 9015 listeners were on their feet cheering before he could stand after playing the solo part of Beethoven's Concerto, Opus 61.

Steinberg Conducts

William Steinberg conducted the Boston Symphony Orchestra with as usual a sure feel for the shape of Beethoven's ideas, but it was Perlman who dominated the evening.

He is a stocky, likeable young man (26) with a shock of curly hair and a big grin. When he was 4 in Tel-Aviv, he contracted polio and has been playing the fiddle sitting down ever since.

At his concerts he struggles on stage with crutches, sits and is handed his violin. When he finishes, as the audience applauds, and usually shouts a few bravos, he hands his fiddle to the concertmaster, reaches to the floor for his crutches and stands to bow; the audience crowds forward grinning with him and claps and explodes flashbulbs.

Sometimes Variable

The basic cause of the excitement is his violin playing; he is an extraordinarily accomplished violinist. His intonation and tonal control is sometimes variable, tending to rasp and waver under pressure but his feel for the music is deep and thoughtful.

Friday he was unusually eloquent; his music was full of subtle and tasteful expression of warmth and assurance of neatly chosen accents and timing of apt phrasing.

He dug into the music and came up with some beauty and satisfaction worthy of a fiddler twice his age.

Record for Friday

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Nearly as effective was Milnes' expression of love as sung by Prince Yeletsky in Tchaikovsky's opera, "Pique Dame," when he discovers that the affection of his girl is growing cool.

Milnes was powerful, also, with his encores: Avant de Quitter from Gounod's "Faust," prologue to Pagliacci by Leon Cavallo and a folksong, "Shenandoah."

But the major part of the program, which consisted largely of art songs by Handel Mozart, Hugo Wolf and Joseph Marx, seemed all alike, even though the sentiments expressed in the poetry was varied.

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BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

JUL 22 1971 New England Newsclip

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THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 24 1971

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A record-breaking Friday evening crowd of 9,015 was in attendance.

Twenty-six-year-old Perlman's command of his instrument is awesome, but in the Beethoven concerto he doesn't overwhelm the listener with technique. Rather he wins his audience with expressiveness, warmth of tone, and great feeling for the lyrical qualities of the concerto.

Even the technical demands of the cadenzas, these written by Fritz Kreisler, are minimized by the ease and evenness with which Perlman plays them.

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As fine as his performance was, we felt Perlman was not exactly having an "on" night. There were a few minor flaws and intonation was not as exact as we have heard. But Perlman is one of those performers who can have a "bad" night, which this was not, and still play circles around many performers.

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NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 26 1971 New England Newsclip

57

Baritone Brings Large Applause At Tanglewood

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R.C.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 26 1971

No Fads, No Gimmicks, Just Music

12,000 Enjoy Beethoven Straight

TANGLEWOOD

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58

TROY RECORD July 24, 1971

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On Sunday, Leonard Bernstein will conduct Beethoven's Missa Solemnis, in memory of Serge Koussivitsky, in the afternoon performance starting at 2:30 p.m.

Soloists will be soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran and baritone Sherill Milnes. John Oliver will conduct the Tanglewood Festival Chorus.

PRESS
BRISTOL, CONN.
D. 18,000

JUL 16 1971

New England Newsclip

All-Beethoven Concerts Planned At Tanglewood

TANGLEWOOD, LENOX, MASSACHUSETTS — The fourth weekend of Berkshire Festival concerts at Tanglewood offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23 at 9 p.m., Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the Violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony.

The next evening, Saturday July 24 at 8:30 p.m., is an all-orchestral concert with Mr. Steinberg leading the Boston Symphony in the King Stephen overture, the Third symphony (Eroica) and the Seventh symphony.

On Sunday afternoon July 25 at 2:30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949.

Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The weekend prelude, Friday evening at 7 p.m., for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the Orchestra's Pension Fund, is Saturday morning July 24 at 10:30 a.m. The Sunday concert will be rehearsed. All seats are unreserved.

Tickets for this fourth weekend of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600 and through all Ticketron outlets.

Fourth Weekend Concerts

Friday July 23: Weekend Prelude; 7 p.m. Shed; Sherrill Milnes; and songs of Handel, Mozart, Wolf, Marx and Mussorgsky.

William Steinberg, 9 p.m., Shed: All-Beethoven program; Itzhak Perlman, violin; Overture "Leonore no. 3"; Violin concerto in D; and Symphony no. 5.

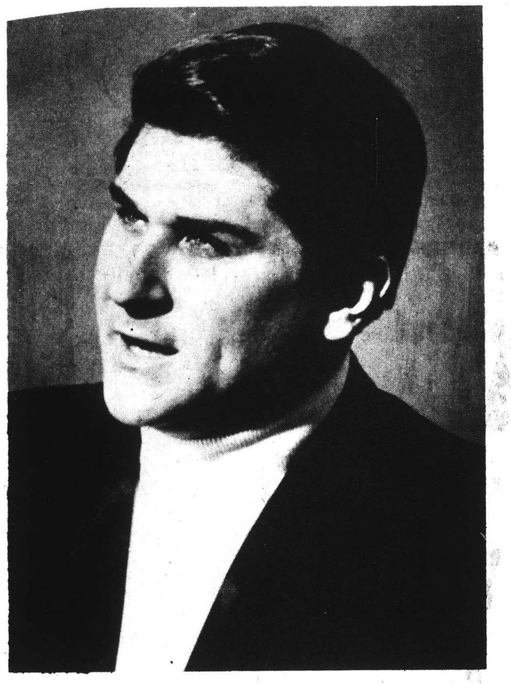
Saturday July 24: Open Rehearsal, 10:30 a.m. Shed. William Steinberg, 8:30 p.m. Shed: All-Beethoven program; King Stephen overture; Symphony no. 3 "Eroica"; and Symphony no. 7.

Sunday July 25: 2:30 p.m. Shed, Leonard Bernstein, Arlene Saunders, Florence Kopleff, William Cochran, Sherrill Milnes, and Tanglewood Festival Chorus; Beethoven: Missa solemnis in memory of Serge Koussevitzky.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 21 1971

New England Newsclip



To Perform

Sherrill Milnes, who appeared recently at Symphony Hall in Boston with the Boston Symphony Orchestra as narrator in Schoenberg's "A Survivor From Warsaw" and soloist in Beethoven's Ninth Symphony will appear at Tanglewood July 25 as baritone in the "Missa Solemnis" by Beethoven, conducted by Leonard Bernstein.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 17 1971

New England Newsclip

Tanglewood

Itzhak Perlman Is Soloist In Beethoven Concerto

The third weekend of Tanglewood's Berkshire Festival concerts features conductors William Steinberg and Seiji Ozawa and pianist Vladimir Ashkenazy.

On Saturday, July 17, at 8:30 p.m., Steinberg conducts an all-Brahms concert. Violinist Joseph Silverstein, Boston Symphony concertmaster, and cellist Zara Nelsova are soloists in the Concerto for Violin and Cello. The program opens with the Academic Festival Overture and closes with the Symphony No. 4.

The weekend's open rehearsal, Saturday morning, July 17, at 10:30 features Ozawa conducting. Tickets for the open reharsal are $2.50 and benefit the Orchestra's pension fund. Tickets are on sale at the Tanglewood ticket office the morning of the rehearsal.

The final concert of the weekend, Sunday, July 18, at 2:30 p.m., will be conducted by Ozawa, artistic director of Tanglewood. Pianist Vladimir Ashkenazy makes his second appearance of the weekend performing Mozart's Paino concerto in B flat K.595. Contralto Maureen Forrester sings Brahms' Alto Rhapsody with the Orchestra and the male voices of the Tanglewood Festival Chorus, John Oliver, director. The program opens with Mozart's "Marriage of Figaro" overture and closes with Brahms' Haydn Variations.

The fourth weekend of concerts at Tanglewood offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23, at 9, Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the Violin Concerto. Other works on the program are the Third "Leonore" Overture and the Fifth Symphony.

The next evening, Saturday, July 24, at 8:30, is an all-orchestral concert with Steinberg leading the Boston Symphony in the "King Stephen" Overture, the Third Symphony (Eroica) and the Seventh Symphony.

On Sunday afternoon, July 25, at 2:30, Leonard Bernstein, Tanglewood's advisor, conducts the Missa Solemnis in memory of Serge Koussevitzky, his teacher

Violinist Itzhak Perlman will appear at Tanglewood under the baton of William Steinberg on Friday, July 23.

and mentor, and the Boston Symphony's conductor from 1924 through 1949. Bernstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening at 7, for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Musorgsky and Tchaikovsky.

The fourth open rehearsal of the 1971 season, benefiting the Orchestra's pension fund, is Saturday morning, July 24, at 10:30. The Sunday concert will be rehearsed.

Tickets for this fourth weekend of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600, and through all Ticketron outlets.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 26 1971

At the Concert

Tanglewood Offers Several Gems

By EDWARD FRENCH

LENOX, Mass.—Friday night of the fourth weekend at Tanglewood offered not one but two musical gems. The first was the Prelude featuring Sherrill Milnes, baritone, assisted by Jon Spong, piano.

Milnes is one of the rising figures in the operatic world and is tremendously gifted in both sheer vocal endowment and the ability to project his artistry over the footlights. STARS

A RAPTLY ATTENTIVE audience that filled three quarters of the huge shed heard arias by Handel, Mozart, Moussorgsky and Tchaikovsky and lieder by Wolf and Marx.

These were donw ith fine sense of the appropriate style. His Mozart and Handel had great flexibility and beautiful phrasing, and the Russian arias were sung with great warmth and dramatic power.

Jon Spong gave fine support throughout, notably in the subtle expressive and technical demands of the Wolf songs.

Among three encores was an utterly magnificent projection of the Prologue from "Pagliacci."

The second gem was some superlative Beethoven as revealed by William Steinberg in his conducting of the "Leonore Overture No. 3" and the ever effective "Fifth Symphony in C minor," both very familiar but sounding so fresh and spontaneous.

This conductor's readings are so sane, so perfectly balanced and logical and have such vitality. There are no undue podium gymnastics, the music is allowed to speak for itself.

As in the Brahms concert last week the orchestra had a silken sheen and a crystal clear clarity of texture. The brasses had a silvery quality and the fortes, while loud, were never ponderous. It was a performance that only happens when everything goes right.

Itzhak Perlman's playing of the Beethoven Violin Concerto was fully on a par with the rest of the program. It was sturdy yet elegant, perfectly shaped; and he made beautiful sounds. His tone is rich, his technic superlative and his intonation flawless. The Kreisler cadenzas the soloist used were musically effective anf technically brilliant. STARS

★ ★ ★

SUNDAY AT TANGLEWOOD was devoted to one work, Beethoven's "Missa Solemnis in D," conducted by Leonard Bernstein. This work is scored for a quartet of vocal soloists, a mixed chorus, organ and orchestra.

Mr. Bernstein's reading of this large work was notable for the wonderful feeling of spontaneity that rediated from his interpretation.

We felt that the score was alive at all times. Contrasts in dynamics and tempi were sharply defined, the subdued parts had an unearthly beauty and the dramatic climaxes had great excitement. Every conceivable level of sound was employed.

Soloists Phyllis Curtin, soprano, Maureen Forrester, contralto, William Cochran, tenor, and Sherrill Milnes, baritone, sang wonderfully well. The two women deserve special praise as they were last-minute replacements for the artists originally scheduled.

As always, the Tanglewood Choir sang with great spirit and beauty of tone.

HERALD
NEW BRITAIN, CONN.
D. 33,737
JUL 27 1971
New England Newsclip

At Tanglewood, the apex of music

By HENRY M. KEEZING

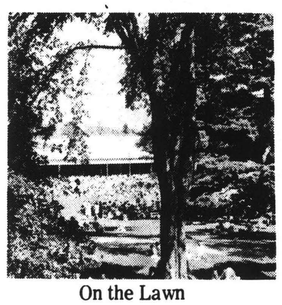
Tanglewood revisited after too many years, is like seeing the World Series after watching local talent in game after game.

Sunday at the music shed on the spacious Tanglewood grounds in Lenox up in the Berkshires, was big league all the way. The Boston Symphony Orchestra was on stage, with Leonard Bernstein himself at the podium. One soloist scheduled to sing a part in Beethoven's "Missa Solemnis" was forced to cancel her appearance and the part was sung by no less than Miss Phyllis Curtin.

The music was majestic. The setting magnificent. The whose scene an inspiration to the soul and the senses.

This writer is no music critic, but it does not take a refined, technical understanding of music to recognize that this symphonic presentation was something special. One need only have watched the reactions of musicians following the concert with their own score to appreciate the artistry unfolding. Their 'oohs' and 'ahhs' were gasps of admiration and virtual disbelief at the perfection of the performance.

Bernstein conducts at his own choice, and at Tanglewood this has meant that he leads the orchestra only once each season. Rarely does he repeat the same music. Never before, according to the program notes, had he led the "Missa Solemnis.



On the Lawn
at Tanglewood

If you have ever watched him conduct, live or on television, you can appreciate the thought of his incredible vigor. He leaps into the air, immersed in the music, his arms flailing, his whole being radiating the mood of the interpretation he seeks.

So dynamic, so vigorous is Bernstein, that he seemed at times almost in contrast with the Beethoven work which he was conducting. The "Missa Solemnis" was written as a Mass to honor the elevation of Archduke Rudolph of Austria in 1818 but was not actually performed until five years later), and it is replete with a great range and diversity of mood; now sweet, now rhythmic, now crashing and intense.

Part of the scene is Tanglewood itself, and the people, a wonderful cross-section of life. Here a dowager, stepping from a chauffered limousine. There, two young long-hairs, barefoot, with back-packs. Every seat in the shed was filled, and the lawn was a teeming mass of humanity — a middle-aged Woodstock, if you will, without the pot. Wine, cheese and apples abounded at endless picnics on the grass.

The audience rapport added to the mood. All those thousands (12,500, we were told), and the loudest sound while the concert was going on was the squeak of a Lenox policeman's shoes as he made his way down a path.

"Missa Solemnis" is not performed often, and the reason became readily apparent. It is simply too demanding a work; too challenging to musicians and singers.

The work was performed without intermission, and was greeted at its conclusion by an uproar of applause such as we have seldom experienced. The program was recorded live, and will be commercially available in the autumn.

We have often said that one of the joys of living in Central Connecticut is the marvelous diversity of facilities and activities within easy reach. Two hours up into the mountains of Western Massachusetts brings you to the apex of symphonic music. No travelling time could be better spent.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 24 1971
New England Newsclip

Leonard Bernstein

Tanglewood

Bernstein To Conduct Sunday Concert

Leonard Bernstein will make a rare appearance at Tanglewood on Sunday, July 25 at 2:30 p.m.

He will conduct the Boston Symphony in Beethoven's Missa Solemnis with the Tanglewood Festival Chorus and soloists Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes.

On Saturday, July 24, William Steinberg leads the orchestra in a program of Beethoven's Third and Seventh symphonies and the "King Stephen" Overture.

The fifth weekend of concerts at Tanglewood begins Friday evening, July 30 at 9 when Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Copland's Appalachian Spring, Ruggles' Sun-Treader, Stravinsky's Scherzo a la Russe, and the Divertissement from Act 3 of Tchaikovsky's Swan Lake.

The weekend prelude, at 7 p.m. on Friday, features the Berkshire Boy Choir performing music from the Renaissance.

The summer's fifth Boston Symphony open rehearsal takes place Saturday morning, July 30 at 10:30 a.m.

Tanglewood artistic director, Seiji Ozawa, conducts the Boston Symphony Saturday evening July 30 at 8:30 in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony no. 96, Prokofiev's Third Piano Concerto, with piano soloist Byron Janis, and Takemitsu's Cassiopeia with percussionist Stomu Yamash'ta.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, August 1 at 2:30 p.m. Soloist is violinist Pinchas Zukerman. Barenboim conducts Schubert's Overture to Rosamunde, Lalo's Symphonie Espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood on Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place Tuesday, July 27. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m., performances of opera scenes and arias and dance demonstrations will take place.

At 8:30 p.m., the gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony associate conductor, Michael Tilson Thomas, conducting the Overture to The Flying Dutchman by Wagner. Tanglewood artistic director, Seiji Ozawa, then conducts the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic director, Gunther Schuller, will conduct a concert performance of Act I of Wagner's "Die Walkuere."

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 27 1971

Tanglewood Concerts Attract Record Crowd

By RICHARD VINCENT
Music Critic

The weekend at Tanglewood was attended by about 30,000 people for the three concerts. This is a record for this festival both for the weekend and for a single performance of the orchestra. The single performance was on Saturday night when 12,349 attended. There were less on Sunday which means that Steinberg outdrew Bernstein by several thousand if one enjoys playing the numbers game.

Beethoven's "Missa Solemnis" with the Tanglewood Festival Chorus and Choir, and soloists, Phyliss Curtin, soprano, Maureen Forrester, Contralto, William Cochran, tenor, and Sherril Milnes, baritone, aided and abetted the Orchestra, all under Bernstein's direction.

BERNSTEIN, that enormously talented man, is just not the conductor for works like this. The performance was more than competent, all the notes were in place, the tempo proper, but the subtleties were lacking. Bernstein, as we all know, is simply too involved with the theatrical aspects of a concert. The impression is always one of climax, until too soon, there is nothing left to give. If the performers are called to the ultimate time and again, the emotion and enthusiasm become more difficult to maintain with the result that the true emotion becomes spurious and diluted.

THE FEMALE soloists were both substitutes for the scheduled singers. Neither showed any signs of crisis, but Miss Forrester was simply magnificent. This surely is one of the great singers before the public today. In the "Sanctus" when she and Sherril Milnes were exchanging the lines, "Benedictus qui venit in nomine Domini," the artistry and sheer beauty of these two glorious voices in tandem was a most felicitous exercise in the vocal art.

Mr. Cochran performed well, and Miss Curtin, an old friend to Tanglewood, fared less well than the others, but we know what she can do.

The audience reaction was what we have come to expect when Bernstein directs. He is a glamorous figure and his followers believe that anything less than a boisterous happening is not to be allowed.

60

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 26 1971
New England Newsclip

Bernstein, Beethoven Draw Large Throng to Tanglewood

By RICHARD CONWAY

Leonard Bernstein conducted at Tanglewood Sunday afternoon. Moreover, he conducted Beethoven's monumental "Missa solemnis in D". The lure of this combination in the public's mind must be overwhelming. An enormous crowd was on hand to hear the concert.

There couldn't have been more than a few vacant seats inside the Music Shed; and even the threat of rain failed to keep the lawn area from being packed with people. They were not disappointed.

It was a stunning performance. Even its faults could not detract from the tremendous impact it made on the audience.

We wrote last year that if there is one 'Superstar' in the world of concert music, it must surely be Leonard Bernstein. From the moment he walks on stage there is a charisma that is incredible.

One can argue with his conducting style, of course. It is very physical and emotional. Many of his gestures smack of the purely theatrical. He begs, pleads, cajoles, demands, drives. And when it is over, he is literally drained. And so is his audience.

But the results! Glory be — the results!

The combined Tanglewood Festival Chorus and the Tanglewood Choir, prepared by John Oliver, was excellent. They responded quickly to Bernstein's every cue, and showed an extensive dynamic range from fortissimo affirmations to introspective pianissimos. Special mention should be made of the sopranos, who did an outstanding job with what is often a very difficult line in terms of tessitura.

Two last minute changes occurred in the announced soloists. Phyllis Curtin, soprano, and Maureen Forrester, contralto, stepped in for Arlene Saunders and Florence Kopleff, respectively. Miss Forrester was the more successful. Miss Curtin did a fine job, but it was obvious that she was not really secure with it.

We felt that William Cochran, tenor, did the most outstanding work of the soloists. Sherrill Milnes, baritone, was good, but so much of his part tends to be covered by the instrumentation. In addition, while Milnes' middle and top range is fine, the lower range lacks point and power, and so tends to be lost.

Tenor Cochran's voice rings true and clear, and was very expressive Sunday.

Bernstein kept the balance between orchestra and chorus beautifully controlled, always allowing the text to be clearly heard.

The major fault we found Sunday was that tempo changes sometimes took a little while to be clearly established. But we are perhaps being picayune.

As we wrote, the dramatic and emotional effect was stunning. When Bernstein would fling his arms wide as if to encompass every bit of glorious sound in a rapturous embrace, it would take an unfeeling soul indeed not to be moved.

The audience of over 12,000 Sunday had a musical experience they should remember for quite awhile.

Newsday
GARDEN CITY, N. Y.
D. 427,270
JUL 26 1971

MUSIC

Call it Tanglefoot

By Al Cohn

Lenox, Mass.—From Louisiana to Newport, this has been a sorry summer for music festivals, and perhpas it was too much to hope that the 34th Berkshire Festival—even at tradition-minded Tanglewood—would be an exception.

The disappointment of the past weekend had nothing to do with Beethoven, to be sure, or with the Boston Symphony and its various conductors and soloists. The composer sounded at least as good in the three all-Beethoven programs as in last year's monumental celebration of his 200th birthday—possibly better, since we haven't been hearing quite so much of him at 201.

The Boston was as powerful and true as ever under William Steinberg and Leonard Bernstein. Itzhak Perlman, the 26-year-old violinist who plays while seated because of a polio attack in his childhood, gave the best reading of Beethoven's Violin Concerto that I have heard. Even soprano Phyllis Curtin and contralto Maureen Forrester, both last-minute substitutes in yesterday's performance of the "Missa Solemnis," were superb.

Nor could one cite Tanglewood itself, although the Festival's planners and concerned area officials must share some of the blame. The bulk of the problem, as it was at the Newport Jazz Festival and at Louisiana's ironically named "Celebration of Life," was the audience. A Boston Symphony official put it best: "It's what's happening to people, not Tanglewood. People need a lecture."

It was not a case of the drugs and drinking that broke things up at Newport. Neither was it simply because of the overflow attendance of 38,186, which set a box office record for a weekend here. There have been large crowds in past years—I particularly recall a Saturday night when more than 15,000 listened reverently to Van Cliburn—yet somehow Tanglewood remained a blissful escape, a tranquil, green setting away from the crush of summer beaches and resorts.

But there we were on the huge lawn behind the music shed, particularly yesterday afternoon and Saturday night, unable to avoid the obvious comparisons with Jones Beach, or possibly Coney Island. The clatter of latecomers lasted long enough to merge with the clatter of early departures. People moved wantonly through the crowd, knocking into chairs and rushing into blanket-sitters in their haste.

Disturbances of more than routine proportion seemed the order of the weekend. As magnificent as Perlman was, you had to stand in back of the shed if you wanted to hear the subtleties of his technique.

Surely, the traffic and parking situations, which have become progressively worse in recent years, are problems that officials will have to deal with before long. One newcomer to the Festival, considering the total picture, remarked that he would stick to his stereo in the future. It was something I never thought I would hear in reference to Tanglewood, yet I could hardly disagree. /II

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JUL 27 1971
New England Newsclip

The Sound of Music

Leonard and Ludwig

By Diane Foster

Patriot Ledger Correspondent

The Missa Solemnis was scheduled to be performed during the Boston Symphony Orchestra's Beethoven Festival last April but when William Steinberg became ill, it was replaced by the Ninth Symphony.

Sunday, after more than a year's wait, the Mass was presented at Tanglewood in memory of Serge Koussivitzsky and conducted by Leonard Bernstein in his only guest appearance with the orchestra this summer.

The attraction of the concert lay in the opportunity to hear a live presentation of this great work. A huge, intricate, and technically and emotionally taxing work, the Missa Solemnia is difficult for the listener as well as the performer. It demands much preparation from four vocal soloists, four-part chorus, and orchestra to allow detail to emerge through density, sincerity through theatrics, and continuity through diversity.

Neck and Neck

Leonard Bernstein's production starred Leonard Bernstein with Ludwig van Beethoven as runner up. Lenny, true to character, appeared onstage in a white Nehru suit, danced on the podium till his mane was disheleved and his clothes were gray with sweat, and bowed to a tumultuous roar of bravos. His role as America's most popular conductor is persuasive, though the sensationalism tends to get out of hand.

Musically, also, things got out of hand. The fugues at the end of the Gloria and Credo, for instance, are monumental conclusions to intense movements, and as such they require a second wind of strength and inspiration. Taken at such a frenzied pace, however, they elude articulation and control and lapsed into wild orgies of climax competing against climax, forte against forte, and force against force.

This feeling of competition, born from lack of balance, creeped into every musical parameter. Lack of balance distorted the dialogue between orchestra, chorus, and soloists; each pushed to be heard against the other. Dynamic contrasts, especially in the Kyrie, zoomed from double piano to double forte, omitting the entire mezzo range. Tempo changes were often uncomfortable and so drastic that selections were maximally accentuated. In such a manner, Beethoven's character became a stock role.

Reinforcements

The soloists had a problem with blending, though they were working under unusual circumstances. The two scheduled female soloists, Arelene Saunders, soprano, and Florence Kopleff, contralto, were announced as indisposed and replaced by Phyllis Curtin and Maureen Forrester respectively.

Miss Curtin's voice is able to handle the high tessitura of the soprano part, but it is rather like a dessert topping in comparison to the more substantial, meaty tones of Miss Forrester. William Cochran, tenor, shone through the chorus of the Kyrie splendidly, but Sherrill Milnes' magnificent voice was all but lost in the quartet and choral passages. His attacks were resonant, only to fade in the accumulating density of sound.

Undoubtedly all these difficulties contributed to the intervention of the spirit of communion. Though elaborate, the Missa Solemnis is indeed a solemn mass embodying Beethoven's affirmation of God and mankind and incarnating the awe of reverence. Yet its religious aura did not always penetrate.

Over Expressive

In the Sanctus, for example, the Praeludium, Sostenuto was disappointingly monochromatic. The sublime solo violin passage, designed for expressive virtuosity such as Joseph Silverstein's, appeared smothered by the vocal and orchestral accompaniment, as if not allowed to be developed. For this listener, it was a case of conscious involvement in the expressive realization of the score instead of being naturally transported by the music.

Except for spitting the attack of the Kyrie and a few prominent s's, the Tanglewood Festival Chorus and Tanglewood Choir had remarkable diction considering the inherent difficulties of the parts. The mesmerizing murmur of the hushed choral passages, as in Miserere Nobis, made up for the occasional strain on the sopranos in the upper register. John Oliver, director, dramatically shaped the choral phrases of Dona Nobis Pacem, and Mr. Bernstein ended the perplexing yet appropriate five-bar orchestral ending with an eloquent blend of understatement and conviction.

It was, despite seeming paradox, an extraordinary experience to hear the Missa Solemnis. Beethoven's Mass can't help but have an awesome effect.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 18 1971 New England Newsclip

LEONARD BERNSTEIN

AT TANGLEWOOD

Bernstein to Lead

TANGLEWOOD, Lenox — The fourth weekend of Berkshire Festival concerts at Tanglewood will offer three all - Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 3 at 9 p.m., Boston Symphony Music Director William Steinberg will conduct a program with Itzhak Perlman as soloist in the Violin concerto. Other works on the program are the third "Leonore" overture and the Fifth symphony.

Saturday at 8.30 p.m. will be an all-orchestral concert with Steinberg leading the Boston Symphony in the "King Stephen" overture, the Third symphony ("Eroica") and the Seventh symphony.

Sunday, July 25 at 2.30 p.m., Leonard Bernstein, Tanglewood's adviser, will conduct the "Missa Solemnis" in memory of Serge Koussevitzky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Bernstein will be joined by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening at 7 p.m. for which admission is free to ticket holders for the 9 p.m. concert, will be a short recital by baritone Sherrill Milnes, who will sing works of Handel, Mozart, Wolf, Marx, Mussorgsky, and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the orchestra's pension fund, will be Saturday morning at 10.30 a.m. The Sunday concert will be rehearsed. Admission is $2.50 and all seats are unreserved.

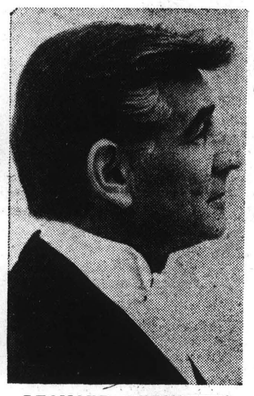
Tickets for this fourth weekend of the 1971 Berkshire Festival are available at the Tanglewood box office, 637-1600, and through all Ticketron outlets.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

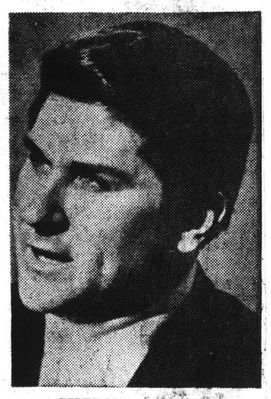
JUL 22 1971 New England Newsclip

Bernstein Leads "Missa Solemnis" At Tanglewood Beethoven Series

ITZHAK PERLMAN



LEONARD BERNSTEIN



SHERILL MILNES

TANGLEWOOD, LENOX — The fourth weekend of Berkshire Festival concerts at Tanglewood offers three all-Beethoven concerts conducted by William Steinberg and Leonard Bernstein.

On Friday evening, July 23 at 9 p.m., Boston Symphony Music Director William Steinberg conducts a program with Itzhak Perlman as soloist in the Violin concerto. Other works on the program are the Third Leonore overture and the Fifth symphony.

The next evening, Saturday, July 24, at 8:30 p.m., is an all-orchestral concert, with Mr. Steinberg leading the **"King Stephen"** overture, the Third symphony (Eroica) and 7th symphony.

On Sunday afternoon, July 25, at 2:30 p.m., Leonard Bernstein conducts the **"Missa Solemnis"** in memory of Serge Koussevitzky. Mr. Bernstein will be joined by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday evening, at 7 p.m., for which admission is free to ticket holders for the 9 p.m. concert, is a short recital by baritone Sherrill Milnes, who will sing songs of Handel, Mozart, Wolf, Marx, Mussorgsky and Tchaikovsky.

The fourth Open Rehearsal of the 1971 season, benefiting the Orchestra's Pension Fund, is Saturday morning, July 24, at 10:30 a.m. The Sunday concert will be rehearsed. Admission is $2.50 and all seats are unreserved.

AMERICAN
WATERBURY, CONN.
D. 40,675

JUL 28 1971 New England Newsclip

Tanglewood Features All-Beethoven Concert

Last weekend, fourth in the Berkshire Festival series at Tanglewood, in Lenox, Mass., proved that the musical public's love for Beethoven is still unflagging and by far the most popular and revered of all the great classical music that is our heritage.

Coupled with the brilliance of the Boston Symphony Orchestra, William Steinberg's conducting, and featuring Itzhak Perlman, the gifted young virtuoso violinist from Israel, brought to Tanglewood an all-time record audience of 9,015 for a Friday night.

Steinberg opened the all-Beethoven program and then gave the concert over to Perlman who was a polio victim at the age of 4 and has been playing the violin in a seated position ever since. His playing was an exciting experience, stirring the audience with great empathy.

Saturday's all-orchestral concert started with the Overture to "Konig Stephan," a rarely-heard work, conducted and played with verve, precision and flamboyance. The Symphony No. 3, commonly known as the "Eroica," followed.

The last half was the highlight of the evening, Symphony No. 7, and was truly a superb and stirring performance for the audience of 12,359.

Sunday afternoon brought an audience of 12,542 to hear the legendary and dazzling Leonard Bernstein on the podium in his only appearance of the season at Tanglewood for the "Missa Solemnis," a work that was played in memory of Serge Koussevitzky who died just 20 years ago and was Bernstein's teacher and mentor.

Florence Kopleff, contralto, became ill at the last moment and Maureen Forrester accepted the invitation to replace her. She is to be commended for her beautiful performance and remarkable clarity of tone and expression.

John Oliver, director of the Tanglewood Festival Chorus and Choir, is also to be congratulated on their splendid and uplifting performance. Their voices blended with the soloists and the orchestra to soaring heights of ecstatic beauty.

However, Bernstein was the star of the day, and his genius goves on forever, despite his retirement from the New York Philharmonic.

Next weekend brings two famous soloists to Tanglewood. Byron Janis will perform the Prokofiev Piano Concerto Saturday evening, with Seiji Ozawa conducting. An all-orchestral concert will be given Friday evening under the baton of Michael Tilson Thomas. Sunday afternoon brings a new guest conductor, Daniel Barenboim, with the brilliant violinist Pinchas Zuckerman as soloist. A total for last week's attendance reached an all-time high of 38,186 for all scheduled events, including contemporary trends and Saturday's open rehearsal. Tuesday evening, Arthur Fiedler brings the Boston Pops to Tanglewood. SSM

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Concert Review

Fourth Tanglewood Weekend

Martha deB. Beaver

The fourth weekend of the Berkshire Festival at Tanglewood in Lenox was wholly devoted to that giant of composers, Ludwig van Beethoven, climaxed by a stirring performance of his seldom heard Missa Solemnis.

Among the 38,186 total weekend attendance, 12,542 were drawn to hear and see Leonard Bernstein conduct this extemely difficult work, which ranks with but does not supersede Bach's Bminor Mass or Bruckner's Fminor, culmination of all Mass composition.

Applause was cumulative and thunderous, much like a line of Chinese firecrackers, as Bernstein approached the podium. It was also part of many individuals' tribute to the late Serge Koussevitsky, in whose memory the concert was dedicated, and from whom the young conductor received his conductorial initiation, impetus and inspiration.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 30 1971 New England Newsclip

After the orchestral introduction of the Kyrie, the soloist and chorus in continuing crescendoes, restrained and exact, Bernstein clutching his baton with twohandsand blowing a kiss to the chorus for a particularly well-clipped ejaculation of Kyrie (later also in the Gloria, and it was a warm-hearted gesture), he almost effaced himself, or rather his choreographic gestures, in the profundities of total involvement with soloists, orchestra and chorus.

All of the main characteristics of the Missa are present in the Kyrie, the choral chanting and ejaculation, lyricism of the solo voices, contrapuntal development, solo winds defined in ethereal clarity against the strings, here heard in the prayerful coda.

Bernstein coordinated his responsive forces with tremendous effect, achieving the mighty mixture of contrasting dynamics, styles, and changing meters with refreshing and renewed evocation. There were times when swift tempi eclipsed melodic clarity and subsequent allegro passages. And the Agnus dei, with some of the loviest music in the Missa (plus a borrowing from the Messiah), that supremely moving Dona nobis pacem (Petition for internal and external peace as Beethoven termed it), contrasted with gentle martial motifs suggesting spiritual dangers, struggles and trimphs, seemed to lose its inspiration in a sudden spending of energized and beatific uplift.

For such a complex work, both diligent and inspired (accomplished during the years when the composer's miseries were also complex, including encroaching deafness), with Beethoven's own religious ideals and compositional mastery freeing from traditional ecclesiastical restraint, Bernstein achieved an excitingly introspective and mainly well-balanced production.

Outstanding in recall were: the Miserere nobis of the soloists, the Qui tollis with oboes and first violins, the tenor's compelling almost defiant in character projection of the Crucifixus, the vocal quartet in the quiet Et incarnatus est. An impressive Benedictus, exquisitely presented in sequence and combination by bass and contralto, soprano and tenor, against ascending and descending strings, also sustained Silverstein's silken-sweet solo of ineffable and soaring beauty.

Is it necessary to relate that Bernstein and the performers were acclaimed with vigourous and vocal demonstrations, which erupted into thunderous floor-stamping by, we assume, the chorus?

However, it wasn't only Bernstein's weekend triumph. Music director, William Steinberg, more refreshed and unusally active, since the previous weekend also drew an overwhelming large attendance of 12,359 for Saturday's concert, which included invigorating performances of the third and seventh symphonies, and Kind Stephan Overture. Friday evening he conduted the third Leonore overture, a vibrant reading of the fifthsymphony and, with Iztak Perlman's masterful interpretation, the Dmajor violin concerto. The almost 10,000 attendance was a record number in the festival's history!

This weekend's concerts include: Michael Tilson Thomas conducting the Friday program of Copland, Ruggles,Stravinsky and Tschaikovsky; Saturday, Ozawa, and the Haydn Symphony No. 96, the third Prokofiev piano concerto with Byron Janis, and Takemitsu's Cassiopeia with percussionist Stomu Yamash'ta; Sunday Daniel Barenboim directing Schubert's Rosamund overture, Lalo's Symphonie Espagnole with violinist Pinchas Zukerman, and Tschaikovsky's fourth symphony.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

AUG 8 1971

New England Newsclip

Bernstein's *Missa* at Tanglewood

BY RICHARD BUELL

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That's some spicy scherzo.

not have been chosen as homage to Serge Koussevitsky, but Leonard Bernstein's account of it last Sunday was impressive and exciting in ways that the Berkshire Festival's late founder would have valued highly.

A concern for quality of sound and the ability to generate physical excitement were a large part of Koussevitsky's sway over the Boston Symphony Orchestra for twenty-five years; the mature Leonard Bernstein of late has added to these a long-spanned intellectual grasp of large musical problems that is his own. The adjective may seem bizarre, but there was something almost Germanic about the kind of steadiness and weightiness of exposition in his conducting of the *Missa*, an uncelebrated quality he brought to his readings of the *Ninth Symphony* with this orchestra last year. (This is not to say that he is to audiences any less the highly visible and rhythmic mediator of music than he has always been. The Lenny-watchers at Tanglewood were not disappointed.)

The physical energy was as expected, but it was in the service of a nicely graded scheme of tempos, particularly in the eventful and crowded landscape of the "Credo." There was nothing jagged or hyperthyroid about the excitement of the Gloria's *presto* conclusion or the rather wild melismatic sections of the "Credo." And the "Sanctus" had a quality of repose that was neither post-exhaustion nor immobile. The singing of the chorus had a balanced massiveness that made a very visceral impact in its continent and orderly way. High marks to John Oliver, who prepared them. The orchestral playing was incisive, especially in the strings, and there was some noble woodwind playing from Wright and Dwyer. The few crudenesses I noticed were in the vibrato department: the rather standardized expressivity of Joseph Silverstein's violin solos, and some epicene crooning from the principal trombone.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 26 1971

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By LAURIE MODELL

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His works have been played ad infinitum on the radio; made into hit rock songs; and his name has been emblazoned across sweat shirts, along with statues, cartoons and other interesting attempts to make an already permanent fixture in western culture more permanent. However, for most people, what the year hasn't been filled with is live performances (emphasis on the word 'live') with conductors evoking energy and excitement from his music and musicians playing him with dedication.

It [illegible] that Beethoven has become almost a cliche, for the freshness and genius of his works was never more apparent than at Tanglewood Friday night, when William Steinberg and guest violinist Itzakh Perlman gave listeners a truly thrilling evening in performances of the Leonore Overture No. 3, the Violin Concerto and the Fifth Symphony.

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Itzak Perlman, in a memorable performance of the Violin Concerto, played with a loving warmth and romanticism that gave one a feeling at times of listening in a small room with a few friends, so personal was his interpretation. His cadenzas in particular were technically perfect, but for once this fact was almost obscured by the overall line and continuity. Even when he wasn't playing, there was the sensation of his holding the threads of the musical ideas together.

In Friday's performance of Beethoven's Fifth, it was interesting to observe Mr. Steinberg's emphasis on the various aspects of this familiar work. He gave particular attention to brass punctuation of the fortissimo sections, especially noticeable in the opening section of the third movement and almost domineering in the beginning of the fourth. Mr. Steinberg also has an unusual ear for the often-neglected sub-themes in the woodwind parts.

It is always treading on dangerous ground to speak of programmatic aspects (what the composer was "really" driving at) in music that was not originally provided with a program; however it is safe to say that the Fifth Symphony is a fascinating study of mood changes, from the opening stormy anger and foreboding to the final spirit of triumph. As a matter of fact, this energy seems almost unbearably affirmative—Beethoven concludes the work by repeatedly hammering at a C major chord until the listener wants to scream or burst out laughing. Mr. Steinberg, sensing this difficulty, brought the work to a fast furious close, scarcely allowing the audience time to become oppressed by that unending cadence.

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Telegram Music Critic

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Musical Coup

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The man even brought a kind of unaccustomed stature to the "King Stephen" Overture which is several notches below Beethoven's best work.

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John Oliver should share the credit. He prepared the chorus.

Soloists Commended

The soloists acquitted themselves well, with Miss Curtin in fourth position. She did have problems with pitch, but is to be admired for coping with Beethoven's heavy demands after little preparation.

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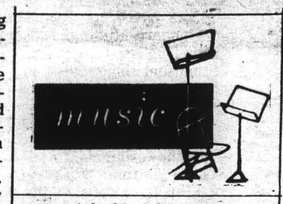
AUG 12 1971

Memorials and festivals

Serge Koussevitzky's lasting memorial is actually the Berkshire Music Center at Tanglewood, where musical talents are nurtured and, it is hoped, stimulated by teaching, rehearsal, and performance. But the commemorative aspect usually is given a focus each summer by a particular Berkshire Festival concert. This summer it happened on July 25, when Leonard Bernstein, once a conducting pupil at Tanglewood, led the Boston Symphony Orchestra, four soloists, and a chorus in Beethoven's "Missa Solemnis."

It was a huge, very near exhaustive performance. And considering the afternoon's super-humidity, it must have been exhausting to the participants. Perfect it wasn't. The chorus, combining two similarly named forces, the Tanglewood Festival Chorus and the Tanglewood Choir, sang sometimes a bit thickly, and there was some of that high-note strain that is often a built-in hazard with this music. But the performance was awesomely intense and sustained in Beethoven's prodigious vision. The beginning of the "Gloria" erupted like a zealous volcano, and Joseph Silverstein's violin solo in the "Benedictus," accompanied ethereally by two flutes, went splendidly. Most breathtaking of all were the gently billowing dynamics on "Dona nobis pacem" at the conclusion.

As 11th-hour replacements, soprano Phyllis Curtin and contralto Maureen Forrester poured out a lot of vibrant song, and tenor William Cochran contributed some semi-heroic sound. Baritone Sherrill Milnes, taking a role usually given to basses, seemed



overmatched by the music.

But the total sum of the performance was what counted, and it was very great.

AUGUST HEAT in New York has been bringing with it for the last several years either Mozart or Mostly Mozart Festivals at super-air-conditioned Philharmonic Hall. This summer's go-round at Wolfgang Amadeus, relieved occasionally by Haydn and Schubert, began August 2 with a fine free-lance group named for the month the New York Chamber Orchestra and conducted, for this program only, by the Baltimore Symphony's upcoming musical director from Rumania, Sergiu Comissiona.

Conductor and orchestra started off with a crisp, lively, and often elegant reading of Haydn's Symphony No. 83, named "The Hen" because of a faintly persistent clucking motif in the first movement. Following this came Mozart's Piano Concerto No. 17 in G, with Alfred Brendel playing the keyboard part in a dynamically small-dimensioned but beautifully phrased performance. The pianist's tonal control and articulation, given his interpretive purposes, were masterly, making the interpretation itself all the more convincing to me.

The other soloist of the evening was soprano Benita Valente, singing two Mozart arias—"Ruhe sanft, mein holdes Leben" from the unfinished early opera, "Zaide," and the famous and technically difficult-to-sustain "Vorrei spiegarvi, oh Dio!" which has long outlived the Pasquale Anfossi opera into which it had been inserted. Miss Valente, who introduced the swoon-inciting melodic line of "Ruhe sanft" to most of us at the instigation of Boris Goldovsky at a Mozart Festival concert in the same hall a few summers ago, sang most of it last week with a remarkably luminous tone quality, but the highest notes —not really all that high, they are actually around A—were still giving her some trouble, and the considerable emotional content of the aria was barely hinted at. The other aria also needed more vocal acting and a better sustained line.

On August 5, the festival put on a program made up of numbers from several Mozart operas, most of them familiar. Eve Queler conducted with almost prevailing efficiency and looked like a brunette Tuesday Weld. The less familiar items included the numbers from "Lucio Silla;" the great trio, "Pria di partir" from "Idomeneo;" two pieces from "La Clemenza di Tito;" and "L'Amero, saro costante" from

Continued on next page

music

Continued from preceding page

"Il Re pastore."

Of the soloists, a Negro soprano named Jeannette Walters proved herself a genuine find, negotiating the awesome rondo, "Per Pieta" from "Cosi fan tutte" with a secure technique and solidly supported tone over that aria's uncommonly wide range.

Nadia Witkowska also made a striking impression with her lovely handling of the number from "Il Re pastore," and lively music and characterization came from Nancy Shade, Gary Glaze, Robert Paul, and Will Roy.

One curious thing about the program was the fact that the more familiar music, except for "Don Giovanni" excerpts, was sung in the standard Ruth and Thomas Martin English translations while the unusual things were kept in the original Italian. Was it because the singers only knew the standard stuff in their English versions and were too lazy to learn the originals, or was it because the time or money could not be spent to translate the rarer material into English? Does this kind of expediency have a place in a partly subsidized music festival?

One other gripe. Dr. William Ober's program notes for the operatic evening betrayed a spectacular innocence about what goes on in some of Mozart's operas. For instance, good doctor, Papageno plays the pipes, not a flute, before his interrupted suicide. Tamino does not find Pamina's picture immediately on reviving from his fainting spell. Fiordiligi's actual lover is Guglielmo, not Ferrando. As Alice Ghostley once howled so memorably in a Broadway-revue parody of Arthur Miller—"Pay attention!"

IN THE NEXT FEW WEEKS, I'm going to try to include in this column, besides current musical events as they come along, a recap by installments of the unusually full 1970-1971 season. There is a danger of small events getting lost among the big ones and of promising new music getting knocked by the wayside in discussions of old and new masterpieces. I'll try to be careful.

ONE OF THESE small events concerned a promising composer who is still a student, but whose work is beginning to be noticed. I didn't get to a Carnegie Recital Hall devoted entirely to the works of Patricia Del Re, but I did hear a tape of the program. Her compositional vocabulary was still small at the time of the concert, but already, especially in writing for the violin, there was evidence of a real gift for realizing what instruments can do and what makes them sing. Vocabulary comes with training and instruction. What I heard of Mrs. Del Re's music indicated the presence of something special that can never be taught.

—Leighton Kerner

Bernstein conducts Beethoven piece

'Missa Solemnis' at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — The "Missa Solemnis" is Beethoven's greatest single achievement. A unique intersection of his grandest, most brilliant, public style and of that most private, uncompromisingly dense and complex style of his old age, it is surely the most searching interpretation to which any musician ever subjected the test of the Oridinary Mass, composed from out of a condition of spirit that afforded him limitless capacities for jubilation, terror, awe and serenity. A further marvel, and a very moving one, is how his fantasy, after years of deafness, continued to be so in touch with the physical reality of sound.

Because of its stupefying difficulties for conductor, singers, and players, and because, being difficult for listeners as well it is no means the guaranteed public success that the Ninth Symphony is, the "Missa Solemnis" is also the most rarely performed of Beethoven's major works. A good performance, then, is instantly a festival, and the performance which Leonard Bernstein conducted in memory of Serge Koussevitzky at yesterday afternoon's Boston Symphony concert, at Tanglewood was, in fact, a superb one.

The Tanglewood Festival Chorus and the Tanglewood Choir were prepared by John Oliver. The soloists were Phyllic Curtin, soprano; Maureen Forrester, alto; William Cochran, tenor, and Sherrill Milnes, bass, both women substituting at short notice for their indisposed colleagues Arleen Saunders and Florence Kopleff. Miss Curtin did not even have a chance to sing in the dress rehearsal Saturday morning.

Bernstein, in the right equilibrium of turned on and collected, is as able as any Beethoven conductor now working. He showed that when he conducted the Ninth in Boston in April of last year and again with the "Missa Solemnis" yesterday, this time in a situation far more challenging conceptually and technically.

It was exciting, rhythmic, perceptive of musical character, and, with all that, powerfully disciplined. There was the fury and fire of discovery about the performance — the "Missa" sounded as it should, like a new piece — and it was very clean, very straight. I had doubts only about two of the tempi, those for the "In Gloria Dei Patris" fugue and for "Pleni Sunt Coeli," which seemed fast, not so much for themselves as for the still greater speed with which Beethoven follows each, and a question also about that final, quiet, echoes-of-war kettle drum actions in the "Donna Nobis Pachem," which surely wants to be on B flat and not B natural.

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GLOBE
BOSTON, MASS.
D. 261,042

JUL 26 1971

New England Newsclip

Bernstein at Tanglewood

Music Impresses Marlboro Group

By DONRAE W. HOGSETT
Telegram Marlboro Bureau

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It was all worth waiting for. Bernstein disappointed no one. As Al Brigham said, "He's got a lot of energy." More impressive than Bernstein, though, was the music.

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"It was exciting, it really was," said Martha Yacyshn. As a musician, a pianist, she'd be the one to know. "It was just a wonderful concert. They all played so well."

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TELEGRAM
WORCESTER, MASS.
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JUL 26 1971

New England Newsclip

TIMES
HARTFORD, CONN.
D. 130,857

JUL 26 1971

New England Newsclip

Thousands Cheer Leonard Bernstein

By BARNET D. LASCHEVER
Sunday Editor

LENOX, Mass. — It would be nice to be able to say that a near record crowd of music lovers flocked to Tanglewood yesterday afternoon to hear the Boston Symphony play Beethoven's "Missa Solemnis in D."

They didn't. They jammed the giant music shed and spread themselves, blanket to blanket with their picnic hampers on the lawn to watch and cheer the now almost legendary conductor, Leonard Bernstein.

It was Bernstein's only appearance this year as director at Tanglewood and his fans came from all over. He had selected the seldom performed Beethoven to honor the great Serge Koussevitsky, conductor of the Boston Symphony from 1924 to 1949, who died just 20 years ago.

Bernstein gave his mostly sport - shirted audience all they expected and more. He may have retired as director of the New York Philharmonic, but he stills throws himself into his work with teh same dynamism and enthusiasm. as ever.

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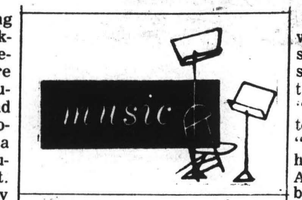
Unfortunately, it was not ready for the installation and wasn't performed until 1824 in St. Peterburg, four years after the ceremony.

Memorials and festivals

Serge Koussevitzky's lasting memorial is actually the Berkshire Music Center at Tanglewood, where musical talents are nurtured and, it is hoped, stimulated by teaching, rehearsal, and performance. But the commemorative aspect usually is given a focus each summer by a particular Berkshire Festival concert. This summer it happened on July 25, when Leonard Bernstein, once a conducting pupil at Tanglewood, led the Boston Symphony Orchestra, four soloists, and a chorus in Beethoven's "Missa Solemnis."

It was a huge, very near exhaustive performance. And considering the afternoon's super-humidity, it must have been exhausting to the participants. Perfect it wasn't. The chorus, combining two similarly named forces, the Tanglewood Festival Chorus and the Tanglewood Choir, sang sometimes a bit thickly, and there was some of that high-note strain that is often a built-in hazard with this music. But the performance was awesomely intense and sustained in Beethoven's prodigious vision. The beginning of the "Gloria" erupted like a zealous volcano, and Joseph Silverstein's violin solo in the "Benedictus," accompanied ethereally by two flutes, went splendidly. Most breathtaking of all were the gently billowing dynamics on "Dona nobis pacem" at the conclusion.

As 11th-hour replacements, soprano Phyllis Curtin and contralto Maureen Forrester poured out a lot of vibrant song, and tenor William Cochran contributed some semi-heroic sound. Baritone Sherrill Milnes, taking a role usually given to basses, seemed



overmatched by the music.

But the total sum of the performance was what counted, and it was very great.

AUGUST HEAT in New York has been bringing with it for the last several years either Mozart or Mostly Mozart Festivals at super-air-conditioned Philharmonic Hall. This summer's go-round at Wolfgang Amadeus, relieved occasionally by Haydn and Schubert, began August 2 with a fine free-lance group named for the month the New York Chamber Orchestra and conducted, for this program only, by the Baltimore Symphony's upcoming musical director from Rumania, Sergiu Comissiona.

Conductor and orchestra started off with a crisp, lively, and often elegant reading of Haydn's Symphony No. 83, named "The Hen" because of a faintly persistent clucking motif in the first movement. Following this came Mozart's Piano Concerto No. 17 in G, with Alfred Brendel playing the keyboard part in a dynamically small-dimensioned but beautifully phrased performance. The pianist's tonal control and articulation, given his interpretive purposes, were masterly, making the interpretation itself all the more convincing to me.

The other soloist of the evening was soprano Benita Valente, singing two Mozart arias—"Ruhe sanft, mein holdes Leben" from the unfinished early opera, "Zaide," and the famous and technically difficult-to-sustain "Vorrei spiegarvi, oh Dio!" which has long outlived the Pasquale Anfossi opera into which it had been inserted. Miss Valente, who introduced the swoon-inciting melodic line of "Ruhe sanft" to most of us at the instigation of Boris Goldovsky at a Mozart Festival concert in the same hall a few summers ago, sang most of it last week with a remarkably luminous tone quality, but the highest notes —not really all that high, they are actually around A—were still giving her some trouble, and the considerable emotional content of the aria was barely hinted at. The other aria also needed more vocal acting and a better sustained line.

On August 5, the festival put on a program made up of numbers from several Mozart operas, most of them familiar. Eve Queler conducted with almost prevailing efficiency and looked like a brunette Tuesday Weld. The less familiar items included the numbers from "Lucio Silla;" the great trio, "Pria di partir" from "Idomeneo;" two pieces from "La Clemenza di Tito;" and "L'Amero, saro costante" from

Continued on next page

music

Continued from preceding page

"Il Re pastore."

Of the soloists, a Negro soprano named Jeannette Walters proved herself a genuine find, negotiating the awesome rondo, "Per Pieta" from "Cosi fan tutte" with a secure technique and solidly supported tone over that aria's uncommonly wide range.

Nadia Witkowska also made a striking impression with her lovely handling of the number from "Il Re pastore," and lively music and characterization came from Nancy Shade, Gary Glaze, Robert Paul, and Will Roy.

One curious thing about the program was the fact that the more familiar music, except for "Don Giovanni" excerpts, was sung in the standard Ruth and Thomas Martin English translations while the unusual things were kept in the original Italian. Was it because the singers only knew the standard stuff in their English versions and were too lazy to learn the originals, or was it because the time or money could not be spent to translate the rarer material into English? Does this kind of expediency have a place in a partly subsidized music festival?

One other gripe. Dr. William Ober's program notes for the operatic evening betrayed a spectacular innocence about what goes on in some of Mozart's operas. For instance, good doctor, Papageno plays the pipes, not a flute, before his interrupted suicide. Tamino does not find Pamina's picture immediately on reviving from his fainting spell. Fiordiligi's actual lover is Guglielmo, not Ferrando. As Alice Ghostley once howled so memorably in a Broadway-revue parody of Arthur Miller—"Pay attention!"

IN THE NEXT FEW WEEKS, I'm going to try to include in this column, besides current musical events as they come along, a recap by installments of the unusually full 1970-1971 season. There is a danger of small events getting lost among the big ones and of promising new music getting knocked by the wayside in discussions of old and new masterpieces. I'll try to be careful.

ONE OF THESE small events concerned a promising composer who is still a student, but whose work is beginning to be noticed. I didn't get to a Carnegie Recital Hall devoted entirely to the works of Patricia Del Re, but I did hear a tape of the program. Her compositional vocabulary was still small at the time of the concert, but already, especially in writing for the violin, there was evidence of a real gift for realizing what instruments can do and what makes them sing. Vocabulary comes with training and instruction. What I heard of Mrs. Del Re's music indicated the presence of something special that can never be taught.

—Leighton Kerner

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VILLAGE VOICE
W. 116,500

AUG 12 1971

63

Bernstein conducts Beethoven piece

'Missa Solemnis' at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — The "Missa Solemnis" is Beethoven's greatest single achievement. A unique intersection of his grandest, most brilliant, public style and of that most private, uncompromisingly dense and complex style of his old age, it is surely the most searching interpretation to which any musician ever subjected the test of the Oridinary Mass, composed from out of a condition of spirit that afforded him limitless capacities for jubilation, terror, awe and serenity. A further marvel, and a very moving one, is how his fantasy, after years of deafness, continued to be so in touch with the physical reality of sound.

Because of its stupefying difficulties for conductor, singers, and players, and because, being difficult for listeners as well it is no means the guaranteed public success that the Ninth Symphony is, the "Missa Solemnis" is also the most rarely performed of Beethoven's major works. A good performance, then, is instantly a festival, and the performance which Leonard Bernstein conducted in memory of Serge Koussevitzky at yesterday afternoon's Boston Symphony concert, at Tanglewood was, in fact, a superb one.

The Tanglewood Festival Chorus and the Tanglewood Choir were prepared by John Oliver. The soloists were Phyllic Curtin, soprano; Maureen Forrester, alto; William Cochran, tenor, and Sherrill Milnes, bass, both women substituting at short notice for their indisposed colleagues Arleen Saunders and Florence Kopleff. Miss Curtin did not even have a chance to sing in the dress rehearsal Saturday morning.

Bernstein, in the right equilibrium of turned on and collected, is as able as any Beethoven conductor now working. He showed that when he conducted the Ninth in Boston in April of last year and again with the "Missa Solemnis" yesterday, this time in a situation far more challenging conceptually and technically.

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TIMES
HARTFORD, CONN.
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64

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JUL 27 1971 New England Newsclip

12,542 at Tanglewood

Bernstein conducts the Missa Solemnis

By Louis Snyder

Lenox, Mass.

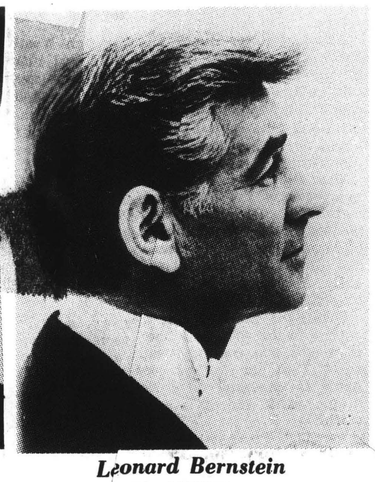
Leonard Bernstein's only appearance this summer with the Boston Symphony drew 12,542 listeners to Tanglewood on Sunday afternoon. The work he chose was Beethoven's massive and somewhat problematical Missa Solemnis, in itself hardly a crowd pleaser, so the concert, with its distinguished soloists, orchestra, and augmented chorus, took on the air of a special occasion, with the conductor as its focal point. The fact, too, that the performance of this seldom-heard masterwork was dedicated to the memory of Serge Koussevitzky, Mr. Bernstein's mentor and, of course, BSO's founding father at Tanglewood, clothed the afternoon with a suitable solemnity.

In setting the Latin text of the mass, Beethoven seized on all the challenges of its infinite possibilities, with the result that the Missa Solemnis is an overpowering torrent of musical ideas almost too numerous for the ear to assimilate. The choral and instrumental blend of sound, interwoven with the solo voices of the quartet, thunderous might contrasted with the most touching and subdued lyricism, eloquent expressions of militant belief and simple faith, all have their places in this extraordinary outpouring of individualistic religious feeling.

Man for the job

Aside from the complexity of the score and the large forces it requires, the Missa Solemnis is not often attempted because it needs an overall directorial concept and a musical reining-in of its disparate elements that not all conductors are qualified to give. Mr. Bernstein is one who has what it takes. This performance was shaped, controlled, and projected with a really wondrous combination of skill and feeling that never permitted excesses of sound or sentimentality (and there are opportunities for both) to intrude on the surging statement of the work as a whole. Here the conductor was in the position of translating Beethoven's statement of faith, assembled with an almost indiscriminate use of his compositional powers, into empathic sound. His success in accomplishing it was unmistakable.

Phyllis Curtin



Leonard Bernstein

Maureen Forrester

The orchestra, in top playing form, and the soul-stirring Tanglewood Festival Chorus, supplemented by the Tanglewood Choir, both of which John Oliver has already infused with equal malleability and finesse, responded flawlessly to Mr. Bernstein's baton.

As for the soloists, both soprano Phyllis Curtin and contralto Maureen Forrester had taken over at short notice from indisposed colleagues, while tenor William Cochran, and baritone Sherrill Milnes completed the quartet. Under these pressing circumstances, Miss Curtin shone particularly, if not unpredictably, in some of the most difficult and exposed high passages, which she negotiated with lovely quality and warmth. The rich voices of Miss Forrester and Mr. Milnes were also very much in the frame, and if Mr. Cochran's tenor doesn't yet have a similar strength of utterance in this company, he sings with musicianship and appeal.

Silverstein solo

Not listed among the soloists but definitely of their acclaimed number was concertmaster Joseph Silverstein, whose extended solo passages in the "Benedictus" were played with a celestial beauty which transcended thoughts of tone or technique.

The concert proceeded without intermission but with two short intervals, so that it was not until the final "Dona nobis pacem," conveyed with a glorious climactic burst, that the massive audience in and outside the Shed was able to express its feelings. There were countless recalls for the soloists (who also received warm embraces from their conductor), special cheers for instrumentalists and singers, and finally a deafening torrent of recognition of Mr. Bernstein and his selfless services to Beethoven and Koussevitsky.

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUL 26 1971 New England Newsclip

Bernstein Conducts BSO at Tanglewood

By HARRY NEVILLE

LENOX—Leonard Bernstein drew one of the season's largest crowds to Tanglewood yesterday afternoon when he conducted the Boston Symphony, the Tanglewood Chorus and Choir and a quartet of vocal soloists in one of Beethoven's greatest and most difficult works, the Missa Solemnis.

The concert honored the memory of Serge Koussevitzky, former music director of the orchestra as well as an early mentor and champion of Bernstein. The event thus had a very personal significance for many of the musicians involved—a significance one liked to think was responsible for the quality of some of the playing, which at its best was eloquent in a simple, straightforward way that one doesn't invariably associate with this conductor.

TO BE SURE, Bernstein was in good athletic form—good enough not to disappoint those who are fascinated with that aspect of his conducting. But on this occasion his podium manner was generally subdued, relatively speaking, and for this listener the concert was one of his most gratifying performances, despite circumstances that must have been harrowing for everyone concerned.

There is not sufficient rehearsal time at Tanglewood to put a work like this together properly, a fact that was apparent time and again in matters of balance and ensemble. In fast passages one could have asked for a great deal more instrumental precision, and at the big moments one would have liked more clarity of texture. As it was, one had to settle for nervous excitement and massive effect.

BECAUSE OF illness, two of the vocal soloists had to be replaced at the last moment. Soprano Phyllis Curtin took the place of Arlene Saunders and contralto Maureen Forrester sang in place of Florence Kopleff. Neither replacement could have been very prepared, and yet both of them turned in compelling performances that meshed well with Bernstein's overall concept. Tenor William Cochran and baritone Sherrill Milnes completed the quartet. Both gave rich, expressive accounts of their parts, with Cochran only once pushing beyond the volume limits of what seems to be a lyric-type voice.

The chorus sang with immense and commendable enthusiasm, although few of the sopranos were at all comfortable in the topmost range of their part.

Triumphant Weekend of Beethoven

By JAY C. ROSENFELD

I WASN'T there when Nelson came back from Trafalgar nor when Wellington came back from Waterloo, but I can't help wondering if the acclaim accorded them after their respective victories equalled that accorded Leonard Bernstein yesterday afternoon at the completion of the performance of the Beethoven Missa Solemnis.

The triumph was well-deserved. Bernstein drove his excellently trained choir, the Tanglewood Festival Chorus and the Tanglewood Choir with John Oliver, director, with unrelentingly meshing engagement and achieved a might conquest. He was supported by the Boston Symphony in one of its most susceptible moods and four exceptional soloists: soprano Phyllis Curtin, contralto Maureen Forrester, tenor William Cochran and bass Sherrill Milnes.

In spite of the title, there are few really solemn moments in the Missa Solemnis. Bernstein generated excitement at every opportunity and, at the proper time when contrasts of tranquility were befitting, the effects were doubly accentuated. The conductor whipped up a near-frenzy at the finale of the Credo. Beethoven, supermaster of his craft, astutely starts the ensuing Sanctus with one of his most deeply felt and pristine statements. The composer begs that it be played "with devotion" and to that admonishment Bernstein was completely faithful.

From that point on, there are many expressions of varying content but, in general, they are more serene. After a short Praeludium, concertmaster Joseph Silverstein was allotted the solo of rare beauty which he discharged with exquisite reticence.

* * *

CAN ANYONE explain why we cling to Beethoven and Shakespeare when we have abandoned practically everything else which went out in 1827 and 1616? We need pause here only long enough to report the tremendous enthusiasm (and peak attendance) the past weekend, solely of Beethoven, attracted to the fourth group of Tanglewood concerts.

Before even attempting to answer this hypothetical question, it should immediately be mentioned that what we heard was Beethoven at his best. We had paradoxically the maturity of conductor William Steinberg, the galvanically inspiring Bernstein and the inexplicable sublimity of the youthful violinist Itzhak Perlman, and a Boston Symphony Orchestra playing consistently as though their reputation depended on every note.

Steinberg represents mature Beethoven at its apogee, the culmination of a long lifetime of distillation, possibly of trial and error. Beethoven had informed all who read, where to go fast or slow, soft or loud, and left us many roadsigns and traffic indications. It is deeply gratifying to see them all observed but, beyond that, with discretion and taste and insight. Moreover, to see an alert, sensitive orchestra respond to previous agreements about ritards, rubatos, sudden pianos, and all the slight details of a performance which distinguish it from routine.

There are a million tricks to the trade, and all concerned in the three weekend concerts were aware of all of them. Bernstein surely knows how to spark a responsive ensemble of singers and instrumentalists; Steinberg not only knows when but how to achieve all the myriad facets which illuminate a performance and raise it from dull commonplace. Of Perlman, one can only say that his reading of the violin concerto was as moving a musical experience as this writer can recall.

* * *

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PITTSFIELD, MASS.
D. 30,400
JUL 26 1971
New England Newsclip

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SPRINGFIELD, MASS.
D. 79,398
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65

At Tanglewood

Bernstein, Beethoven Combine To Excite Audience of 12,542

By R. C. HAMMERICH

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The subjective fact is that two of the greatest symphonies ever written, the third and seventh, were heard played magnificently by one of the world's great orchestras by 12,357 people, plus radio.

The orchestra's press office said Sunday the weekend attendance was 38,186, which, at the halfway mark, puts the season's total at 108,177, or 27,000 ahead of last season at the same time.

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Triumphant Weekend of Beethoven

By JAY C. ROSENFELD

I WASN'T there when Nelson came back from Trafalgar nor when Wellington came back from Waterloo, but I can't help wondering if the acclaim accorded them after their respective victories equalled that accorded Leonard Bernstein yesterday afternoon at the completion of the performance of the Beethoven Missa Solemnis.

The triumph was well-deserved. Bernstein drove his excellently trained choir, the Tanglewood Festival Chorus and the Tanglewood Choir with John Oliver, director, with unrelentingly meshing engagement and achieved a might conquest. He was supported by the Boston Symphony in one of its most susceptible moods and four exceptional soloists: soprano Phyllis Curtin, contralto Maureen Forrester, tenor William Cochran and bass Sherrill Milnes.

In spite of the title, there are few really solemn moments in the Missa Solemnis. Bernstein generated excitement at every opportunity and, at the proper time when contrasts of tranquility were befitting, the effects were doubly accentuated. The conductor whipped up a near-frenzy at the finale of the Credo. Beethoven, supermaster of his craft, astutely starts the ensuing Sanctus with one of his most deeply felt and pristine statements. The composer begs that it be played "with devotion" and to that admonishment Bernstein was completely faithful.

From that point on, there are many expressions of varying content but, in general, they are more serene. After a short Praeludium, concertmaster Joseph Silverstein was allotted the solo of rare beauty which he discharged with exquisite reticence.

* * *

CAN ANYONE explain why we cling to Beethoven and Shakespeare when we have abandoned practically everything else which went out in 1827 and 1616? We need pause here only long enough to report the tremendous enthusiasm (and peak attendance) the past weekend, solely of Beethoven, attracted to the fourth group of Tanglewood concerts.

Before even attempting to answer this hypothetical question, it should immediately be mentioned that what we heard was Beethoven at his best. We had paradoxically the maturity of conductor William Steinberg, the galvanically inspiring Bernstein and the inexplicable sublimity of the youthful violinist Itzhak Perlman, and a Boston Symphony Orchestra playing consistently as though their reputation depended on every note.

Steinberg represents mature Beethoven at its apogee, the culmination of a long lifetime of distillation, possibly of trial and error. Beethoven had informed all who read, where to go fast or slow, soft or loud, and left us many roadsigns and traffic indications. It is deeply gratifying to see them all observed but, beyond that, with discretion and taste and insight. Moreover, to see an alert, sensitive orchestra respond to previous agreements about ritards, rubatos, sudden pianos, and all the slight details of a performance which distinguish it from routine.

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66

July 27

KITE

Symphony at Tanglewood

By Milton Zapolski

In one of more important concerts of Tanglewood's eight-week long summer season, the presentation of Beethoven's Missa Solemnis under Leonard Bernstein's direction left one feeling both unsatisfied and mildly appreciative. This curious mixture was a direct result of the contrast between Bernstein and the Boston Symphony Orchestra, a contrast that has become more familiar over the years in Bernstein's four appearances with the orchestra. Theatrical, supercharged Bernstein exhibits a demonstrative, unfocused approach at loggerheads with the orchestra's aristocratic and more sustained efforts. This painful conflict between zippy excessiveness and noble restraint is not likely ever to have a happy ending, only more and more partial successes.

Oddly enough, both Bernstein and the orchestra really know and love this music. Bernstein "proved" it by not consulting the score until the last page — an ostentatious gimmick. The orchestra demonstrated its familiarity by the way they would save a section, such as the Descendit part of the Credo where the chorus' intonation lapsed so the orchestra tried harder to compensate for this displeasure by yielding a really beautiful sound. Also, the orchestra was not about to abandon Beethoven's profound and deeply philosophical musical underlinings: at the Passus section of the Credo the viloins came in with this incredibly way-out harmony (so "modern") that integrated with the bass line in an extraordinary manner — few orchestras listen to one another and provide mutual support so ungrudgingly. These are two examples among many.

Why, then, wasn't this a great concert? Sad to say, the blame is mostly Bernstein's. That he can conduct the Boston Symphony and get outstanding results was shown during the Sanctus opening, where the conductor elicited incredibly fine playing simply by not pushing so hard and conducting intelligibly, without the racy gestures and volcanic stick technique. Similarly, the Agnus Dei went very well until the brilliant spot where Beethoven introduces terrifying threats of war in opposition to the words, "Grant us Peace." Here Bernstein got over-energetic again and the whole effect was lost as the orchestra clammed up in reaction.

It is obvious that Bernstein knows this great Mass and has a good grasp of its structure and moods, yet he was incapable of projecting this to any great degree mainly because he himself got in the way of the music.

Practically everything else about the performance was good. The chorus, comprised of the Tanglewood Festival Chorus plus the Tanglewood Choir, sounded much better than heard earlier this season and had an extra fullness on climaxes, especially in the Gloria, that was thrilling. The soloists, Phyllis Curtin, soprano; Maureen Forrester, contralto; William Cochran, tenor; and Sherrill Milnes, bass; were better than average and acted as a unit rather than a collection of strengths and weaknesses.

Unfortunately Miss Curtin (a substitute for Arlene Saunders) was in poor voice and not up to her usually high standards. Forrester and Cochran had fine moments continually, Forrester sounding especially good. Milnes did a wonderful job at the start of the Agnus Dei, but earlier foolishly or selfishly destroyed the rapt idyll of the Benedictus by entering much louder than the solo violin (played exquisitely by Joseph Silverstein), in turn influencing both quartet and chorus to be much louder than they should be.

THE CHRISTIAN SCIENCE MONITOR

By Louis Snyder

Lenox, Mass.

Leonard Bernstein's only appearance this summer with the Boston Symphony drew 12,542 listeners to Tanglewood on Sunday afternoon. The work he chose was Beethoven's massive and somewhat problematical Missa Solemnis, in itself hardly a crowd pleaser, so the concert, with its distinguished soloists, orchestra, and augmented chorus, took on the air of a special occasion, with the conductor as its focal point. The fact, too, that the performance of this seldom-heard masterwork was dedicated to the memory of Serge Koussevitzky, Mr. Bernstein's mentor and, of course, BSO's founding father at Tanglewood, clothed the afternoon with a suitable solemnity.

In setting the Latin text of the mass, Beethoven seized on all the challenges of its infinite possibilities, with the result that the Missa Solemnis is an overpowering torrent of musical ideas almost too numerous for the ear to assimilate. The choral and instrumental blend of sound, interwoven with the solo voices of the quartet, thunderous might contrasted with the most touching and subdued lyricism, eloquent expressions of militant belief and simple faith, all have their places in this extraordinary outpouring of individualistic religious feeling.

Man for the job

Aside from the complexity of the score and the large forces it requires, the Missa Solemnis is not often attempted because it needs an overall directorial concept and a musical reining-in of its disparate elements that not all conductors are qualified to give. Mr. Bernstein is one who has what it takes. This performance was shaped, controlled, and projected with a really wondrous combination of skill and feeling that never permitted excesses of sound or sentimentality (and there are opportunities for both) to intrude on the surging statement of the work as a whole. Here the conductor was in the position of translating Beethoven's statement of faith, assembled with an almost indiscriminate use of his compositional powers, into empathic sound. His success in accomplishing it was unmistakable.

The orchestra, in top playing form, and the soul-stirring Tanglewood Festival Chorus, supplemented by the Tanglewood Choir, both of which John Oliver has already infused with equal malleability and finesse, responded flawlessly to Mr. Bernstein's baton.

As for the soloists, both soprano Phyllis Curtin and contralto Maureen Forrester had taken over at short notice from indisposed colleagues, while tenor William Cochran, and baritone Sherrill Milnes completed the quartet. Under these pressing circumstances, Miss Curtin shone particularly, if not unpredictably, in some of the most difficult and exposed high passages, which she negotiated with lovely quality and warmth. The rich voices of Miss Forrester and Mr. Milnes were also very much in the frame, and if Mr. Cochran's tenor doesn't yet have a similar strength of utterance in this company, he sings with musicianship and appeal.

Silverstein solo

Not listed among the soloists but definitely of their acclaimed number was concertmaster Joseph Silverstein, whose extended solo passages in the "Benedictus" were played with a celestial beauty which transcended thoughts of tone or technique.

The concert proceeded without intermission but with two short intervals, so that it was not until the final "Dona nobis pacem," conveyed with a glorious climactic burst, that the massive audience in and outside the Shed was able to express its feelings. There were countless recalls for the soloists (who also received warm embraces from their conductor), special cheers for instrumentalists and singers, and finally a deafening torrent of recognition of Mr. Bernstein and his selfless services to Beethoven and Koussevitsky.

BANNER
BENNINGTON, VT.
D. 6,000

JUL 20 1971 New England Newsclip

Fifth Tanglewood concerts offer music from Renaissance to Ruggles

LENOX, Mass. — The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening, July 30 at 9 in the Shed.

Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Suntreader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The weekend prelude, at 7 p.m. on Friday in the Shed, features the Berkshire Boy Choir performing music from the Renaissance. Weekend prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's fifth Boston Symphony open rehearsal takes place Saturday morning, July 30 at 10:30 in the Shed. These open rehearsals, held each Saturday morning in the Shed, offer a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music. Seats are unreserved at $2.50 each and are on sale the morning of the rehearsal. Proceeds from the sale of tickets benefit the orchestra's pension fund.

Tanglewood Artistic Director Seiji Ozawa conducts the Boston Symphony Saturday evening July 30 at 8:30 in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion.

The program in Haydn's Symphony no. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis and Takemitsu's "Cassiopeia" with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of the foremost percussion virtuosi in music today, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He has appeared in Europe at the Festivals at Aldeburgh, Berlin, Edinburgh, and Avignon. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, Aug. 1 at 2:30. Soloist is violinist Pinchas Zukerman. Barenboim conducts Schubert's Overture to "Rosamunde," Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood-on-Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place Tuesday, July 27. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m. simultaneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

At 8:30 p.m. the gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony Associate Conductor, Michael Tilson Thomas, conducting the Overture to "The Flying Dutchman" by Wagner.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 17 1971 New England Newsclip

Week of Aug. 1

MUSIC: Tanglewood: **August 1:** Daniel Barenboim, 2:30 p.m. Schubert's Rosamunde' overture, Lalo's Symphonie Espagnole, Pinchas Zukerman, Tchaikovsky's Symphony no. 4 . . . **Friday, August 6:** Weekend Prelude at 7 p.m., Phyllis Curtin. Colin Davis, Elgar's Introduction and Allegro, Wood's Cello concerto, Zara Nelsova, Dvorak's Symphony No. 7 op. 70, 9 p.m. . . . **Saturday, August 7:** Open Rehearsal at 10:30 a.m. William Steinberg, Hindemith's Konzertmusik for strings and brass, Schuller's Five Bagatelles, Bruckner's Symphony no. 7, 8:30 p.m. . . . The Lenox Arts Center: **August 7:** Mary Travers, 7:30 p.m. . . . Music Mountain: **August 1:** Guest Artist, Natasha Magg, piano, Haydn's Quartet in C, Opus 54, No. 2, Bach's Gamba Sonata No. 3 in G Minor, Schubert's Quartet in D Minor, 4 p.m. **Saturday, August 7:** Guest artist Sidney Foster, piano, Mozart's Quartet in G, K. 387, Brahms' Violin Sonata in D Minor, Opus 108, Dohnanyi's Piano Quintet in C Minor, Opus 1, 3 p.m. Yale Concerts: **August 4:** Aldo Parisot, the Hayden Cello Concerto.

5th WEEKEND

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUL 23 1971 New England Newsclip

Out of town

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Michael Tilson Thomas, associate conductor of the Boston Symphony, will conduct an all-orchestral program, including Copland's "appalachian Spring," Ruggles' "Suntreader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

Seiji Ozawa, Tanglewood artistic director, will conduct the Boston Symphony July 31 in the Shed. The program is Haydn's Symphony No. 96, Prokofiev's Third piano concerto and Takemitsu's "Cassiopeia."

Daniel Barenboim, guest conductor of the Boston Symphony will conduct on Aug. 1 at 2:30 p.m. He will conduct Schubert's Overture to "Tosamunde," Lalo's Symphonie espagnole and Tchaikovsky's Fourth symphony.

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At 8:30, a concert by the Berkshire Music Center Orchestra begins with Thomas conducting the Overture to "The Flying Dutchman" by Wagner. Ozawa will then conduct the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic director, Gunther Schuller, will then conduct a concert performance of Act I of Wagner's "Die Walkure."

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUL 25 1971 New England Newsclip

5th weekend at Tanglewood

The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday at 9:00 pm in the Shed. Michael Tilson Thomas conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun - treader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The Weekend Prelude, at 7 pm on Friday, features the Berkshire Boy Choir performing music from the Renaissance. Weekend Prelude concerts are free to ticket holders of the 9 pm Boston Symphony concert.

Tanglewood Artistic Director Seiji Ozawa conducts Saturday evening at 8:30 pm with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony No. 96, Prokofiev's Third Piano Concerto and Takemitsu's "Cassiopeia".

Daniel Barenboim is guest conductor Sunday, August 1, at 2:30 pm. Soloist is violinist Pinchas Zukerman. Mr. Barenboim conducts Schubert's Overture to Rosamunde, Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood - on - Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place Tuesday, July 27. The grounds will open to the public at 5:30 pm. Beginning at 6:30 pm, simultaneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

At 8:30 pm, the Gala concert by the Berkshire Music Center Orchestra begins with Michael Tilson Thomas conducting the Overtures to "The Flying Dutchman" by Wagner. Seiji Ozawa then conducts the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other Artistic Director, Gunther Schuller, then conducts a concert performance of Act I of Wagner's "Die Walkure."

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 28 1971

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Berkshire Boys Choir. 9 p.m., Michael Tilson Thomas conducts the Boston Symphony in Copland, Ruggles, Stravinsky, Tchaikovsky. Saturday at 10:30 a.m. Open Rehearsal. 8:30 p.m., Seiji Ozawa conducts a program of Haydn, Prokofiev with Byron Janis, and Takemitsu with Etomu Yamashta. Sunday at 2:30 p.m., Daniel Barenboim conducts a program of Schubert, Lalo with Pinchas Zukerman, and Tchaikovsky. Tuesday at 8:30, Boston Pops, Arthur Fiedler conducting.

SPAC Amphitheater, Saratoga, Today at 8:30 p.m., New York City Ballet in "Swan Lake," "In the Night," "Concerto for Two Solo Pianos," "La Valse." Thursday at 8:30 p.m., "Serenade," "Prodigal Son," "Firebird." Friday at 2:30 p.m., Student Matinee, "Serenade," "Concerto for Two Solo Pianos," "Who Cares?" Friday at 8:30 p.m., "Firebird," "Monumentum/Movements," "The Cage," "Agon." Saturday, final performances of the Ballet, 2 p.m., "Serenade," "Concerto for Two Solo Pianos," "Episodes," "Slaughter on Tenth Avenue." 8:30 p.m., "Who Cares?," "Monumentum/Rovements," and a new ballet to be announced.

Sunday at 8:30 p.m., The Preservation Hall Jazz Band. Monday at 8:30 p.m., The Who. Tuesday at 2:30 p.m., Student Matinee by the Philadelphia Orchestra, William Smith conducting: Wagner, Prelude to Die Meistersinger; Liszt, Les Preludes; Brahms, Symphony No. 2.

SPAC, Canfield Casino, Saratoga. Chamber Music Series. Norman Carol presents a violin concert of Handel, Beethoven, Brahms.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264

JUL 28 1971 New England Newsclip

Byron Janis

. . . will be soloist at his third major festival this summer when he plays Prokofiev's Third Piano Concerto on Saturday evening, July 31, at Tanglewood with the Boston Symphony under Seiji Ozawa's direction.

ITEM
LYNN, MASS.
D. 34,202

JUL 22 1971 New England Newsclip

Michael Tilson Thomas conducts the Boston Symphony Orchestra at Tanglewood in Lenox in Copland's "Appalachian Spring," Stravinsky's "Scherzo a la russe" and Tchaikovsky's Divertissement from Act 3 of "Swan Lake," Friday, July 30, at 9 p.m. Also on the program will be Ruggle's "Sun-treader." The Weekend Prelude at 7 p.m. in the shed features the Berkshire Boy Choir performing Renaissance music. Weekend Prelude concerts are free to ticket holders of the 9 p.m. concert.

Seiji Ozawa, Tanglewood's Artist director, will conduct the Boston Symphony on Saturday, July 31, at 8:30 p.m. in Haydn's Symphony No. 96 and Prokofiev's Third Piano Concerto with soloist Byron Janis. Also featured will be Takemitsu's "Cassiopeia" starring percussionist Stomu Yamash'ta.

Daniel Barenboim will be guest conductor of the Boston Symphony's Sunday afternoon, Aug. 1, concert at 2:30. Featured will be Schubert's Overture to "Rosamunde," Lalo's "Symphony Espagnol and Tchaikovsky's Fourth Symphony. Violin soloist in the Lalo work will be Pinchas Zukerman.

68

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 25 1971 New England Newsclip

BYRON JANIS

AT TANGLEWOOD

All-Orchestral Program

TANGLEWOOD, LENOX — The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday at 9 p.m. in the Shed.

Michael Tilson Thomas, associate conductor of the Boston Symphony, will conduct an all - orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun - treader," Stravinsky's "Scherzo a la russe," and the "Divertissement" from Act 3 of Tchaikovsky's "Swan Lake."

The Weekend Prelude, at 7 p.m. on Friday in the Shed, will feature the Berkshire Boy Choir performing music from the Renaissance. Weekend Prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's fifth Boston Symphony Open Rehearsal will take place Saturday morning at 10:30 a.m. in the Shed. These Open Rehearsals, held each Saturday morning, offer a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music.

Seats are unreserved at $2.50 each and are on sale the morning of the rehearsal. Proceeds from the sale of tickets benefit the Orchestra's Pension Fund.

Tanglewood artistic co-director, Seiji Ozawa, will conduct the Boston Symphony Saturday evening at 8:30 p.m. in the Shed with soloists Byron Janis, piano and Stomu Yamashita, percussion.

The program is Haydn's Symphony No. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's "Cassiopeia" with percussionist Stomu Yamashita.

Yamashita, one of the foremost percussion virtuosi in music today, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic.

He has appeared in Europe at the Festivals at Aldeburgh, Berlin, Edinburgh, and Avignon. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, Aug. 1 at 2:30 p.m. Soloist is violinist Pinchas Zukerman.

Barenboim will conduct Schubert's Overture to Rosamunde, Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood - on - Parade, the annual demonstration of the work of the students of the Berkshire Music Center, will take place Tuesday. The Tanglewood grounds will open to the public at 5:30 p.m.

Beginning at 6:30 p.m., simultaneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

At 8:30 p.m., the gala concert by the Berkshire Music Center Orchestra will begin, with Michael Tilson Thomas, conducting the Overture to "The Flying Dutchman" by Wagner.

Ozawa then will conduct the suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic co-director, Gunther Schuller, will conduct a concert performance of Act I of Wagner's "Die Walkure."

NEW LEBANON "Echo"

TUESDAY, JULY 27, 1971 PAGE 9

Tanglewood

The Berkshire Music Festival at Tanglewood, Lenox, is going into its fifth week-end of the season. Three different conductors, Thomas, Ozawa, and Barenbeim will be at the helm of the Boston Symphony Orchestra for these three concerts.

The week-end starts Friday evening, July 30th, at 7:00 with the evening prelude featuring the Berkshire Boy Choir. This will be followed at 9:00 by Michael Tilson Thomas conducting Copland's "Applachian Spring", Ruggles' "Sun-treader", Stravinsky's "Scherzo a la Russe", and Tchaikovsky's "Swan Lake Divertissement" Act III.

Saturday evening at 8:30 the orchestra under the leadership of Seiji Ozawa will play Haydn's Symphony No. 96 "Miracle"; Prokofiev's Piano Concerto No. 3 with Byron Janis as soloist; Yamash'ta as soloist.

Sunday's program, at 2:30 with Daniel Barenbeim conducting, will include Schubert's "Rosamunde" overture; Lalo's "Symphonie Espagnole" with violinist Pinchas Zukerman as soloist; ending with Tchaikovsky's 4th symphony.

LOWELL, MASS.
SUN
D. 49,000 S. 39,500

JUL 30 1971

The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins tonight at 9 p.m. in the Shed. Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun-treader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The Weekend Prelude, at 7 p.m. tonight in the Shed, features the Berkshire Boy Choir with music from the Renaissance, free to ticket holders of the 9 p.m. concert.

The summer's fifth Boston Symphony Open Rehearsal takes place tomorrow at 10:30 a.m. in the Shed.

Tanglewood Artistic Director, Seiji Ozawa, conducts the Boston Symphony tomorrow at 8:30 p.m. in the Shed with Haydn's Symphony No. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's "Cassiopeia" with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of today's foremost percussion virtuosi, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He's appeared in Europe's festivals at Aldeburgh, Berlin, Edinburgh, and Avignon, has also performed with the Boston Symphony.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday at 2:30 p.m. with Schubert's Overture to Rosamunde, Lalo's Symphonie Espagnole, with violin soloist Pinchas Kukerman, and Tchaikovsky's Fourth symphony.

NEWS
WEST HARTFORD, CONN.
W. 6,795

JUL 29 1971 New England Newsclip

BERKSHIRE FESTIVAL

Tanglewood Music Festival continues in Lenox, Mass., with the Boston Symphony Orchestra, William Steinberg, music director. The program this weekend: Friday, 9 p.m., Thomas. Copland: Appalachian Spring; Ruggles: Sun-Treader; Stravinsky: Scherzo a la Russe; Tchaikovsky: Swan Lake-Divertissement, Act II. Saturday, 8:30 p.m. Ozawa. Haydn: Symphony No. 96 'Miracle'; Prokofiev: Piano Concerto No. 3, Byron Janis; Takemitsu: Casiopeia, Stomu No. 4. Sunday, 2:30 p.m. Barenboim. Schubert: 'Rosamunde' Overture; Lalo: Symphonie Espagnole, Pinchas Zukerman; Tchaikovsky: Symphony No. 4.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 30 1971

Boston Symphony At Berkshire Festival

The Berkshire Music Festival at Tanglewood, Lenox, is going into ts fifth week-end of the season. Three different conductors, Thomas, Ozawa, and Barenboim will be at the helm of the Boston Symphony Orchestra for these three concerts.

The week-end starts Friday evening, July 30th, at 7:00 with the evening prelude featuring the Berkshire Boy Choir. This will be followed at 9:00 by Michael Tilson Thomas conducting Copland's "Appalachian Spring", Ruggles' "Sun-treader", Stravinsky's "Scherzo a la Russo", and Tchaikovsky's "Swan Lake - Divertissement" Act HI.

Saturday evening at 8:30 the orchestra under the leadership of Seiji Ozawa will play Haydn's Symphony No. 96 "Miracle"; Prokofiov's Piano conectro No. 3 with Byron Janis as soloist; and Takemitsu's "Cassiopeia" with Stomu Yamash'ta as soloist.

Sunday's program, at 2:30 with Daniel Barenboim conducting, will include Schubert's "Rosamunde" overture; Lalo's "Symphonie Espagnole" with violinist Pinchas Zukerman as soloist; ending with Tchaikovsky's 4th Symphony.

PRESS
BRISTOL, CONN.
D. 18,000

JUL 29 1971 New England Newsclip

Berkshire Festival Concerts Fifth Weekend At Tanglewood

The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening, at 9 p.m.in the Shed. Michael Tilson Thomas, Associate Conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's Appalachian Spring, Ruggles' Sun-treader, Stravinsky's Scherzo a la russe, and the Divertissement from Act 3 of Tchaikovsky's Swan Lake.

The Weekend Prelude, at 7 p.m. on Friday in the Shed, features the Berkshire Boy Choir performing music from the Renaissance. Weekend Prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's fifth Boston Symphony Open Rehearsal takes place Saturday morning, at 10:30 a.m. in the Shed. These Open Rehearsals, held each Saturday morning in the Shed, offer a relaxed look at the Orchestra, conductor and soloists preparing Berkshire Festival music.

Tanglewood Artistic Director, Seiji Ozawa, conducts the Boston Symphony Saturday evening at 8:30 p.m. in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony no. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's Cassiopeia with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of the foremost percussion virtuosi in music today, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He has appeared in Europe at the Festivals at Aldeburgh, Berlin, Edinburgh, and Avignon. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon, at 2:30 p.m. Soloist is violinist Pinchas Zukerman. Mr. Barenboim conducts Schubert's Overture to Rosamunde, Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood - on - Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place Tuesday, July 27. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m., simulataneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

At 8:30 p.m., the Gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony Associate Conductor, Michael Tilson Thomas, conducting the Overture to The Flying Dutchman by Wagner. Tanglewood Artistic Director, Seiji Ozawa, then conducts the Suite from The Miraculous Mandarin by Bartok. Tankgewood's other Artistic Director, Gunther Schuller then conducts a concert performance of Act I of Wagner's Die Walkure.

Friday, July 30

Weekend Prelude — 7 p.m. Shed.

Berkshire Boy Choir, Peter Phillips: Ecce vicit leo. Annon. 14th century: Angelus ad virginem. Annon. 15th century: Qui creavit coelum. Claudio Casciolini: Angelus Domini. J. S. Bach: Komm, Jesu, komm. William Billings: A Virgin Unspotted Bethlehem; The Shepherd's Carol, John Shepherd: Kyrie Eleison, Claudio Montiverdi: Lauda Jerusalem.

9 p.m. Shed — Boston Symphony Orchestra, Michael Tilson Thomas, conductor. Copland: Appalachian Spring. Ruggles: Sun-treader. Stravinsky: Scherzo a la russe. Tchaikovsky: Divertissement from Act 3 of Swan Lake.

Saturday, July 31

10:30 a.m. Shed — Boston Symphony Orchestra Open Rehearsal.

8:30 p.m. Shed — Boston Symphony Orchestra, Seiji Ozawa, conductor; Byron Janis, piano; Stomu Yamashita, percussion. Haydn: Symphony Symphony No. 96; Prokofiev: Piano concerto No. 3; Takemitsu: Cassiopeia.

Sunday, August 1

2?30 p.m. Shed. Daniel Barenboim, conductor, Pinchas Kukerman. Schubert: Overture to Rosamunde. Lalo: Symphonie espagnole. Tchaikovsky: Symphony No. 4.

GLOBE
BOSTON, MASS.
S. 581,160
JUN 27 1971
New England Newsclip

RINGED by a battery of percussion instruments, Stomu Yamash'ta will perform Takemitsu's "Cassiopeia" with the B.S.O. at Tanglewood July 31.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
JUL 31 1971
New England Newsclip

Conductor-pianist

Daniel Barenboim conducts the Boston Symphony tonight at Tanglewood in Lenox, Mass., then moves on to Saratoga Springs, N.Y., where he will direct the second program, on Thursday, Aug. 5, of the Philadelphia Orchestra's summer season there. The following evening, Aug. 6, Mr. Barenboim will play Beethoven's First Piano Concerto at Saratoga under the baton of Istvan Kertesz.

SUN
LOWELL, MASS.
D. 49,250
JUL 30 1971
New England Newsclip

The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins tonight at 9 p.m. in the Shed. Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun-treader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The Weekend Prelude, at 7 p.m. tonight in the Shed, features the Berkshire Boy Choir with music from the Renaissance, free to ticket holders of the 9 p.m. concert.

The summer's fifth Boston Symphony Open Rehearsal takes place tomorrow at 10:30 a.m. in the Shed.

Tanglewood Artistic Director, Seiji Ozawa, conducts the Boston Symphony tomorrow at 8:30 p.m. in the Shed with Haydn's Symphony No. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's "Cassiopeia" with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of today's foremost percussion virtuosi, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He's appeared in Europe's festivals at Aldeburgh, Berlin, Edinburgh, and Avignon, has also performed with the Boston Symphony.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday at 2:30 p.m. with Schubert's Overture to Rosamunde, Lalo's Symphonie Espagnole, with violin soloist Pinchas Kukerman, and Tchaikovsky's Fourth symphony.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 24 1971
New England Newsclip

Berkshire Festival Lists Fifth Programs

The fifth week end of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday, July 30 at 9 p.m. in the Shed in Lenox.

Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's "Appalachian Spring," Ruggles' "Sun-treader," Stravinsky's "Scherzo a la Russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The Weekend Prelude, at 7 p.m. on Friday in the Shed, features the Berkshire Boy Choir performing music from the Renaissance. Week end Prelude concerts are free to ticket holders of the 9 p.m. Boston Symphony concert.

The summer's fifth Boston Symphony Open Rehearsal takes place Saturday, July 30 at 10:30 a.m. in the Shed. These Open Rehearsals, held each Saturday morning in the Shed, offer a relaxed look at the Orchestra, conductor and soloists preparing Berkshire Festival music. Seats are on sale the morning of the Rehearsal. Proceeds from the sale of tickets benefit the orchestra's pension fund.

Tanglewood artistic director, Seiji Ozawa, conducts the Boston Symphony Saturday, July 30 at 8:30 p.m. in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion.

The program is Haydn's Symphony No. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's "Cassiopeia" with percussionist Stomu Yamash'ta.

Stomu Yamash'ta, one of the foremost percussion virtuosi in music, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He has appeared in Europe at the Festivals at Aldeburgh, Berlin, Edinburgh, and Avignon. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday, August 1 at 2:30 p.m. Soloist is violinist Pinchas Zukerman. Mr. Barenboim conducts Schubert's Overture to "Rosamunde," Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and concluding the program, Tchaikovsky's Fourth symphony.

Tanglewood - on - Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place July 27. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m., simultaneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

At 8:30 p.m., the Gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony associate conductor, Michael Tilson Thomas, conducting the Overture to "The Flying Dutchman" by Wagner. Tanglewood artistic director, Seiji Ozawa, then conducts the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic director, Gunther Schuller, then conducts a concert performance of Act I of Wagner's "Die Walkure."

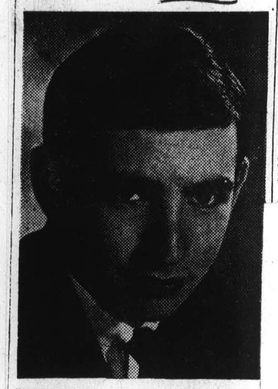
70

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JUL 29 1971 New England Newsclip

Barenboim Conducts — Zukerman Violin Soloist at Tanglewood

LENOX—The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins Friday evening, July 30, at 9 p.m. in the Shed. Michael Tilson Thomas, Associate Conductor, conducts Copland's **Appalachian Spring, Ruggles' Sun-treader, Stravinsky's Scherzo a la russe,** and the Divertissement from Act 3 of Tchaikovsky's **Swan Lake.**



MICHAEL TILSON THOMAS

The Weekend Prelude, at 7 p.m. on Friday in the Shed, features the Berkshire Boy Choir performing music from the Renaissance. Weekend Prelude concerts are free to ticket holders of the 9 p.m. concert.

Open rehearsal takes place Saturday morning, July 30 at 10:30 a.m. in the shed. Seats are unreserved at $2.50 each and are on sale the morning of the Rehearsal. Proceeds benefit the Orchestra's Pension Fund.

Tanglewood Artistic Director Seiji Ozawa conducts Saturday evening July 30 at 8:30 p.m. in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. Program is Haydn's Symphony no. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's **Cassiopeia,** with percussionist Stomu Yamash'ta.

Daniel Barenboim is guest conductor Sunday afternoon, Aug. 1 at 2:30 p.m. Mr. Barenboim conducts Schubert's Overture to **Rosamunde,** Lalo's Symphonie espagnole, with violin soloist Pinchas Zukerman, and Tchaikovsky's Fourth symphony.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 29 1971 New England Newsclip

People and events

Playwright donates books

Bridgewater resident and playwright Robert Anderson (''Tea and Sympathy,'' ''You Know I Can't Hear You When the Water's Running'') has donated some of his works, including autographed copies of ''I Never Sang For My Father,'' to the town's book and bake sale.

The event, sponsored by the Friends of the Library in Bridgewater, will take place Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 5 p.m. at the Bridgewater Firehouse, Route 133.

In addition to fiction, non-fiction and children's books, three light fixtures and two sconces, circa 1926, from the remodeled library, will be sold.

Art auction Saturday

The Sisterhood of Temple Sholom in New Milford will sponsor its First Annual Art Auction on Saturday evening at 8:30 at the temple on Route 7, north of the traffic circle, in New Milford.

Original oils, acrylics, watercolors, lithographs, serigraphs, pen and ink, collage and gouache by American, European and Israeli artists will be offered.

Louis Toro, at ease in oils, watercolors or pen and ink and Norman Altman, whose intimate knowledge of the silk screen process has led to the development and production of unique serigraphs, are among the juried, award-winning American artists whose works will be shown.

Other artists include Rumanian Joseph Fahri whose works are exhibited at the Modern Museum of Art in New York and the Paris Museum; English-born Joseph Benskin, a former artist and designer for the British Broadcasting Co., who utilizes a blending of warm pastel colors to portray his landscapes and seacapes and Israeli artist Ella Ra-ayoni who paints with scissors instead of a brush and created detailed portraits, landscapes, still lifes, animals and abstracts using silks, cottons, laces and velvet.

The public is invited to attend the auction free of charge. The doors will open at 7:45 p.m. to permit an inspection of the paintings before the auction begins.

Robert Anderson

Grateful Dead to rock

The Grateful Dead will play for the second of four rock concerts sponsored by the New Haven Jaycees Saturday night at 8:15 at the Yale Bowl.

Rock enthusiasts may contact the Jaycees, 152 Temple St., New Haven for reservations, or purchase any available tickets the day of the concert at the Yale Bowl.

Janis, at Tanglewood

The fifth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood begins tomorrow evening at 9 in the Shed. Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program, including Copland's ''Appalachian Spring,'' Ruggles' ''Sun-treader,'' Stravinsky's ''Scherzo a la russe,'' and the Divertissement from Act 3 of Tchaikovsky's ''Swan Lake.''

The Weekend Prelude, at 7 tomorrow night in the Shed, features the Berkshire Boy Choir performing music from the Renaissance.

Tanglewood artistic director, Seiji Ozawa, conducts the Boston Symphony Saturday night at 8:30 in the Shed. The program is Haydn's Symphony No. 96, Prokofiev's Third piano concerto, with piano soloist Byron Janis, and Takemitsu's ''Cassiopeia'' with percussionist Stomu Yamash'ta.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday afternoon at 2:30. Barenboim conducts Schubert's Overture to ''Rosamunde,'' Lalo's ''Symphonie Espagnole,'' with violin soloist Pinchas Zukerman and, concluding the program, Tchaikovsky's Fourth symphony.

Mulhare stars at Westport

Edward Mulhare and Beatrice Straight will star in ''The Right Honorable Gentleman'' opening Monday night at the Westport Country Playhouse.

Tickets are available at the box office from 10 a.m. to 5 p.m. weekdays and Sunday noon to 5 p.m.

Area teens on 4-H trip

Six area teenagers are among nine who are on a six-day camping trip to the Adirondack Mountain area of upstate New York.

John McLaughlin and Donald Lipsi of Danbury, Harold Pattison, Michael Toll and Peter VanSyckle of Newtown, and Frank Talerico of Southbury are among the young people who went to Capitol District 4-H Camp in Troy, N.Y. where they joined 4-H teens from that state for the remainder of the trip.

The teens will set up a permanent camp site on Hen Island on Raquette Lake and from there will explore the area. Some of their activities will include climbing nearby West Mountain, visiting via canoe Blue Mountain and Forked Lake, and exploring beaver dams and swamp area.

The strip will stress the study of ecology, working as teams to accomplish tasks, sensitivity to one another and the out-of doors, learning canoeing and basic camping skills.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 27 1971

Thomas to Conduct Tanglewood Concert

Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts an all-orchestral program as the opening concert this weekend in the Berkshire Festival at Tanglewood, Lenox, Mass.

* * *

The Friday evening concert at 9 p.m. includes Copland's "Appalachian Spring," Ruggles' "Sun - treader," Stravinsky's "Scherzo a la russe," and the Divertissement from Act 3 of Tchaikovsky's "Swan Lake."

The weekend prelude, at 7 p.m. Friday in the Shed, presents the Berkshire Boy Choir performing music from the Renaissance. The concerts are free to ticket-holders for the 9 p.m. Boston Symphony concert.

Tanglewood artistic director Seiji Ozawa conducts the Boston Symphony at 8:30 p.m. Saturday in the Shed with soloists Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony No. 96, Prokofiev's Third Piano Concerto and Takemitsu's "Cassiopeia."

* * *

Yamash'ta, one of the foremost percussion virtuosi in music today, made his concert debut in 1963 performing Milhaud's Percussion concerto with the Osaka (Japan) Philharmonic. He has performed with the Boston Symphony on numerous occasions.

Daniel Barenboim is guest conductor of the Boston Symphony Sunday at 2:30 p.m. Soloist is violinist Pinchas Zukerman. Barenboim conducts Schubert's Overture to "Rosamunde," Lalo's Symphonie Espagnole, with soloist Zukerman, and concluding the program Tchaikovsky's Fourth symphony.

Tanglewood-on-Parade, the annual demonstration of the work of the students of the Berkshire Music Center, takes place tonight. The Tanglewood grounds will open to the public at 5:30 p.m. Beginning at 6:30 p.m. simultaneous performances of opera scenes and arias and dance demonstrations will take place in three locations, the formal gardens, the porch of the Main House, and in the Tanglewood Tent.

* * *

At 8:30 p.m., the gala concert by the Berkshire Music Center Orchestra begins with Boston Symphony Associate Conductor Michael Tilson Thomas conducting the Overture to "The Flying Dutchman" by Wagner. Ozawa then conducts the Suite from "The Miraculous Mandarin" by Bartok. Tanglewood's other artistic director, Gunther Schuller, then conducts a concert performance of Act I of Wagner's "Die Walkure."

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG. 2 1971

Barenboim Brilliant in Tanglewood Debut

By EDWARD FRENCH

LENOX, Mass. — Yesterday Daniel Barenboim made his first appearance this season at Tanglewood, leading the Boston Symphony Orchestra in music by Schubert, Tchaikovsky and Lalo. Pinchas Zukerman was soloist in the Lalo "Symphonie Espagnole" for Violin and Orchestra.

Judging by the response of both the audience and orchestra to his efforts, this talented young musician is one of the real comers in the conducting field.

HIS READING of the Schubert Overture to "Rosamunde" had a well shaped lyric line as well as rhythmic vitality.

The Tchaikovsky Symphony No. 4 in F minor is a good work for an outdoor festival concert with its brilliant orchestration, melodious thematic material and powerful climaxes. Mr. Barenboim's conception of this familiar symphony was very exciting without being overly melodramtic.

We thought that the famous Scherzo came off particularly well in the antiphonal passages between the plucked strings and woodwinds. This is a real "tour de force" for the strings. The Allegro con fuoco finale found the young conductor building climax upon climax, obtaining a "wow" finish at the end. This was Tchaikovsy without the maudlin sentimentality too often associated with his music.

PINCHAS ZUKERMAN, one of the fine younger violinists, played the solo part of the Lalo work with comprehensive mastery of its stylistic and technical problems. The Adagio was beautifully expressive and there was rhythmic grace as well as deft virtuosity in the Scherzando and Finale.

HOUR
NORWALK, CONN.
D. 23,000

AUG 2 1971

New England Newsclip

CAPACITY AUDIENCES AT MUSICAL FESTIVAL

Capacity audiences have been crowding the auditorium and the grounds at the Tanglewood Music Festival this summer, approving the program, the new seating arrangements, and the schedule of conductors.

Proving once again that the continuous fame and favoritism of the "three B's" is far from receding to the background because of Rock and Noise, tremendous ovations have greeted Seiji Ozawa's conducting of Bach's Brandenburg concertos and Magnificat, or the Bach suite conducted by Michael Tilson Thomas, the Brahms tremendous evenings under the baton of William Steinberg, when the presentations included his Tragic and Academic Festival Overtures, the beloved piano concerto No. 2 when Vladimir Ashkenaze performed a superb and colorful rendition of this haunting and heart-stirring work and the Beethoven weekend, with William Steinberg conducting the Leonore overture, King Stephen overture, and the Fifth, Seventh and Third, (Eroica) symphonies, together with the Missa Solemnis and his violin concerto among them; and many of the other greats strewn throughout, Mozart, Tchaikovsky, Hayden, Bartoc and Vivaldi.

With a half season gone, there are yet four weekends, that begin with the Friday weekend prelude at 7 P.M. and continue on into Sunday afternoons, and there is yet much to be heard. The seasons have stretched from the former five or six weeks in all, to the current eight, and it is just great that we are strategically located in this area to embrace so much, so near.

R. E. Houghton

Springfield Union 8/2/71

Some Surprises Served Audiences At Weekend Tanglewood Concerts

By R.C. HAMMERICH

LENOX — The customers at Tanglewood were served a mildly surprising switch Sunday afternoon: A couple of energetic youths with longish hair presented a program of traditionalism. It was different Saturday.

Gilded Lily

Daniel Barenboim, 29, conducted the Boston Symphony Orchestra with music by Schubert, Lalo and Tchaikovsky. His friend, Pinchas Zukerman, 23, was soloist for Lalo's "Symphonie Espagnole" for violin and orchestra, Opus 21.

The Lalo work is a show piece for virtuoso violinist; the final work on the program, Tchaikovsky's Fourth Symphony, is a show piece for orchestra . . at least that's the way Barenboim seems to see it.

Sunday afternoon it was a gilded lily. Barenboim persuaded the obedient orchestra to build it higher and spread it wider than it deserves.

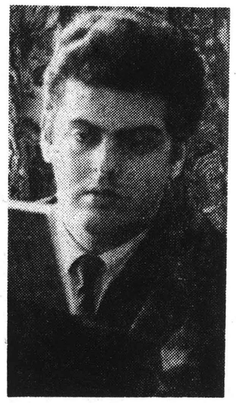
It is not a symphony that needs encouragement; it is already theatrical enough. Sunday, Barenboim's prodding caused more than a few of its moments of full-bodied abundance to become excessively lush.

Zukerman displayed a somewhat similar attitude toward his Lalo piece. He swooped into the beginning with supremely arrogant nonchalance bordering on disdain, as if he were playing an easy game for the kiddies.

Many Misses

But his overconfidence, if that is what it was, was misplaced. The first, second and fourth movements of the Lalo call for highly-skilled fiddle playing at breakneck speed, and Zukerman was spraying wrong notes everywhere. His tone, also, was uncommonly roungh in the low register.

The third movement, however, a serious, passion-filled, slow movement, was very effective. He played it with emotion, as if he were a well-schooled Hungarian



DANIEL BARENBOIM

gypsy, and made a good case for himself as a front-rank musician rather than simply virtuoso fiddler.

Saturday night there was something for everyone — conservatives and radicals, intellectuals and romantics, fathers and sons . . .excuse me, Betty Friedan — mothers and daughters.

Seiji Ozawa led the orchestra with agile finesse through three musical works that are 180 years old (Haydn's Symphony No. 96,), 50 years old (Profofieff's Third Piano Concerto), and three months old (Toru Takemitsu's "Cassiopeia" for solo percussionist and orchestra.

The Haydn was elegant, politely nice, delicately lacy, beautifully ephemeral.

The Profofieff was, in the hands of the soloist, Byron Janis, a tremendous display of reckless speed and icy passion.

Janis (and Ozawa) built it to a fever pitch of nervous momentum and rode it to a thunderous climax.

But since the Haydn and Profofieff are known quantities, let us spend out remaining space on the Takemitsu invention created last spring for the virtuoso percussionist Stomu Yamash'ta.

It is more concerned with reflecting that aspect of Cassiopeia's punishment, when she is tipped upside down in a basket in the heavens, than with the misbehavior that put here there.

And it reflects the lack of harmony and regular rhythm of the contemporary atonalists Varese and Webern.

The orchestra was rearranged into six mixed groups so that none of the players was sitting in his regular seat. In front at the edge of the stage was a rigging that supported dozens of percussion instruments, including many of unfamiliar Oriental and African origin.

The soloist was John Wyre, timpanist for the Toronto Symphony Orchestra, who was a late substitute for Yamash'ta who was obliged to complete a commitment at the Munich Festival.

The music, which lasted 15 minutes, induced a wide variety of response. Traditionalists rejected it because of its discord and chaos; modernists welcomed it for the same reasons; plain, open-minded listeners found much in it to dislike (arid passages of pure noise), and to like (delicate textures of Oriental bells, patterns of clever contrast, colorful surprises).

At its end, members of the audience could be seen scurrying for the exits shaking their heads in annoyed disbelief, while others crowded to the stage to shout their approval and help the little composer climb up to take a bow.

The degrees of acceptance and rejection were wide and freely expressed.

The week's attendance was 21,470. There were 4422 at Tuesday's Tanglewood on Parade, 4630 at Friday's concert; 2447 at Saturday morning's open rehearsal, 6495 at Saturday's concert and 7898 Sunday afternoon.

Tuesday night, Arthur Fiedler will conduct the Boston Pops with Earl Wild as soloist for Tchaikovsky's First Piano Concerto.

Colin Davis will conduct a program of Schubert and Elgar Friday and a program of Mozart and Mahler Saturday with Judith Raskin soloist.

Sunday, Ozawa will conduct a program of music by Xenakis, Tchaikovsky and Beethoven, with Christoph Eschenbach as soloist.

NIXON LAW FIRM PROBE

WASHINGTON (AP) — Rep. Morris K. Udall, D-Arix., announced Sunday he will seek to determine whether there was anything illegal or unethical in the selection of President Nixon's old law firm to help handle a $250 million issue of Postal Service bonds.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 31 1971

New England Newsclip

Good Old Ruggles Shakes the Rafters At Tanglewood

By R.C. HAMMERICH

LENOX — Good old Carl Ruggles shook the rafters in the great shed at Tanglewood Friday night; his venerable vibrations were recreated with a vengeance by the Boston Symphony Orchestra under the guidance of Michael Tilson Thomas, associate conductor.

The piece was "Sun-Treader," written in 1931 and heard for the first time at Tanglewood. Ruggles wasn't there in person; he is 95. But his spirit was almost palpable.

"Sun-Treader" is a 15-minute work that alternately sets your teeth on edge and promises calm, only to fray your nerves again.

It builds gigantic blocks of screaming discord wrenched out of the cosmos by brute force, subsides suddenly into low, lonely, mildly dissonant moans and wails, only to rise again in horrendous, chaotic crashes.

To hear Ruggles is an experience not necessarily pleasant, but possibly fun (like an adolescent horror movie) and certainly exciting.

Friday it made Copland's "Appalachian Spring," which preceded it, look pale and pallid in comparison, something like a medly of passages from Ferde Grofe and Leroy Anderson, which probably does it a disservice.

After intermission, Thomas led the orchestra through more new-old music: Tchaikovsky's divertissement from Act 3 of "Swan Lake" and Stravinsky's "Scherzo a la Russe."

The Stravinsky piece was a nice five minutes of crisp brass ensemble (accompanied by strungs, etc.) mostly in march time, which began as music for a war movie. It was neat and clever.

The Tchaikovsky ballet which followed for nearly a half hour offered, as might be expected, some beautiful harmonies. . .all those reliable sounds that can be counted on to send the listeners (there were 4630 Friday) home with peace and contentment.

The Berkshire Boy Choir, which this year is based at Amherst College instead of as heretofore, in the Berkshires, performed the 7 o'clock prelude program for perhaps 1500 early arrivals.

There were 10 pieces on its 50-minute program, the most impressive, in my view being those which called for antiphonal (two-choir) contrapuntal techniques.

There were 43 boys and 16 young men on the stage, and the sopranos were absolutely beautiful, a factor which may have adversely influenced the director, Allan Wicks because the sopranos were about all that could be heard except for occasional foundation from the baritones.

This deficiency in balance was the only real flaw requiring reporting, all other attributes being happy. There was much subtlety of inflection and expression, the starts and stops were, for the most part, clean, and the continuity was fluid and lyrical.

So the best memory from the performance is in the beautiful purity of the sound of the boy sopranos. It is a sound, I must confess, which doesn't move me, my strong preference being for having the same notes sung by females; but as boy choirs go, the Berkshire Choir Friday sounded as sweet and clean as any I have heard.

Tonight at 8.30, Seiji Ozaw will conduct the Boston Symphony Orchestra in a program including Haydns Symphony No. 96, Prokofiev's Third Piano Concerto with Byron Janis, and Takemitsu's "Cassiopeia" for solo percussionist and orchestra with John Wyre.

Sunday afternoon at 2.30, Daniel Barenboim lead the orchestra through Schubert's overture to "Rosamunde," Lalo's "Symphonie Espagnole" for violin and orchestra with Pinchas Zukerman, and Tchaikovsky's Fourth Symphony.

TELEGRAM
WORCESTER, MASS.
D. 61,977

AUG 2 1971

New England Newsclip

Janis Plays Prokofieff at Tanglewood

Music Review

By RAYMOND MORIN
Telegram Music Critic

LENOX — Nothing in the Berkshire Music Festival's fifth weekend at Tanglewood could compare with the ovation that Byron Janis received Saturday night for his performance of Prokofieff's Third Piano Concerto.

The conductor of the Boston Symphony was Seiji Ozawa. Daniel Barenboim conducted yesterday afternoon. The violin soloist was Pinchas Zukerman in Lalo's Symphonie Espagnole.

Friday night's concert was conducted by Michael Tilson Thomas.

Total attendance for the weekend was 21,470. This was 16,716 less than the previous weekend, when the conductors were William Steinberg and Leonard Bernstein.

Despite Janis' triumph, the Saturday night concert was no panacea.

Jazz Intrudes

About a mile from the Tanglewood music shed, a jazz concert was in progress at Music Inn. The sound carried strongly enough to create a mild battle of music.

The conflict was less irritating during the Boston Symphony's playing of Takemitsu's "Cassiopeia" for solo percussionist and orchestra. But Prokofieff and jazz were opponents.

Whatever the reason for inflicting Takemitsu's concoction of sounds on the Tanglewood audience, it did nothing to put frosting on the Prokofieff that preceded it.

One was expected, presumably, to relate this clatter with extensive storytelling in the program book.

"Cassiopeia was a mythological queen, wife of Cepheus, Ethiopian King of Jappa. This lady has several dubious claims to fame."

So has Takemitsu's music.

Shortly after the initial caterwauling, percussionist John Wyre sprinted through the audience, striking sticks together. His destination on stage was a cage-like apparatus from which was hung an assortment of percussive appurtenances.

Wyre played these from kneeling, crouching and standing positions.

The orchestra was divided into sections, or gangs. They clanged, growled, clashed, moaned, screeched and squawked.

In all three movements of the Prokofieff Concerto, Janis played the brittle, stormy sequences with steely fingers. Rhythms were powerful. Phrasing was synonymous between soloist and orchestra. Emotional content was devoid of gush.

It was a fiery performance, under control (despite reports that the pianist was unusually nervous), and beautifully unified.

At times, precipitous tempos in the finale threatened to create problems, but they never really materialized.

Haydn's 96th Symphony, "Miracle," received a standard Boston Symphony performance, which is better than most. So was Tchaikovsky's Fourth Symphony, under Barenboim.

Swift movements of the Haydn were agile and disciplined. Ozawa conducted the minuet with the vigor of a band march. Tempo of the finale was compatible with brilliance, and there was little loss of articulation.

Barenboim is a methodical and slightly mechanical conductor. His thought was clear in the Tchaikovsky Symphony, and he adapted with insight to the styles of Schubert in the "Rosamunde" Overture and Lalo violin concerto.

The introduction to "Rosamunde" had breadth and a smooth transition to quiet expression in strings and reed solos. The active bulk of the overture was tuneful, too heavy in brass, generally brilliant with a race of Rossini flair.

Zukerman opened the Lalo in the spirit of bravura, with a little defective marksmanship in pitch. This tendency to sharp was pretty consistent.

The violinist produced a vibrant tone which Barenboim respected and balanced orchestrally. The "scherzando" was true to its dance style, flexible and personal.

Zukerman played the slow movement feelingly, with tonal warmth and some sharpness in top range. The finale received the benefit of dexterous technique, brilliant character, slight pitch defects and climactic drive.

PROGRAMS
Saturday night
Seiji Ozawa, conductor
Symphony No. 96 in D major, "Miracle" — Haydn
Piano Concerto No. 3 in C major, Opus 26 — Prokofieff
Byron Janis, pianist
"Cassiopeia" for solo percussionist and orchestra — Takemitsu
Sunday afternoon
Daniel Barenboim, conductor
Overture to "Rosamunde" — Schubert
Symphonie Espagnole for violin and orchestra, Opus 21 — Lalo
Pinchas Zukerman, violinist
Symphony No. 4 in F minor, Opus 36 — Tchaikovsky

THE TROY RECORD
TROY, N. Y.
D. 8,215

AUG 2 1971

Budding Young Artists Have Contrasting Styles

By BILL RICE

An opportunity to hear two budding young musicians and compare their somewhat contrasting approach to music was afforded at the Sunday afternoon performance of the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., when 28-year-old conductor, Daniel Barenboim, led a program featuring 23-year-old violinist, Pinchas Zuckerman.

While the program was enjoyable throughout, we felt it could have been improved upon by a little more showmanship from one, and a little less from the other.

We should point out that both young musicians gave an overall good account of themselves and seem destined to make their mark in the world of music judging from Sunday's performance.

The contrast in styles is somewhat surprising in view of the fact that the two are no strangers, having recorded and performed often together on previous occasions.

No Motion Economy

Barenboim is not a conductor who believes in economy of motion. This can be interpreted either as youthful zeal or an attempt at too much showmanship.

At any rate, it creates certain problems in a performance, even though many conductors have used such showmanship as an effective tool. We often found the young conductor calling for too much in the way of dynamics from the orchestra, not in the violin solo, but in the opening selection, Schubert's "Rosamunde" Overture and the closing Symphony No. 4 in F Minor, by Tchaikovsky.

Thankfully, it wasn't always given. When fortes are constantly played like double fortes there isn't enough volume left from the orchestra when it is needed.

The Argentina-born Barenboim contrasts his very dramatic sweeping motions with almost imperceivable small ones. Again, we wondered if this was for precision, as should be the case, or for effect.

On the positive side, we found Barenboim's emotional interpretation of the Tchaikovsky to be well in order, and we have never heard the Boston Symphony brass sounding better.

Enthusiasm Evident

The conductor's enthusiasm for the music was generated to the orchestra and it was evident the Barenboim, also an accomplished pianist, was completely familiar with the scores. It isn't that the end result of his work is displeasing, it's just that we feel the same result, or better, could be achieved with less theatrics.

Zukerman, who was born in Israel, cannot yet be considered a mature artist, but he is certainly headed in the right direction.

In contrast to the showmanship of Barenboim, Zukerman's violin playing is somewhat reserved, almost shy.

While he posseses a strong tone in all registers, enhanced by a full resonant vibrato, his approach to Lalo's Symphonie Espagnole, his vehicle for the day, was somewhat matter of fact and lacking in expressiveness. His technique and intonation were flawless, and the most demanding passages were played with a smooth eveness that comes only with confidence.

Has Great Future

Zukerman has a great future if he continues to develop as an artist, and there is no reason to think that he won't. One of the pleasures of concert going is to look back in years to come and be able to say "I heard so and so, back when."

We found his interpretation of the third movement, "Andante", to be the best of the four. Here his great tone and control really seemed to jell.

For those who would like to compare notes with this reviewer, both artists will appear with the Philadelphia Orchestra this Thursday at the Saratoga Performing Arts Center.

Barenboim will conduct a program consisting of Liszt's "Les Preludes," Brahm's "Symphony No. 4" and the Tchaikovsky Violin Concerto, with Zukerman as soloist.

GLOBE
BOSTON, MASS.
D. 261,042

AUG 2 1971

New England Newsclip

Boston Symphony plays Haydn at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — At the Boston Symphony concert Saturday at Tanglewood, Seiji Ozawa provided yet another demonstration of his flair for 18th Century music. The work this time was Haydn's symphony No. 96, of which Ozawa conducted a performance showing that he relished its point and joke, and that he speaks the language in which they are made.

Next came the piano concerto No. 3 by Prokofiev, a delightful work except for an episode in the finale of pseudo-Rachmaninoff, where I think the composer is offering false coin.

The brilliant soloist was Byron Janis, reported after surgery to be fully recovered from the bursitis that for years had been a hindrance to his career and that for some time had kept him off the concert platform altogether.

Illness did keep the Japanese percussionist Stomu Yamash'ta from participating in the performance of "Cassiopeia," a work recently finished for him by Toru Takenitsu. Yamash'ta's place was taken at nine days' notice by John Wyre, principal percussionist of the Toronto Symphony and himself a composer.

Yamash'ta is said to be not only a bravura player of extraordinary capacities but also someone who puts on a remarkable show. Wyre is a virtuoso, and the professionalism that has enabled him to undertake this taxing assignment is greatly to be praised; but he is a quiet, unassuming performer. Takenitsu seems to have written for the showman even more than for the virtuoso, and with the show taken away, "Cassiopeia" was unmasked as inane. This raises an ugly issue, one, though, that cannot be escaped. I do not believe that "Cassiopeia" would be given the time of day on the program of an American orchestra if it were not salable as Japanese exoticism.

But there is one more point. "Cassiopeia" had little chance to generate atmosphere on Saturday night because, like the Prokofiev earlier, it was constantly disturbed by the distant though distinct sound of rock. I can't imagine why the source could not be found and stopped, but I do know that by not insuring listening conditions, the Boston Symphony management failed to meet its obligations to the musicians it engages and to its paying public.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 2 1971

Sweet and Proper Music for a Sunday

By RICHARD VINCENT
Music Critic

Sunday afternoon, ever since pre-war (2, that is) days and New York Philharmonic broadcasts, has been the proper and traditional time for proper and traditional classical music in America. Sunday at Tanglewood was no exception. On the bill of fare was "Rosamunde," by Schubert, Lalo's "Symphonie Espagnole for Violin and Orchestra," and Tchaikowsky's, Symphony No. 4 in F Minor, Opus 36.

Featured soloist in the Lalo was Pinchas Zuckerman the Israeli Violinist, and the Boston Symphony Orchestra was conducted by his contemporary and friend, Daniel Barenboim the indefatigable and paripatetic pianist and conductor.

THESE YOUNG MEN drew the sugar from this sweet work down to the last crystal. The music is romantic, melodic and shot through with Central European and Romany predelictions and disciplines.

It is almost the definitive example of what violinists, of the virtuoso and bravura school anyhow, were playing at the end of the 19th century and for a lazy afternoon on the green it completed an already pleasant ambiance.

Zuckerman is surely one of the fine young (23) fiddle players around and believe me there are lots of them. I don't know from whence they come, but every season they come out of the woodwork and amaze us with their talents and dedication.

BARENBOIM, 28, IS a compulsive performer, whether as a conductor, pianist, or accompanist, and it might cost him in the long run but for what we will simply have to wait and see. There is no question about his talent, it is prodigious, but conducting is a long and scholarly task and there are only 24 hours in the day.

His reading of the Tchaikowsky was more than competent but nonetheless superficial. Certainly out the someone is saying, "Of course, it's superficial, it's Tchaikowsky." This type of arrogance, that has found considerable currency among people that should know better notwithstanding, there is more to the music than that.

GLOBE
BOSTON, MASS.
D. 261,042
AUG 3 1971 New England Newsclip

Barenboim conducts BSO with skill

By Ellen Pfeifer
Globe Staff

LENOX — Daniel Barenboim, who returned to conduct the Boston Symphony Orchestra at Tanglewood Sunday, has been criticized, not without some justification, for "practicing" on the major orchestras of the world instead of developing his emerging conductorial skills on some less exposed orchestra. In this concert of Schubert, Lalo, and Tchaikovsky, I'm pleased to report that there was none of the half-bakedness which has characterized some of the pianist-conductor's previous performances and which has earned him this reputation. On the contrary, he displayed the maturity, sensitivity, and discipline which one had glimpsed in another medium — that is, the best of his Beethoven Sonata discs.

Barenboim has recently recorded the Tchaikovsky Fourth Symphony and, perhaps, because of that, has made a special study of this work. That, indeed, is how it sounded Sunday. A performance of structural cohesion and wonderful excitement that comes as the result of careful rethinking.

This is a piece which is so familiar that it can become for many a shapeless wash of sound with lots of semi-hysterical emotionalism. Barenboim forced one to really listen to it again and to acknowledge the sense and logic of its construction. He understands and exploits the nervous quality of this music — the generation of expectation between themes and the heightened intensity of each return — and this made for a gripping musical experience which you may not have had with the piece for a long time.

Barenboim exercised the same care during the first half performances of Schuture and Lalo's once-a-war-horse-and-now-a-rarity "Symphonie Espagnole." The violin soloist in the latter was Pinchas Zukerman.

A flashy virtuoso piece without much to say, the Lalo works only if played with slick, toss-it-off brillance. Zukerman is not this kind of violinist. His intonation is rather thin, the dynamics unvarying, and the pitch tending to flatness.

Tanglewood In Review

Demanding a superlative orchestral background and conductor which the Boston Symphony can well boast Seiji Ozawa conducted the extreme contrasts between Sergey Prokofiev's third piano concerto, and Toru Takemitsu's Cassiopeia for solo percussionist and orchestra were noted through the medium of two of the top superiative performers recently at Tanglewood, Lenox, Mass.

When Byron Janis in his return engagement there, but in his first performance of the Prokofiev, and John Wyre, percussionist, performed in the Takemitsu composition it was a progression of historic musical dates and international composers. The program began with a Haydn symphony composed in 1791, the "Miracle", or 96th, in its first presentation at Tanglewood then proceded to the modern and currently beloved Prokofiev, concerto, completed in 1921 and concluded with the avant garde Cassiopeia, written only three months ago—a varied program rarely offered in one sitting. It takes a mature musical digestion to assimilate all three without a rumble, but according to applause, and repeated curtain calls for conductor, soloists, composer (Takemitsu) who was called to the stage, as well as orchestral body the augmented audience in spite of rain threatening literally ate it up.

Byron Janis was at his height, to a struggling amateur, it seems incredible that fingers move so swiftly over the keyboard, and come forth with such astounding power; even to the semi-pro, it was an amazing feat to witness and an elated experience to hear. The Russian composer himself best describes his composition thus: "both the piano and orchestra have a good deal to say . . . as the chief theme and second subject develop with increased billiance, ending with an exciting cresendo. The piano and orchestra discourse in a quiet meditative fashion, between variations of brilliant figures, delicate chordal embroidery on the piano, while in the finale, there is a good deal of argument with differences of opinion as regards key. The piano keeps up to the caustic humor of the work; and ends with a brilliant coda. . ."

Variety At Work

It, as is well known, is an excitingly varied work; in the hands of Janis, himself a genius—it is electrifying.

It is almost difficult to adjust to the strange sounds, the continued change of tone, instrument, combination, tempo of the Japanese work which followed, even with an intermission between—yet in its surprise elements, its wierd, forceful, haunting, stormy moderate, eery, and enormous commotion it evokes, it concludes into a "pianissimo pianissimo," fading off into nothingness, as the final soft note floats away; The Percussionist himself must be a genius to accomplish much of the playing which is done on the strange and unfamiliar instruments, while on his knees or from under the contraptions themselves; bars of steel stretched and bent, antique cymbals, Trinidad steel drum, three Almglocken (German cow bells) metallic wind chime, two gongs, two tam tams, two sizzle cymbals, African karimba, tambourine played with the knuckle, hit shaken and flapped, wood blocks, long drum, temple blocks wooden plate 5 boobam four roto-tom, three tom toms and two foot bass drums, are all added to the usual orchestral instruments, played in solo, groups, and against the added sound. The theme is from the ancient story of Cassiopeia, wife of Cepheus, Ethiopian King of Joppa. Takemitsu, considered one of the best known of the younger group of Japanese composers has been widely performed in the states and in Europe; Copland considers him one of the outstanding composers of our time. Any who have attended Expo 70 can understand why he was chosen to direct the Space Theatre in the Steel Pavilion there. The work, strongly influenced by Debussy, who was himself influenced by the oriental systems of music, is concerned with space and sound — suggested from the story that concerns the stars, the heavens, Cassiopeia's stituation in the sky . . . Once hearing, you won't be happy until you hear it again—and I strongly suggest a first hearing—if you would be aware add awake to today's sound and its tremendous possibilities.

—R. E. Houghton

HOUR
NORWALK, CONN.
D. 23,000
AUG 6 1971 New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
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AUG 3 1971

Barenboim Elevates Tanglewood Concert

By LAURIE MODELL

Sunday afternoon's Tanglewood concert provided the listener with the chance to observe a conducting style completely in contrast to anything that had preceded it this summer.

The conductor was Daniel Barenboim and the works performed, all fairly standard repertoire, were Schubert's Overture to Rosamunde, Lalo's Symphonie Espagnole for violin and orchestra with Pinchas Zukerman, guest soloist and Tchaikovsky's Symphony No. 4 in F minor.

Barenboim appeared onstage for the Schubert Overture with a brisk, no-nonsense manner, glared at audience latecomers, and suddenly the shed literally burst into music.

That seems to be basic to Mr. Barenboim's style: a briskness and energy that can bring truly electric performances from orchestras. The tendency to merely "mark time" occasionally, especially during solos, that certainly can be seen in the greatest of conductors, does not seem to appear in Mr. Barenboim. This total concentration made the Schubert a delightful experience: it had a lightness that was at the same time never trite.

Mr. Barenboim has a sharp, clearly readable use of the baton and his style is marked by strong rhythmic accentuation (without heaviness) that can be easily anticipated from his hand movement. He is given to frequent use of wide gestures that involve his entire body but that seldom appear melodramatic or superficial, and in his case, are perfectly in keeping with the mood of the music.

The second work performed, the Lalo Symphonie Espagnole, demonstrated what complete understanding between soloist and conductor can (but seldom does) produce.

Mr. Kuckerman gave a lively, interesting performance of this late 19th century virtuoso piece, that managed to keep the virtuosity under control and kept the melodies in the foreground. Also interesting to note was the abundance of communication between Mr. Zuckerman and the conductor. Mr. Barenboim carefully guided the orchestra in the violinist's path, and at no time did they lag behind his extremely brisk tempos or lose sight of his conception of the work. Pinchas Zuckerman's vibrato, while quite fast, seemed to lend itself to the gypsy quality of the work, and his tone, despite a certain harshness in the very low tones, was rich and dramatic.

What we had thought was total involvement from Mr. Barenboim up to this point in the concert however, proved to be nothing in comparison with the brilliance of his conducting in the Tchaikovsy 4th.

Typical were the carefully articulated, somber brass notes that opened the work (at which point the energetic symbol crashes were a decided intrusion). In such an exciting performance, it is hard to point to any one passage as outstanding when all parts of it seem to take one's breath away, but special mention should be made of the oboe solo played with a melancholy sadness, by Ralph Gomberg, that opened the second movement, and also outstanding was the ensemble work in the pizzicato third movement — never has there been such plucking in unison. It was entirely a very musical afternoon.

Next week the Boston Symphony will perform works by Hindemith, Schuller, Bruckner, Mozart, Elgar, H. Wood and Dvorak. Conductors are Colin Davis and William Steinberg.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
AUG 3 1971 New England Newsclip

The Sound of Music

A Weekend for Conductors at Tanglewood

By Diane Foster
Patriot Ledger Correspondent

The past weekend at Tanglewood featured three young and prominent conductors leading the Boston Symphony Orchestra in several first performances.

Friday evening's concert, directed by BSO associate conductor Michael Tilson Thomas, featured a serious and substantial piece of music oddly juxtaposed with two ballet scores and incidental theater music. Carl Ruggles' "Sun-treader," which received its first performance at the Berkshire Festival, is among Deutsche Grammophon's initial release of albums by the BSO and (paried with Ives' "Three Places in New England".) is Mr. Thomas' first recording with the orchestra.

"Sun-treader" is eighteen minutes of stunning potency. Scored for a large orchestra, its long lines contrast occasional delicacy with predominantly dense and intense sound. Its tensions and climaxes are brilliant to the point of being terrifying, especially as directed by Mr. Thomas.

Reflected Brilliance

It was, in fact, the conductor, not the music nor the orchestra, that inspired the applause after the performance. Mr. Thomas obviously ignites his orchestral fuel.

Even the programmatic music of Copland in "Appalachian Spring" and of Tchaikovsky in the Divertissement from Act III of "Swan Lake" (first performance at the Berkshire Festival) glowed from the blaze. Particularly radiant were the solists in the Tchaikovsy and the sustained string tone at the end of the Copland, although the violin section as an ensemble was ragged.

Scherzo a la Russe by Stravinsky, another first perofrmance at the Berkshire Festival, charms with its unpretentious, robust festivity; surprises with its abrupt ending. A small work, it is the only piece by the late composer scheduled for this summer's weekend festival concerts. Whatever the reason, it is inexcusable that Stravinsky, who died on April 6, will receive no special commemoration by the BSO at Tanglewood this summer.

Takemitsu's 'Cassiopeia'

On Saturday Night, Seiji Ozawa conducted the first performance by the Boston Symphony of "Cassiopeia" for solo percussion and orchestra by Toru Takemitsu. Based on the tale of the mythological Ethiopian queen, "Cassiopeia" was written for Stomu Yamashita as soloist. He was originally scheduled to perform the work with the BSO but was indisposed and replaced by John Wyre.

"Cassiopeia", notes the avant-garde Japanese composer who was present in the audience, is dramatic as well as theatrical. In both space and sound it surrounds the percussionist with various groups of orchestral instruments and it exploits, builds, and contrasts the resulting sound combinations.

It is indeed theatrical. The soloist, beating wooden drum sticks together, entered the stage from the audience and crouched into his cage of hanging instruments, among which were an African karimba, a Trinidad steel drum, German cowbells, five boo-bam, and four roto-tom. The orchestra, which stressed bell and chime sonorities, explored such techniques as hitting the bell of the clarinet with the palm of the hand.

Theatrical Ending

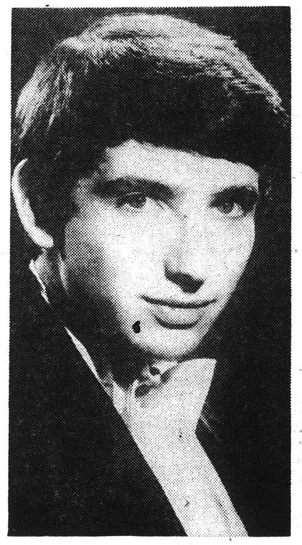
The spectable of performance almost tends to dominate this music, for it is interesting in a detached rather than involved sort of way. Mr. Ozawa was marvelously dramatic and theatrical at the end. As the sound faded, his outstretched arm eased lower and lower and kept dropping until it finally reached the side of his body — several seconds after the sound had disappeared. For once, the audience did not clap before the end of the piece.

Mr. Ozawa prefaced this performance with Haydn's Symphony No. 96 in D, the "Miracle," and Prokofiev's Piano Concerto No. 3 in C with Bryon Janis as soloist. The Haydn was balanced and texturally transparent, but it seemed slightly heavy. Perhaps a faster tempo in the finale, vivace assai, would have ended it in a lighter vein. Better intonation from the notorious brass section of the BSO definitely would have improved an already good performance.

The Prokofiev received excellent treatment from both soloist and orchestra. Mr. Janis has the temperature, technique, and stamina required for Prokofiev, and Mr. Ozawa provided attentive orchestral accompaniment. At the beginning, the conductor had a problem with collaboration because the pianist did not look at him, but the difficulty was merely momentary.

Barenboim's Lalo

Daniel Barenboim was conductor on Sunday afternoon for the Overture to Rosamunde by Schubert, Symphonie Espagnole by Lalo, and Symphony No. 4 in F minor by Tchaikovsky. Of these, the Lalo was a first performance at the Berkshire Festival.



BYRON JANIS

DANIEL BARENBOIM

The Symphonie Espagnole has five movements, the third of which, an intermezzo, is usually and for some unknown reason omitted in performance. This performance was no exception. Since the intermezzo balances the tempo proportions of the work — allegro non troppo, allegro molto, allegretto non troppo, andante, and allergro — one would expect to hear a really complete performance at a festival such as the Berkshire.

The Symphonie Espagnole was influenced by the flaming technique and seductive, sensuous tone of the famous Spanish violin virtuoso, Pablo de Sarasate, who premiered the work. Sunday's soloist, Pinchas Zuckerman, had moments of such technique and tone, but he also had moments with scratchy intonation. Similarly, some passages, as in the andante, were beautifully expressive, while others could have been more fully developed.

Sensible Brilliance

The orchestral accompaniment was good, though one got the feeling that Mr. Barenboim was not as attuned to his soloist as Mr. Ozawa was to his the previous concert.

Conducting without score, Mr. Barenboim elicited a well-definied and sensibly brilliant Tchaikovsky Fourth from the BSO. The rather angular interpretation of the first movement suited the alternation between the results "fate,' theme and the expressive content. The pizzicato ostinato of the Scherzo was lovely in shape and tone, and even the brasses, having regained their composure, produced some fine sounds.

The Tchaikovsky Symphony summarized the theatrical, dramatic, expressive, and fresh — in sound if not in performance — music that characterized the weekend.

TARRYTOWN, N. Y.
NEWS
(NEW YORK CITY MARKET AREA)
D. 6,550

AUG 5 1971

Tam Tams, Tom Toms Can't Outdo Rock

Louisa Kreisberg

By LOUISA KREISBERG
WRN Staff Writer

A funny thing happened to Seiji Ozawa at Tanglewood in Lenox, Mass. Saturday night.

The Japanese-born conductor was half-way through Haydn's "Miracle" Symphony (No. 96 in D) when the amplified sounds of rock 'n roll began competing with all music below a mezzoforte.

The westerly winds continued to blow rock sounds over the Boston Symphony Orchestra and soloist Byron Janis during the Prokofiev Piano Concerto No. 3 in C.

But the real invasion came during the performance of "Cassiopeia," by contemporary composer Takemitsu.

The "Cassiopeia" called for a solo percussionist surrounded by an unusual group of instruments, including Trinidad steel drum, Almglocken (German cow bells) wind chime, gongs, tam tams, African karimba, timpani, tambourine, steel sheet, wood blocks, log drum, temple blocks, boo-bam, roto-tom, tom toms and foot bass drums.

With these percussive rarities, the soloist was to carry on a conversation with the orchestra as well as in solitude.

The sounds ranged from subtle to sensational. The crucial ingredient for the listener was concentration, for with the slightest distraction, the whole pattern of the piece could be lost.

Again, the rock 'n' roll arrived like an alien without a passport in a hostile country. This time the sound met the fury of the audience and some members of the orchestra, now clearly discomfited by the competition.

One cellist, for example, spun around with a "What the Hell is that?" look on his face, strained for awhile, then slumped into his chair, his hands opened helplessly, his head bowed and shaking.

Ozawa, hands flailing and long black hair flying, seemed mindful of what old Satchel said "Don't look back. Something may be gaining on you."

Totally committed to the work at hand, he finished the concert with the rock music hot on his heels.

THE INCIDENT had more than passing significance for the festival which lately has become a freeway where sounds and crowds regularly collide.

The Boston Symphony's rival Saturday was the Byrds, a popular recording group whose directions are country and folk with a big beat.

The Byrds had been booked by the Lenox Arts Center just around the corner, but had the schedule permitted, Tanglewood might have presented the group in its own pop series.

For 34 years, traditionalists have been coming to Tanglewood to hear "their kind" of music. But in the past few years, the festival has been booking separate, side-by-side rock and pop concerts.

The turnouts have been astounding. When Sly and the Family Stone performed a few weeks ago, every seat in the open-sided "big shed" was filled and thousands of listeners dotted the lawn.

The popular events have helped pay for those Haydn-Prokofieff-Takemitsu programs that cost so much to produce.

With the inclusion of rock acts a new kind of listener has come, one for whom the music is less relevant than the act of making the scene, of being there.

The rock audience goes to festivals to become part of a social milieu, to feel at peace and at one with innumerable others who share the same attitudes. But the crowds are not always controllable, and gate crashing has been a repeated violation.

ROCK EVENTS at the Saratoga Performing Arts Center have produced similar side effects. Early in the season, the management gave notice that individuals caught attempting to gain accesss to performances without paying admission would be arrested and charged with criminal trespass, third degree, a Class B misdemeanor. If convicted, they'd be subject to a $500 fine and three months in jail and would have a permanent criminal record.

At Tanglewood, the hedges that surround the arena of activity have been broken through so often the lawn maintenance crew can't repair the damage. The festival's management has limited advertising of rock concerts to the Lenox area. Such outlets as Ticketron and metropolitan daily newspapers have been studiously avoided in an attempt to limit the size of crowds.

Ironically, a solid block of ticket-holders has visited festivals in order to watch the growth of an important art form. But talking to a number of serious music students at Tanglewood, I drew the inference that they would prefer to hear rock music in a concert hall with a capacity of not over 3,000 and good acoustics.

They do not relish playing the role of human magpies responding to musical sonic booms. And they find it unpleasant indeed to contemplate a future in which festivals like Tanglewood will be a synonym for circus.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 5 1971 New England Newsclip

Rain Can't Dampen Tanglewood Enthusiasm

By Martha deB. Beaver

Weather may have dampened attendance total 21,470 at the fifth weekend of the Berkshire Festival at Tanglewood, but nothing seemed to dampen the spirits of the unquenchables who cast aside the petty inconveniences of teary elements, determined to get their fill of the Boston Symphony Orchestra and its kaleidoscope of guest conductors.

The audience of 7,898 at Sunday's concert applauded and bravoed every pause, and, we hope unwittingly, approved 29-year-old Daniel Barenboim's sullen stalk offstage when some of their cohorts straggled in slowly and noisily after intermission.

It was childish of Barenboim who only compounded the latecomers' rudeness. More seasoned conductors meet this ignorance and command eventual silence by assuming a dignified forebearance. And we've never heard any shout "Quiet!" as the youthful director did when he took up his baton at his return.

The program opened with Schubert's delicious Overture to "Rosamunde, crisp and delightful reading, each section unfolded varying tender joyousness and with vigorous appeal. The only one of 11 separate pieces written in five days for a rather unimpressive drama, it had been composed three years previous for another theatre offering.

After only two performances of the entire work in 1823, the overture lay in obscurity until it was unearthed 44 years later by two English musicians, Sir George Grove and Arthur Sullivan.

Barenboim started his directing with curiously stiff-armed gestures, his upper body angular and unyielding, but it didn't seem to prevent the orchestra from responding with a fluent lyrycism when passages indicated.

Youth matched youth in dominant roles, with the appearance of Israeli-born violinist, 23-year-old Pinchas Zukerman, for a masterful performance of Edouard Lalo's Symphonie Espagnole.

Second of Lalo's extended works for violin and orchestra, it was composed for, and premiered by, the phenomenal Pablo de Sarasate, accounting for its immediate popularity, which continues over the years, and is part of every ambitious violinist's repertoire.

As engaging as the Donatello cherub he resembles (at least from a distance) Zukerman's playing suffered no lack of substance. In the preliminary tossing about of the first theme by soloist and orchestra, he showed a youthful assurance, almost nonchalant, but clearly backed by serious study, with a deeply resonant tone that even on the E-string, carried with amazing clarity during pianissimo passages.

Although placement was always secure, proper intonation didn't always follow, obvious through an immediate admustment. It would have been better to allow the slight difference, rather than draw attention to the change.

Barenboim controlled the orchestra with sensitive empathy, the quickly reached moments of unison at the end of rhythmically varied phrases precisely attained.

That part of the Andante when the orchestra gives over to the soloist's rhapsodic invention was particularly impressive, the sudden cessation of its tones leaving only the violin emerging clear and strong.

Here the fine melodic thread between soloist and musicians remained unbroken throughout.

Usually omitted, The Scherzando is a delight with its brisk lyrical waltz theme for solo violin against winds, soon offering a triplet figure echoed by the violin after a sprightly mid-section. Its quiet close of four high repeated notes was exquisitely intoned by Zukerman.

Spanish inspiration is nowhere more evident than in the impassioned Finale, its saltarello-like theme for solo violin dominating the whole.

Zukerman reflected both the gaiety and sensuousness of its melodies with a suavity and understanding far beyond his years, and with a virtuosity that encompassed the melodic flights with ease, though slips showed through occasionally, especially in high trills.

But then, it was a humid day, and fingers can slide beyond intention, and cause even greater havoc in a less talented player.

The Tschaikovsky fourth was luminous and exciting, marked with a wide range of color and nuances the young conductor outlined with more relaxed yet vigorous mien than the opening Schubert.

For its sixth weekend concert, Tanglewood will see Colin Davis directing Friday night's 9 o'clock

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 5 1971 New England Newsclip

NEWS-TIMES
DANBURY, CONN.
D. 31,285

AUG 9 1971 New England Newsclip

Music students visit Tanglewood

DANBURY — Forty-six members of the Danbury Little Symphony Orchestra and summer string classes of the Danbury Music Centre occupied front section seats Saturday for an open rehearsal of the Boston Symphony Orchestra at their summer home at Tanglewood in Lenox, Mass.

The audience was treated to a three-hour program of Schubert's "Rosamunde" Overture; Lalo's Symphonie espagnole; Tchaikovsky's Symphony No. 4 and Takemitsu's Cassiopeia.

Pinchas Zukerman, 22-year-old violin soloist in the Lalo offering, held the Music Centre's teen-age violin students spellbound with his skill, sensitive interpretation and most of all, his relaxed manner. Only a fellow violin player could appreciate the many hours and years of practice that could bring Zukerman to the exciting heights of musicianship which he displayed in the his solo work.

The conductor of the orchestra for the Schubert, Lalo and Tchaikovsky numbers, Daniel Barenboim, also a young musician, delighted the Music Centre group with his total involvement with the orchestra and music he was conducting.

The open-sided shed at Tanglewood and the loud thunderstorm provided the perfect setting for the premiere performance of the modern Takemitsu composition. Seiji Ozawa was conductor and Stomu Yamash'ta, soloist with bells, chimes, clappers and sticks.

The Music Centre students were accompanied by John Burnett, director of the Little Symphony and the summer string classes, and by Dr. Elizabeth Dominy of the Music Centre.

J.G.

TANGLEWOOD WEEKEND

Tanglewood, July 30
By M.K.B.

The program by the BSO at Tanglewood Friday evening was conducted by Michael Tilson Thomas and began with Copland's *Appalachian Spring*. This performance contained all of the excitement and moods of a beautiful spring and was most enjoyable.

The only reason evident for the performance of Carl Ruggles' *Sun-Treader*, however, was the fact that Mr. Thomas is a very good friend of Mr. Ruggles, for the music sounded as if it were the sound track for a mediocre outer-space movie. Stravinsky's *Scherzo a la Russe* was like a breath of cool fresh air on a warm muggy evening. The Divertissement from Act III of *Swan Lake* by Tchaikovsky was well played but lacked continuity without the visual effects of the ballet itself. Mr. Thomas' performance this evening was much more impressive than when I first saw him conduct. He has great potential but still lacks experience and maturity.

The real joy of the evening began at 7 o'clock and lasted only one hour, but that hour brought one of the most exciting performances I have ever heard. The Berkshire Boy Choir under the direction of Allan Wicks sang with such clarity and quality of tone and magnificent control that one might have been in heaven listening to the angels! Oh, the discipline and hours of practice that went into this marvelous performance!

Saturday, July 31
By J.H.

All who were in attendance Saturday night have traversed the void to the heavenly basket which imprisons the mysterious queen Cassiopia. They have heard her cries of grief, her bursts of anger. They have been moved to the music of the spheres which surrounds her repose. They have been set apart.

All this not by light shows or dubious chemicals, but by one of the most beautiful, moving works in the huge, chaotic literature of the avant garde. Japanese composer Toru Takemitsu was present for a stunning performance of his *Cassiopia* for solor percussionist and orchestra conducted, appropriately enough, by Seiji Ozawa. The soloist, John Wyre, had the necessary dancer's grace to supply the intended visual element and the musical ability to perform it.

The work is a happy blend of Japanese and Western musical cultures. It contains all of the delicacy and mysticism of Japanese music but is made more accessible to American hearers by its Western motivic usage, scales, and harmonic content.

The program opened with a musical, if under-rehearsed, reading of Haydn's *Symphony no. 96 in D*. Of special note was the lovely oboe solo in the trio. Following this, pianist Byron Janis and Mr. Ozawa displayed fine teamwork in a truly exciting, cohesive performance of Prokofiev's *Concerto no. 3 in C*.

Both Mr. Janis and composer Takemitsu received well-deserved standing ovations.

Sunday, Aug. 1
By J.H.

The Boston Symphony put in a day's work of which to be proud for conductor Daniel Barenboim. Mr. Barenboim's direction is clear, economical, and disciplined. His musical ideas are sound and he gets the orchestra to express them with unanimity. Some of the best ensemble playing of the season was heard Sunday.

From the gentle swells of the opening adagio through the big, joyful but delicate allegro, Schubert's *Overture to Rosamunde* there was a fine blending of laughter and lyricism. Loud passages, in which many conductors let go of the reins, were always controlled by Mr. Barenboim.

Less successful was Lalo's *Symphonie Espagnole* for violin and orchestra. The accompaniment was fine, but the work is literally carried by the solo violin, which in this case, except in the lovely andante, fell flat. Violinist Pinchas Zukerman turned in a weak, unmusical solo performance; often out of tune, out of tone.

Tchaikovsky's *Fourth symphony*, on the other hand, was a revelation. There is some fine detail in this piece which is often ignored by conductors; and, if it is given as thoughtful a reading as Mr. Barenboim's, lo and behold, we discover that the Russian romantic *did* have a plan. The symphony is usually thrilling, in this case, it was also good.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 2 1971

New England Newsclip

Music Review

No Treasure Troves at Tanglewood

By JAY C. ROSENFELD

THE THREE weekend concerts at Tanglewood employed three conductors, no one of which opened up his treasure chest of fastidiousness, if he possessed one. Yesterday afternoon the program ended on a pitch of noisy excitement as Daniel Barenboim brought the Tchaikovsky Fourth Symphony to a close after an inflexibly thunderous performance. Only rarely did he depart from a demand for all force from the orchestra. He did show a keen sensitivity after the majestic introduction when he led into the exposition at a noticeably moderate tempo, and he showed his respect for the orchestra when he let the oboe sing the *Canzona* on his own without attempting to beat and shape his solo. The famous *pizzicato scherzo* moved along at a sedentary pace.

Barenboim had shown his whole bag of conductorial tricks already in the gentle Schubert overture to "Rosamunde," so that he had little gestural ammunition left when he got to the really emotional agitation of the afternoon. And to complete the picture, to Pinchas Zukerman's wistful *Andante* in the Lalo "Symphonie Espagnole," Barenboim had the subtlety of a tortoise.

* * *

ZUKERMAN, however, in spite of the overhanging orchestral cliffs, stood out in dazzling sunlight in the four movements of the concerto he played, displaying a wizardly virtuosity and a tense passion. The 23-year-old violinist played with instrumental mastery, but above that there was radiant insight in the melodic moments and secure pyrotechnics throughout the sparkling passages.

There is no violin music which "lies" so well in the hand as Lalo's. In this sense his "Symphonie" ranks with the Bach solo violin sonatas even though written a century and a half later and in the expressive grace and piquant themes of his day in France. For a violinist with the innate talent of a Zukerman, the involved phrases practically fall into place with effortless impregnability.

* * *

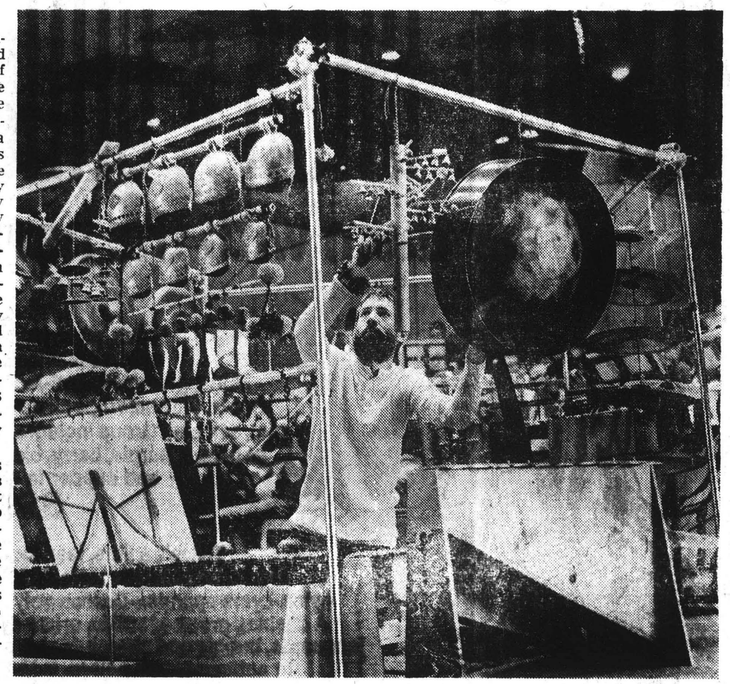
SATURDAY NIGHT, Seiji Ozawa played Haydn, Prokofieff and the music of a fellow countryman of his, Toru Takemitsu, who was born in 1930, five years before his colleague conductor, Ozawa.

Ozawa batted for better than .666. He began with a pedestrian Haydn symphony, No. 96, in D, in which the only illumination was provided by a remarkably deft *luftpause* in the trio of the Menuet by oboist Ralph Gomberg. In spite of the reduced orchestra employed, it was still heavy.

Byron Janis gave a galvanic performance of the percussive Prokofieff Piano Concerto No. 3 in C. There was a mercurial character to his astronautical flights on the keyboard, tempered on the few instances Prokofieff provides with a softly padded, sustained, more dulcet line.

* * *

THE SENSATION of the evening came after intermission when "Cassiopeia," a piece for solo percussionist and orchestra, by Takemitsu was played with John Wyre as the soloist. The orchestra's disposition was completely altered from the conventional manner of seating. Indeed, the pattern was not easily discernible except that smaller units within the larger ensemble were able to play in antiphonal sequences.



Whitestone

John Wyre plays menagerie of percussive instruments in "Cassiopeia" by Takemitsu.

A device similar to a display in a gift shop was placed stage center on which were hung all sorts of balls, gourds, and articles which could be struck or stroked to produce sounds. In addition, there were a variety of drums on the floor within the "cage" in which Wyre stationed himself.

On one hearing, it did not become evident that there was a musical idea being developed. The sounds were novel and abstract, pleasing and rewarding, warm and rich, and obviously the result of a disciplined and fertile imagination. While the music moved forward continuously, there were valleys of repose from which ascents moved to new sound "happenings," most agreeable tone pictures without meaning being superficially apparent. The composer was called to the stage from his seat in the audience and was accorded enthusiastic appreciation.

* * *

FRIDAY NIGHT'S program was a potpourri, with all the ingredients, be it stated, of estimable substance. Michael Tilson Thomas played Copland and Ruggles for the first half of the evening to make a very interesting contrast between the product of two of our American senior composers. Ruggles at near 95 is a quarter century older than Copland. Both examples date from so long ago that one begins to question where "contemporary" begins and ends.

There is an especial significance to Aaron Copland's "Appalachian Spring." It was commissioned by the late Pittsfield musical philanthropist, Mrs. Elizabeth Sprague Coolidge, and was first performed, as a ballet, on her 80th birthday in the auditorium she donated to the nation in the Library of Congress in Washington. It was intended as the basis of a dance episode for Martha Graham. A primitive farmhouse was erected on the small Washington stage and an unreliable memory suggests that the structure was a skeleton, only the framework being utilized, but it suited the stark nature of Copland's concentrated music perfectly.

* * *

THE BACKGROUND of the composition has special Berkshire relevance. Copland spent a good share of his year in the Berkshires in that era and used as a theme in his suite a melody which the late Shaker authority, Edward Deming Andrews, had compiled in his book, "The Gift To Be Simple." Andrews collaborated on the book with the late Conrad Held, at that time violist of Mrs. Coolidge's South Mountain Quartet.

Louis Horst conducted the premiere. The original score called for but a dozen or more musicians. In the small pit in Washington the cellist on that occasion was Howard Mitchell, who later became conductor of the National Symphony. In the little Graham dance troupe was Nina Fonaroff, later to be dance instructor at the Pittsfield Community Music School. But Copland's music lent itself ideally to the narrative Miss Graham proceeded to dance.

Copland starts with a very sparse, seven introduction. A Thomas Benton picture comes to mind. He quickly proceeds into an explosive, semireligious fury which, with a telling detail of orchestration, he makes doubly effective by the vigorous striking of a xylophone with the piano and strings. The extreme contrasts were achieved by Thomas with an overzealousness which, however, was acceptable and graphic.

* * *

CARL RUGGLES' "Sun-Treader" dates from 25 years before Copland's suite, but whereas Copland's polyphony is transparent, Ruggles' is dense and thick. His method, however, yields to his purpose, and a message comes through. It may not be in a language intelligible to many musical linguists, but the basic drive is impressive.

Ruggles struggles and presses to make his point, and Thomas redoubled his exertions to make it telling. In the main, the conductor succeeded. There is so much going on at every moment and all without regard, or at least not discernibly, to harmonic lucidity. Yet it impresses an audience as does a beautiful song or drama executed in a language unknown to a listener but which by its inflections and accents conveys the intent of the composer.

Thomas' final program half was fun. No problems, just gaiety and abandon. Stravinsky's very brief *Scherzo a la russe* and Tchaikovsky's Divertissement from Act 3 of "Swan Lake" are cafe concert music. "Swan Lake" gives opportunities to several of the orchestra's virtuosi first-chair men, and they discharged their shares with profligate riches and reckless abandon.

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GLOBE
BOSTON, MASS.
D. 261,042

AUG 3 1971

New England Newsclip

Speculum Musicae / a review

By Michael Steinberg
Globe Staff

LENOX — It is hard to imagine a quieter or more devastating comment on the emptiness and superficiality of Takemitsu's percussion showpiece, "Cassiopeia," which was on the Boston Symphony program ~~Saturday,~~ than Gunther Schuller's Music for Violin, Piano, and Percussion (1957), which was played by Speculum Musicae in the Tanglewood Chamber Music Hall Sunday evening.

Its very first gestures, a tentative trying out of single sounds by the three players, communicate a remarkable feeling for the instruments as well as a most attractive economy. They communicate, moreover, a determination to compose music, not just to make pretty noises — Schuller's sounds, by the way, are a delight — and that aim is held firmly in view through the four movements of this honest, efficient, and effective piece. Efficient is perhaps also the word that best describes the clean but less than magical performance by Rolf Schulte, violin, Ursula Oppens, piano, and Richard Fitz, percussion.

The program began with Donald Martino's tightly packed, absorbing, and rather austere Trio for Violin, Clarinet and Piano (1959), the clarinetist being Virgil Blackwell. Between the Martino and the Schuller came Charles Wuorinen's Duo for Violin and Piano (1967), whose violence of accentuation that makes even long notes seem short, and whose abruptness of procedure were arresting at first, but with which after a while I could not at this time keep contact.

If Arthur Weisberg's concert in Cambridge last week showed that you can have a beautifully wrought, flexible performance of Schoenberg's "Pierrot Lunaire" even with a conductor, the attempt here by Speculum Musicae, Richard Fitz conducting, reverted to making the more basic point that "Pierrot" is a piece of chamber music that really resists being conducted at all. This was a particularly conducted sounding sort of performance (at least of the first seven poems, which is as much as I heard), heavy footed, and, except for Fred Sherry's remarkable cello-playing, in most respects coarse.

Speculum Musicae, which specializes in 20th century music, is a new ensemble and so far a rather uneven one, with some excellent players, and, as a distinguished performer in the audience tactfully put it, some who are getting better. Their best, like the recent performances at Dartmouth of the Carter Sonata for Flute, sichord, and of Schoenberg's "Ode to Napoleon," is really good, though even that, as I have remarked about the Schuller at the Tanglewood concert, tends to run more to efficiency than to magic.

Like it or not, with "Pierrot Lunaire" nowadays you are not only playing the piece, but also in a sense competing with others who play it (just as in Beethoven or Mahler), and it was disappointing that Speculum Musicae made so unconvincing a showing in it.

The name of the group, which suggests gynecologic practice, and which means "the mirror of music," is presumably borrowed from that of a 14th century theoretical treatise by one Jacob of Liege, the essay being a violent attack on the contemporary music of that day. What, by the way, is the information or ideology being conveyed when an ensemble plays Martino, Wuorinen, and Schuller in formal concert dress, but switches to casual black turtlenecks for Schoenberg (for "formal" read "semi-formal" since what started at the top with white dinner jackets and black bow ties, landed, as one read down, in baggy grey slacks and scuffed brown shoes)?

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 1 1971

New England Newsclip

6TH WEEKEND

EARL WILD

AT TANGLEWOOD

Maestro Davis Leads Symphony

TANGLEWOOD, Lenox — The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday evening, August 6 at 9 p. m. in the Shed with guest conductor Colin Davis and soloist Zara Nelsova. The program includes Elgar's Introduction and Allegro for strings, Wood's Cello concerto and Dvorak's Seventh symphony.

The Weekend Prelude at 7 p. m. in the Shed, presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach, and Berg.

The Weekend Preludes, at 7 p. m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short programs offered at no extra charge to Friday evening ticket holders.

At this Saturday morning Symphony open rehearsal, Davis will rehearse the orchestra in music for the following day's concert. Tickets for the open rehearsals are $2.50 and benefit the Orchestra's pension fund. They are on sale at the Festival ticket office the morning of the rehearsal.

Saturday evening, Aug. 7, at 8.30 p. m. in the Shed, Symphony music director William Steinberg will conduct an all-orchestral program including Hindemith's concert Music for Strings and Brass, Tanglewood artistic director Gunther Schuller's Five Bagatelles for Orchestra and Bruckner's Symphony No. 7.

Davis will conduct the Symphony in an all-Mozart program Sunday afternoon, August 8 at 2.30 p. m. in the Shed. Soloists are pianist Stephen Bishop, soprano Benita Valenté, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus, John Oliver, Director.

The program opens with the "Kyrie in D minor" with the Tanglewood Festival Chorus, followed by the "Piano Concerto in C" with soloist Stephen Bishop. The concert concludes with the "Requiem" with soloists soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus.

Arthur Fiedler comes to Tanglewood on Tuesday evening, Aug. 3 at 8.30 p. m. in the Shed when he conducts the annual Boston Pops-at-Tanglewood Pension Fund concert.

The all-Tchaikovsky program, with piano soloist Earl Wild, opens with the poloniase from "Eugen Onegin" followed by the Piano Concerto No. 1 with soloist Earl Wild.

Following intermission, Fiedler will conduct the suite from "Swan Lake," and the "1812 Overture."

Following the concert, there will be fireworks over the Stockbridge Bowl.

REVIEW
DARIEN, CONN.
W. 4,162

JUL 29 1971

New England Newsclip

2

Berkshire Festival Sets Sixth Week

The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday evening, August 6 at 9:00 p.m. in the Shed with guest conductor Colin Davis and cello soloist Zara Nelsova. Mr. Davis' program includes Elgar's Introduction and Allegro for Strings, Wood's Cello concerto and Dvorak's Seventh sympahony.

The Weekend Prelude at 7:00 p.m. in the Shed presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach, and Berg. These Weekend Preludes, at 7:00 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short programs offered at no extra charge to Friday evening ticket holders.

The Saturday morning Boston Symphony Orchestra Open Rehearsal will have Colin Davis rehearsing the Orchestra in music for the following day's concert. Tickets for the Open Rehearsals benefit the Orchestra's Pension Fund. They are on sale at the Festival Ticket Office the morning of the rehearsal.

Saturday evening, August 7, at 8:30 p.m. in the Shed, Boston Symphony Music Director William Steinberg conducts an all-orchestral program including Hindemith's Concert music for strings and brass, Tanglewood Artistic Director, Gunther Schuller's Five bagatelles for orchestra and Bruckner's Symphony no. 7.

Mr. Davis conducts the Boston Symphony in an all-Mozart program Sunday afternoon, August 8 at 2:30 p.m. in the Shed. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus, John Oliver, Director. The program opens with

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

AUG 6 1971

Phyllis Curtin To Sing At Tanglewood

The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood is at hand, Aug. 6-7-8.

It begins on Friday evening at 7:00 o'clock with the weekend prelude, this week featuring soprano Phyllis Curtin singing music of Schubert, Liszt, Strauss, Bach and Berg. At 9:00 Colin Davis will be making his first appearance this season at the helm of the mighty BSO he conducts a program including Elgar's Introduction and Allegro; Wood's Cello Concerto with Zara Nelsova, soloist; and concluding with Dvorak's 7th Symphony.

Saturday evening's concert will be conducted by William Steinberg and includes: Hindemith's Concert Music for strings and brass; Schuller's Five Bagatelles; and Bruckner's 7th Symphony.

On Sunday evening Colin Davis will be making the second of four scheduled appearances as he conducts an all-Mozart program: Kyrie K. 341; Piano Concerto K. 503 with Stephen Bishop at the keyboard; and the Requiem, with four soloists and the Tanglewood Chorus joining the orchestra.

New York Post
D. 708,180 SAT. 369,902

JUL 24 1971

Zara Nelsova to Perform At Tanglewood Aug. 6

Cellist Zara Nelsova will perform the American premiere of the Cello Concerto by Hugh Wood with the Boston Symphony Aug. 6 at the Berkshire Festival, Tanglewood, Lenox, Mass., Colin Davis conducting. Curtain time, 9 p.m.

The work by the British composer was commissioned for Miss Nelsova by the BBC Symphony. She and Davis performed the world premiere with the BBC in London during August of 1969.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

AUG 6 1971 New England Newsclip

FRIDAY, AUGUST 6, 1971—

Tanglewood announces varied programs for next two weekends

LENOX — The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra begins this evening, at 9 p.m. in the Shed with guest conductor Colin Davis and cello soloist Zara Nelsova. The program includes Elgar's Introduction and Allegro for strings, Wood's Cello concerto and Dvorak's Seventh symphony.

Colin Davis began his career as a conductor in 1949 and gained his early experience with the Kalmar Chamber Orchestra. Towards the end of 1959, at short notice, he took over a concert performance of Mozart's "Don Giovanni" which Otto Klemperer was forced to cancel due to illness. The great success of this performance led to wide recognition and engagements with leading orchestras in Britain and abroad. He made his United States debut with the Minneapolis Symphony Orchestra in 1960. He conducted the Berlin Philharmonic Orchestra in the German premiere of Brittan's "War Requiem," and has toured extensively with the London Symphony throughout Europe and Asia. In 1967, he was appointed Chief Conductor of the BBC Symphony Orchestra. In 1969, he conducted concerts with the Boston Symphony and Los Angeles Philharmonic as well as productions of "Peter Grimes" and "Wozzeck" with the Metropolitan Opera in New York. In October 1971, he becomes Music Director of the Royal Opera House, Covent Garden.

The Weekend Prelude at 7 p.m. in the Shed, presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach and Berg. The Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and member of the orchestra in short programs offered at no extra charge to Friday evening ticket holders.

The Saturday morning Boston Symphony Orchestra Open Rehearsal is Colin Davis rehearsing the Orchestra in music for the following day's concert.

Saturday evening, August 7 at 8.30 p.m. in the Shed, Boston Symphony Music Director William Steinberg conducts an all-orchestral program including Hindemith's Concert music for strings and brass, Tanglewood Artistic Director, Gunther Schuller's Five bagatelles for orchestra and Bruckner's Symphony no. 7.

Colin Davis conducts the Boston Symphony in an all-Mozart program Sunday afternoon, August 8 at 2.30 p.m. in the Shed. Soloist are pianist Stepher Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, and bass Robert Hale. The program opens with the Kyrie in D minor, with the Tanglewood Festival Chorus, John Oliver, director, followed by the Piano concerto in C, K. 503, with soloist Stephen Bishop. The concert concludes with the "Requiem" with soloists soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus.

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Fri. Aug. 13 at 9 p.m. in the Shed. Mr. Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, Director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The Weekend Prelude on Fri. at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier."

Sat. morning, Aug. 14, Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. That evening at 8.30 p.m. in the Shed, Colin Davis conducts the orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday at 2.30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' "Polla Ta Dina," followed by Beethoven's Piano concerto no. 1. Following intermission, Mr. Ozawa conducts a performance of Tchaikovsky's Sixth symphony, "Pathetique."

Seiji Ozawa

GLOBE
BOSTON, MASS.
S. 581,160

JUL 4 1971 New England Newsclip

ENGLISH conductor Colin Davis will direct the Boston Symphony Friday and Saturday evening and Sunday afternoon, Aug. 6, 7, 8, and 13 at Tanglewood. The program may be heard in rehearsal Aug. 7 at 10:30 a.m.

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

AUG 1 1971 New England Newsclip

BSO at Tanglewood with guest conductor

The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday at 9 p.m. in the Shed with guest conductor Colin Davis and cello soloist Zara Nelsova.

The program includes Elgar's Introduction and Allegro for strings, Wood's Cello concerto and Dvorak's Seventh symphony.

The Weekend Prelude at 7 p.m. in the Shed, presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach and Berg.

Saturday at 8:30 p.m. in the Shed, Boston Symphony Music Director William Steinberg conducts an all-orchestral program including Hindemith's Concert music for strings and brass, Gunther Schuller's Five bagatelles for orchestra and Bruckner's Symphony no. 7.

Colin Davis conducts the Boston Symphony in an all-Mozart program next Sunday at 2:30 p.m. in the Shed. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, and bass Robert Hale.

The program opens with the Kyrie in D minor, with the Tanglewood Festival Chorus, John Oliver, director, followed by the Piano Concerto in C, K 503, with soloist Stephen Bishop. The concert concludes with the Requiem with soloists soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus.

Arthur Fiedler comes to Tanglewood Tuesday at 8:30 p.m. in the Shed when he conducts the annual Boston Pops-at-Tanglewood Pension Fund concert. The Tchaikovsky program, with piano soloist Earl Wild, opens with the polonaise from Eugen Onegin followed by the Piano concerto no. 1 with soloist Earl Wild. Following intermission, Fieldler conducts the suite from Swan Lake, and the 1812 Overture. Following the concert, there will be fireworks over the Stockbridge Bowl.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

AUG 5 1971 New England Newsclip

Colin Davis To Lead BSO Mozart Program At Lenox

TANGLEWOOD, LENOX — The sixth weekend of Berkshire Festival concerts by the

COLIN DAVIS

Boston Symphony Orchestra begins Friday evening, Aug. 6 at 9 p.m. in the Shed, with guest conductor Colin Davis and cello soloist Zara Nelsova. Program includes Elgar's Introduction and Allegro for strings, Wood's Cello concerto and Dvorak's Seventh Symphony.

The Weekend Prelude at 7 p.m. in the Shed, presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach and Berg.

At the Saturday morning Boston Symphony Orchestra open rehearsal Mr. Davis rehearses the Orchestra for the following day's concert. Tickets for the Open Rehearsals are $2.50 and benefit the Pension Fun. They are on sale at the Festival Ticket Office the morning of the rehearsal.

Saturday evening, Aug. 7 at 8:30 p.m., William Steinberg conducts an all-orchestral program including Hindemith's Concert Music for Strings and Brass, Gunther Schuller's Five Bagatelles for Orchestra and Bruckner's Symphony No. 7.

Colin Davis conducts an all-Mozart program Sunday afternoon, Aug. 8 at 2:30 p.m. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel and bass Robert Hale. Program opens with the **Kyrie in D minor,** with the Tanglewood Festival Chorus, John Oliver, director, followed by the Piano concerto in C, K. 503, with soloist Stephen Bishop. Concert concludes with the **Requiem.**

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 5 1971 New England Newsclip

Colin Davis to be Guest Conductor at Tanglewood

Colin Davis will be guest conductor of the Boston Symphony Orchestra at Tanglewood in Lenox on Friday and Sunday of this coming weekend. The Friday evening concert at 9 p.m. will feature Zara Nelsova, cellist, in a program which includes Elgar's *Introduction and Allegro for Strings,* Wood's *Cello Concerto,* and Dvorak's *Seventh Symphony.* Sunday afternoon at 2:30 Mr. Davis will lead the orchestra in an all-Mozart program.

Friday's concert will be prefaced by a musical prelude from 7 p.m. which will feature soloists Phyllis Curtin, soprano, and Ryan Edwards, pianist, in a program of Schubert, Liszt, Strauss, Bach and Berg.

Colin Davis began his career as a conductor in 1949 and gained his early experience with the Kalmar Chamber Orchestra. Towards the end of 1959, at short notice he took over a concert performance of Mozart's *Don Giovanni* which Otto Klemperer was forced to cancel due to illness. The great success of this performance led to wide recognition and engagements with leading orchestras in Britain and abroad.

He made his United States debut with the Minneapolis Symphony Orchestra in 1960. He conducted the Berlin Philharmonic Orchestra in the German premiere of Brittan's *War Requiem,* and has toured extensively with the London Symphony throughout Europe and Asia.

In 1967, he was appointed Chief Conductor of the BBC Symphony Orchestra. In 1969, he conducted concerts with the Boston Symphony and Los Angeles Philharmonic as well as productions of *Peter Grimes* and *Wozzeck* with the Metropolitan Opera in New York. In October 1971, he becomes Music Director of the Royal Opera House, Covent Garden.

The Saturday morning Boston Symphony Orchestra Open Rehearsal will be Colin Davis rehearsing the Orchestra in music for the following day's concert. Tickets for the Open Rehearsals are available and proceeds benefit the Orchestra's Pension Fund. They are on sale at the Festival Ticket Office the morning of the rehearsal.

Saturday evening, August 7, at 8:30 p.m. in the Shed, Boston Symphony Music Director William Steinberg will conduct an all-orchestral program including Hindemith's *Concert Music for strings and brass,* Tanglewood Artistic Director, Gunther Schuller's *Five Bagatelles for orchestra* and Bruckner's *Symphony no. 7.*

Colin Davis conducts the Boston Symphony in an all-Mozart program Sunday afternoon, Aug. 8 at 2:30 p.m. in the Shed. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus, John Oliver, Director. The program opens with the *Kyrie in D minor* with the Tanglewood Festival Chorus, followed by the *Piano Concerto in C* with soloist Stephen Bishop. The concert concludes with the *Requiem* with soloists soprano, Benita Valente, alto, Beverly Wolff, tenor, Kenneth Riegel, bass, Robert Hale, and the Chorus.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 8 1971

BERKSHIRE FESTIVAL AT TANGLEWOOD—Lenox, Mass. Colin David conducts an all Mozart program today at 2:30 p.m. Guest artist Stephen Bishop. Also Benita Valente, Beverly Wolff, Keneth Riegal, Robert Hale and the Tanglewood Festival Chorus.

Colin Davis Directs Tanglewood Concert

The sixth weekend of Berkshire Festival at Tanglewood, Lenox, concerts by the Boston Symphony Orchestra begins Friday, August 6 at 9 p.m. in the Shed with guest conductor Colin Davis and cello soloist Zara Nelsova.

The program includes Elgar's Introduction and Allegro for strings, Wood's Cello concerto and Dvorak's Seventh symphony.

Colin Davis began his career as a conductor in 1949 and gained his early experience with the Kalmar Chamber Orchestra. Towards the end of 1959, at short notice, he took over a concert performance of Mozart's "Don Giovanni" which Otto Klemperer was forced to cancel due to illness. The great success of this performance led to wide recognition and engagements with leading orchestras in Britain and abroad. In October 1971, he becomes music director of the Royal Opera House, Covent Garden.

The Weekend Prelude at 7 p.m. in the Shed, presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach and Berg.

The Weekend Preludes, at 7 p.m. each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short programs offered at no extra charge to Friday evening ticket holders.

The Saturday morning Boston Symphony Orchestra open rehearsal is Colin Davis rehearsing the orchestra in music for the following day's concert. Tickets for the Open Rehearsals benefit the orchestra's pension fund. They are on sale at the festival ticket office the morning of the rehearsal.

Saturday, August 7 at 8:30 p.m. in the Shed, Boston Symphony Music Director William Steinberg conducts an all-orchestral program including Hindemith's Concert music for strings and brass, Tanglewood artistic director, Gunther Schuller's Five bagatelles for orchestra nd Bruckner's Symphony No. 7.

Colin Davis conducts the Boston Symphony in an all-Mozart program Sunday, August 8 at 2:30 p.m. in the Shed. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, and bass Robert Hale.

The program opens with the "Kyrie in D minor," with the Tanglewood Festival Chorus, John Oliver, director, followed by the Piano concerto in C, K. 503, with soloist Stephen Bishop. The concert concludes with the "Requiem" with soloists soprano Benita Valente, also Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus.

Arthur Fielder comes to Tanglewood on Tuesday evening, August 3 at 7:30 p.m. in the Shed, when he conducts the annual Boston Pops-at-Tanglewood Pension Fund Concert.

The all-Tchaikovsky program, with piano soloist Earl Wild, opens with the polonaise from "Eugen Onegin" followed by the Piano concerto no. 1 with soloist Earl Wild. Following intermission, Mr. Fielder conducts the suite from "Swan Lake," and the "1812 Overture." Following the concert, there will be fireworks over the Stockbridge Bowl.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 31 1971 New England Newsclip

HERALD
SPRINGFIELD, MASS.
W. 104,870

AUG 1 1971 New England Newsclip

Coming To Tanglewood

KENNETH RIEGEL appears in the Mozart Requiem under the baton of Colin Davis at Tanglewood on Sunday, August 8. Mr. Riegel will appear with the Boston Symphony Orchestra as part of an ALL-MOZART program on Sunday afternoon at 2:30 p.m. in the Shed.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 31 1971 New England Newsclip

For The Record

Theater

At The Theater

Colonie Coliseum Theatre, Latham. "Hello, Dolly!" with Jane Morgan, through Sunday. Starting Tuesday, "Burlesque Follies."

Berkshire Theater Festival Stockbridge, Mass. "Are You or Have You Ever Been Blue?" a new play by Leslie Weiner, starring Rita Moreno, through Saturday. Preview Tuesday of "Where Has Tommy Flowers Gone?" by Terence McNally. The management advises that the show contains controversial language.

Woodstock Theater, Woodstock, N.Y. "Fiddler on the Roof," through Sunday, Aug. 10-15.

Williamstown Theater, Williamstown, Mass. Brecht's "Mother Courage," through Saturday.

Towers Hall Playhouse, Lake George Village. "Stop the World, I Want to Get Off," Tuesday-Saturday.

Lenox Arts Center, Lenox, Mass. Jack MacGowarn and Martin Best in Best's "From Our Dissension," an evening of Shakespeare and Song, Thursday-Sunday.

Christian Community Players, East Greenbush, present Ionesco's "The Bald Soprano," at Holy Spirit Church Thursday at 8 p.m.

Shaker Summer Theater, Shaker Junior High School. "The Children's Hour," by Lillian Hellman, Thursday and Friday at 8:15 p.m.

Film Series

RPI Chapel and Cultural Center, Burdett Avenue. Tuesday at 7:30 and 10 p.m., "Potemkin."

Albany Public Library, 19 Dove St., Albany. Thursday at 8 p.m., the Woodstock Generation vs. The Establishment. "The Religious Element in Today's Life Style," concluding meeting features Rev. Clark Callender. Monday Family Film Series, "Blue Dashiki" and "Niok."

Schenectady County Public Library, Liberty and Clinton Streets, Schenectady. Today at 8 p.m., "Kind Hearts and Coronets."

SPAC Film Festival, Spa Summer Theater, Saratoga. Today through Saturday at 7:30 and 9:30 p.m., "A Day at the Races." Monday-Tuesday at 7:30 and 9:30, "Mississippi Mermaid," Truffault.

Art

Music-Dance

And all that Jazz is the Jazz Cellar Six Plus One, playing at the ninth annual jazz party put on by Vanguard for the Albany Symphony. Thursday at 6:30 to 12 p.m. at Baker's Barn, 403 Loudonville Rd., Loudonville.

Jacob's Pillow, Lee, Mass. The Boston Ballet Company under the direction of Virginia Williams, through Sunday.

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with Phyllis Curtin. 9 p.m., Colin Davis directs the Boston Symphony in a program of Elgar, Wood with Zara Nelsova, and Dvorak. Saturday at 10:30 a.m., Open Rehearsal; at 8:30 p.m., William Steinberg conducts Hindemith, Schuller, Bruckner. Sunday at 2:30 p.m., Colin Davis conducts a Mozart program, with Stephen Bishop, Benita Valente, Beverly Wolff, Kenneth Riegel, Robert Hale and the Tanglewood Festival Chorus.

SPAC Amphitheater, Saratoga. Today at 8:30, the Philadelphia Orchestra opens the season with William Steinberg conducting a program of Strauss: "Don, Juan, "Death and Transfiuration," "Till Eulenspiege"; and Wagner: "Prelude to Tristan and Isolde, Sigried Idyll" and "Prelude to Die Meistersinger." Thursday at 8:30 p.m., Daniel Barenboim conducting, with Pinchas Zukerman guest violinist. Liszt: "Les Preludes;" Tchaikovsky: "Violin Concerto: Brahms: "Symphony No. 4." Friday at 8:30 p.m., Daniel Barenboim conducting, and at the piano. Beethoven: "Piano Concerto No. 1; Tchaikovsky: "Symphony No. 6." Saturday at 8:30 p.m., Rafael Fruhbeck de Burgos conducting, Nedda Casei, guest contralto. Falla: Suite from El Amor Brujo;" Two Suites from "The Three-Cornered Hat;" Ravel: Suite No. 2 from Daphnis and Chloe Bolero." Sunday at 8:30 p.m. Jack Benny and Henry Mancini with The Concert Orchestra of Forty. Monday at 8:30 p.m., The Carpenters and Mac Davis. Tuesday at 2:30 p.m., Student Matinee, William Smith conducting; Mason Jones, French horn soloist.

SPAC, Canfield Casino, Saratoga. Monday at 8:30 p.m., The DePasquale String Quartet, Schumann and Dvorak.

SPAC, Spa Summer Theater, Saturday at 2:30 p.m., Modern Dance Showcase: The Paul Taylor Dance Company in "Book of Beasts," "Insects and Heroes," "Big Bertha." Same program Sunday at 8:30 p.m.

Saint Peter's Music Festival, 102 State St., Albany. From 12:15 to 12:45 p.m. in the garden, Nick Brignola and the Non-Profit Organization.

Music

Greenroom

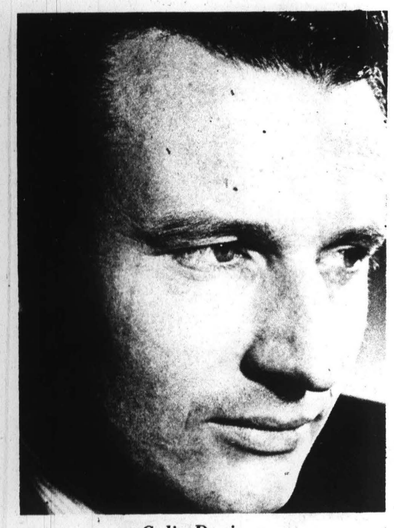
Margaret Beals will be conducting two extraordinary courses this month at the School of Modern Dance at SPAC. An introductory class in basic yoga techniques, emphasizing relaxation and flexibility of the body, concentration of the mind, and full use of the breath, structured for any interested party who regards maximum physical and mental discipline as a means to fulfillment of personal goals. The second course "seeks to explore and develop the art of improvisation as a performance medium" . . . for performing artists. Each course is for three weeks.

THE TROY RECORD
TROY, N. Y.
D. 8,215

AUG 4 1971

Tanglewood

Colin Davis Wields Baton For This Week's Concerts



Colin Davis

Daniel Barenboim will conduct the Boston Symphony Orchestra Sunday afternoon Aug. 1 at 2:30 p.m. at Tanglewood in Schubert's Rosamunde Overture, Lalo's Symphonie Espagnole, and Tchaikovsky's Fourth Symphony. Violinist Pinchas Zukerman will be soloist in the Lalo piece.

Seiji Ozawa conducts the orchestra Saturday evening, July 31, at 8:30 p.m. in the Shed. Soloists are Byron Janis, piano, and Stomu Yamash'ta, percussion. The program is Haydn's Symphony No. 96, Prokofiev's Third Piano Concerto, with Byron Janis, and Takemitsu's "Cassiopeia" with Yamash'ta.

The sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra begins Friday evening, Aug. 6, at 9 p.m. with guest conductor Colin Davis and soloist Zara Nelsova. Davis' program includes Elgar's Introduction and Allegro for Strings, Wood's Cello Concerto and Dvorak's Seventh Symphony.

Colin Davis began his career as a conductor in 1949 and gained his early experience with the Kalmar Chamber Orchestra. Toward the end of 1959, at short notice he took over a concert performance of Mozart's "Don Giovanni" which Otto Klemperer was forced to cancel due to illness. The success of this performance led to wide recognition and engagements with leading orchestras in Britain and abroad. In 1967, he was appointed Chief Conductor of the BBC Symphony Orchestra. In October 1971, he becomes Music Director of the Royal Opera House, Covent Garden.

The weekend prelude Friday, Aug. 6 at 7 p.m., presents a recital by soprano Phyllis Curtin with Ryan Edwards at the piano. Miss Curtin sings music of Schubert, Liszt, Strauss, Bach and Berg.

The Saturday morning open rehearsal is Colin Davis conducting the orchestra in music for the following day's concert. Tickets are on sale at the ticket office the morning of the rehearsal.

Saturday evening, Aug. 7, at 8:30 p.m. Boston Symphony Music Director William Steinberg conducts an all-orchestral program including Hindemith's Concert Music for Strings and Brass, Gunther Schuller's Five Bagatelles for Orchestra and Bruckner's Symphony No. 7.

Colin Davis conducts the Boston Symphony in an all-Mozart program Sunday afternoon, Aug. 8 at 2:30 p.m. Soloists are pianist Stephen Bishop, soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus, John Oliver, Director. The program opens with the Kyrie in D Minor with the Tanglewood Festival Chorus, followed by the Piano Concerto in C with soloist Stephen Bishop. The concert concludes with the Requiem with soloists soprano Benita Valente, alto Beverly Wolff, tenor Kenneth Riegel, bass Robert Hale, and the Tanglewood Festival Chorus.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 6 1971 New England Newsclip

TIMES
PAWTUCKET, R. I.
D. 38,127

AUG 6 1971 New England Newsclip

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 7 1971 New England Newsclip

New Conductor Slated for BSO Concert

LENOX — Tonight's Boston Symphony Orchestra concert at Tanglewood will be conducted by the Italian Maderna instead of William Steinberg, as previously announced.

The program includes Gunther Schuller's "Five Bagatelles," Mozart's "Prague' Symphony, and Bruckner's Seventh Symphony.

Bruno Maderna made his debut with the Boston Symphony Orchestra during Tanglewood's second weekend this season.

William Steinberg, who is the Boston Orchestra's music director, asked to be relieved of conducting this concert and a forthcoming one with the Cleveland Orchestra in preparation for extensive preseason work in Pittsburgh where hs is also music director.

He is supervising final acoustic tests of the newly refurbished Heinz Hall in Pittsburgh.

NEWS
MALDEN, MASS.
D. 12,420

AUG 6 1971 New England Newsclip

UNION LEADER
MANCHESTER, N. H.
D. 21,008

AUG 6 1971 New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

AUG 6 1971 New England Newsclip

EXPRESS
PORTLAND, MAINE.
D. 29,772

AUG 6 1971 New England Newsclip

NEWS
MILFORD, MASS.
D. 11,172

AUG 6 1971 New England Newsclip

ENTERPRISE
BROCKTON, MASS.
D. 54,587

AUG 6 1971 New England Newsclip

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264

AUG 7 1971 New England Newsclip

GAZETTE
TAUNTON, MASS.
D. 13,000

AUG 6 1971 New England Newsclip

CONDUCTS AT TANGLEWOOD

LENOX, Mass. (UPI)— Italian conductor Bruno Maderna will conduct the Boston Symphony Orchestra concert at Tanglewood Saturday, replacing William Steinberg, it was announced Thursday.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
AUG 2 1971 New England Newsclip

By Christion Steiner

Benita Valente

. . . will be the soprano soloist in the Boston Symphony's performance of Mozart's Requiem, under the direction of Colin Davis, at Tanglewood, Lenox, Mass., on Sunday afternoon, Aug. 8.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 9 1971

Colin Davis Masterful As Chorus Director

By RICHARD VINCENT
Music Critic

On the strength o fSunday afternoon's performance of Mozart's Requiem, it would appear Colin Davis, the English conductor, has emerged as one of the very few major young music directors who really knows how deal with both the chorus and solo singers.

His directio nof the Requiem was a model of synergy, the soloist, the orchestra, and the Tanglewood Festival Chorus, all giving great and valuable contributions to the whole.

Whatever, ineffable and inexplicable quality a conductor must have to make an amateur chorus (most of them are amateurs) perform at the top of and beyond thei rinnate abiity, Davis has it in full mesure. The choral dynamics, diction, and drive ws by far the best I have ever heard from them.

THE REASON s quite simple, really. Davis thinks that they are important, in fact, he realizes as so few others do, that the chorus is,indeed, the soloist, so we hear them, all of them, even the basses, those poor, forgotten souls of most big choral groups.

The quartet of soloists that were gathered for this performance were absolutely first-rate in every respect. Benite Valente, soprano; Beverly Wolff, mezzo; Kenneth Regel, tenor and Robert Hale, baass baritone, were persuaded to keep their considerable voices and talent completely under the benign, but firm control of Maestro Davis. The results were outstanding. It is very rare that four fine solo voices can be induced to perform properly and subtly as part of a greater whole, as was the dase this afternoon.

THE CREDIT IS for all, but Davis without question has a real talent for directing singers and, believe me, many of the famous conductors of the great lyric theaters are seldom completely successful when it comes to the mystique of the vocal arts.

But this wasn't all, not by a longshot. Davis, in his approach to the Mozart Piano Concerto in C. employed a more standard and traditonal technqie and coincident with a fine performance by Stephen Bishop, pianist. They did a job that was notable for the grace and enthusiasm which permeated the work.

It must be again remarked that this performance of the Requiem must rank with the great ones that I have heard, both on records and live, and, again, cfedit to all but the major share must be given Colin Davis.

In terms of the almost noribund choral art, he issurely the man to lead us out of the wilderness and if one considers the vastness and the value of the coral repertory, what a sublime voyage that could be.

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 7 1971 New England Newsclip

4426 Appreciate Davis, Nelsova At Tanglewood

By R.C. HAMMERICH

LENOX — The names of Colin Davis and Zara Nelsova are not such as might draw great crowds to Tanglewood, but they draw serious attention among music lovers.

Daivs is chief conductor of the BBC Symphony Orchestra in London. Miss Nelsova is a first-rank solo cellist. Davis was guest conductor of the Boston Symphony Orchestra at Tanglewood Friday night, and Miss Nelsova was there to play Hugh Wood's cello concerto (Opus 12) with the orchestra.

There were only 4426 listeners there to hear them. They responded to the Wood concerto something like an audience in Germany, not with sudden, loud enthusiasm, but with sedate applause that lasted far beyond routine politeness.

It was obvious that the listeners appreciated it, although it is not likeable music. Indeed, as an example of new (1969) music founded in the 12-tone method of composition, it is not intended to be likeable.

It is a strong, intensely serious musical statement, however, and is full of almost-traditional sounds, even though new.

Miss Nelsova dug into its intensity with appropriate fervor. Her aggressive, almost masculine, style with the cello is well cast for this piece, and it is likely that the long applause was intended more for her consummate skill in the face of its difficulty than for the music itself.

Nevertheless, the piece appeared Friday to have more than enough substance to have an important stage life. Its performance was the first in the United States.

The opening Introduction and Allegro for Strings and Orchestra by Elgar and the closing Symphony No. 7 by Dvorak, were conducted by Davis with honesty and understanding.

He is not a conductor for those who like spectacular fireworks and supersonic thrills. He is a serious and highly skilled musician who has the reputation of unfailingly producing a performance satisfying to those who really care about the music.

That's what he did Friday.

Moremremoremore

Phyllis Curtin, who is serving Tanglewood this summer as artist-in-residence, served up a recital program of Schubert, Liszt, Strauss, Bach and Alban Berg for the weekend prelude at 7 p.m.

Her stature as a soprano of international importance and professional reliability was demonstrated July 25 when she made a substitute appearance on short notice as one of the soloists for Beethoven's Missa Solemnis under the direction of Leonard Bernstein.

She has sung at Tanglewood (and in and around Springfield) many times and has been unfailingly satisfying as a first-class professionl.

Lately, it seems to me, she has been mellowing in vocal tone as well as manner. Friday during the opening songs of her program she seemed to be singing with a warmth and human flexibility that are welcome additions to her style.

A song by J.S. Bach, "Bist Du Bei Mir," was especially beautiful. It soared with freedom and benevolence.

The last part of her regular program was made up of seven songs by Alban Berg, a student of Arnold Schoenberg.

They were songs of intense emotion, of depth of expression and difficulty of execution. They sound alike, even though set to poems of differing sentiments.

Anguish seems to be their primary message and Miss Curtin delivered this message with the regal brilliance she is well known for.

Tonight Bruno Maderna will take William Steinberg's place on the podium to conduct a program of Hindemith, Schuller and Bruckner.

Sunday Davis will return for an all-Mozart program including a piano concerto (K.503) and the Requiem (K.626) with four soloists and the Tanglewood Festival Chorus.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 9 1971 New England Newsclip

Tanglewood Draws 21,745 for Weekend

Tanglewood drew a total audience of 21,745 over the weekend, down slightly from the 22,646 that attended for the same period last year.

Friday night's concert was heard by 2,905, the Saturday morning rehearsal drew 4,426, the Saturday night concert 5,753, and yesterday afternoon 8,661.

Art
EAGLE 8/9/71

Music Review

All-Mozart at Tanglewood

By JAY C. ROSENFELD

THE SIXTH Tanglewood weekend introduced a new conductor, Colin Davis, to the Friday evening and Sunday afternoon audiences and presented another, Bruno Maderna, making his second appearance on this podium.

The programs were above ordinary. Davis concentrated on Mozart yesterday afternoon and allotted half of Friday's concert to the music of his countrymen, Sir Edward Elgar and Hugh Wood. Maderna presented the first performance of these festivals of Gunther Schuller's Five Bagatelles for Orchestra and the huge Bruckner Symphony No. 7 in E.

Davis immediately impressed his listeners with his straightforward attitude toward the music at hand. The Elgar Introduction and Allegro for Strings enlists a quartet of soloists, but its lush texture and gorgeous sonority are of a kind into which musicians like to sink their teeth. The Bostonian strings went after it with relish and made it glow. It has a character which Vaughan Williams later may well have emulated in his "Tallis" theme. The soloists were the first chair men of the orchestra's string sections, but all were not equally effective in the pseudo Welsh tune which becomes the main theme. In spite of the diatonic restrictions with which contemporary composers believe themselves hampered, it is remarkable what eloquence can still be achieved in traditional discourse.

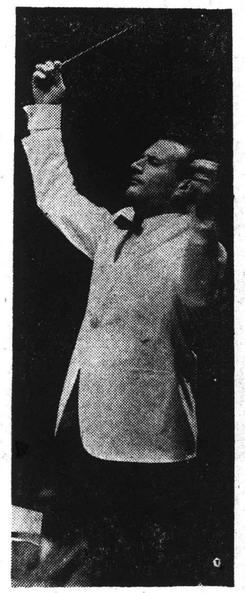
Davis ended his evening with the 7th Symphony of Dvorak, Opus 70, in D Minor. Dvorak was no experimenter. He was a lovable man, and he expressed musically the simple beauty which pervaded his nature and which most often emanated from the soil of his native land. There are no problems, psychologically or even harmonically. No anguish even in his nostalgic images.

This mood was far removed from that of the cello concerto of Hugh Wood, which Zara Nelsova played so heroically in mid-concert. Wood, born in 1932, is a confessed adherent of the Schoenberg principle, but he uses it to express unrelieved stress and never for mere academic indebtedness. Miss Nelsova played with positive conviction. A long solo introduction is sparsely joined by the winds to which immediate relevance is not in evidence. Miss Nelsova's tone and powerful bow were consummately adequate to cope with the massive cooperation Wood enforces on the orchestra as the single movement concerto progresses. Davis controlled the irregular metric pattern with ease and certainty.

* * *

SATURDAY night, Bruno Maderna, who had conducted one of the earlier concerts this season, took over on short notice from William Steinberg. He adhered to the original program except for the substitution of a Mozart symphony, the "Prague" No. 38 in D (K504), to replace Hindemith's "Concert Music."

The main part of the evening was devoted to the Bruckner 7th Symphony in E, and Maderna set a track record. Steinberg took well over an hour to do it in Paris in May. Maderna did it here in 55 minutes. It must be the water.



Whitestone

Colin Davis

Yet he scored deeply in the magnificent sounds Bruckner makes possible in so many episodes of this symphony. But early in the first movement, where Bruckner indicated that he would like it to be reposeful (*ruhig*), Maderna gamboled like a faun at eve. The conductor can be excused if he didn't effect some of the sudden changes of dynamics. There were enough opulent rewards to make the performance seem timeless. To name but one, the dirge-like theme of the Adagio, Bruckner's greatest page, was played by the violas and tenor tubas with lasting impact and when all the strings, but especially the firsts, attack the rising three-note figure on a rising major third on the higher registers of the G string, one heard the glory of the Boston orchestra at its finest.

Gunther Schuller is unduly diffident in entitling his five short sketches for orchestra "Bagatelles." Especially in Maderna's hands they have more significance than trifles. Essentially, however, they are exercises in orchestral research, testing antipodal registers under various chapters. Some are quiet and without rhythmic momentum, others are brash, relying heavily on the brass and percussion. Schuller writes less well, it would appear, for the strings than for the winds. At least he favors them less, although he gave them their best opportunity in the third Bagatelle. But mainly there are dabs of tone, splashes of exclamations and little superficial cohesion.

* * *

YESTERDAY afternoon Davis was the conductor in a Mozart program of which the major work was the great Requiem. The Tanglewood Festival Chorus, John Oliver, conductor, responded to Davis's inspired direction with superbly alert tonal variety. The four distinguished soloists, Benita Valente, soprano, Beverly Wolff, contralto, Kenneth Riegel, tenor, and Robert Hale, bass, complemented the performance both singly and in their ensembles.

Davis uses plenty of muscular tension in his conducting manner, but he is totally concerned in conveying his valid wishes to the performers. He succeeds admirably. It is remarkable how dramatically effective the Requiem is in a concert hall, just as it is solemnly appropriate in a setting where the Boston Symphony performed in January of 1964, in the Cathedral of the Holy Cross in Boston to honor the memory of President Kennedy.

Memorable was the Kyrie Eleison leading from the Introitus and soon succeeding in the Tuba Mirum. Equally telling in another sound effect was the restrained Domine Jesu and the Hostias.

Mozart uses an unusual orchestra for his Requiem, employing only basset horns and bassoons from the reeds. The basset horns, tenor clarinets in F, were played by Pasquale Cardillo and Felix Viscuglia. He also uses trumpets and trombones, and the usual strings and organ. In several instances, the tympani are given special emphasis, but there are few purely orchestral statements in the whole work.

After the opening Kyrie in D Minor (K.341), Stephen Bishop was the soloist in the C major piano concerto (K.503). He enunciated a performance of rare distinction, highlighted by tonal splendor. Davis gave him fastidious support.

* * *

THE WEEKEND Prelude offered the purchasers of the Friday night orchestra seats the bonus of a short recital by soprano Phyllis Curtin. In addition to her many attributes as an artist, Miss Curtin is not surpassed as a constructor of programs. She divided her concert, all sung in German, into two sections. The first consisted of five songs of Schubert, Liszt, Strauss and Bach, all of which contained the avowal "thou art" (*du bist*) in the opening line of its poem.

Miss Curtin makes a regal appearance and is at the peak of her artistic maturity. In voice production, control of nuance and validity of taste, she made each of her dozen songs a gem. The second half of the program had an additional fillip by the rendition of the "Seven Early Songs" of Alban Berg, each to a verse by a different poet.

The collaboration of Ryan Edwards at the piano foritifed the impression Miss Curtin made in every song, not least in the "Night" in which the Debussyesque misty floating of Berg's mood with Hauptmann's poem were infallibly conveyed by both voice and piano. Equally faithfully realized was the same suite's "Traumgekront" (Crowned with dreams), in which Berg melded his vein with Rilke's text and which were thoroughly penetrated by Miss Curtin and her accompanist.

The artists graciously bowed to the insistent demands of their audience and added songs of Perceval, Ginastera, Joaquin Nin, Virgil Thompson, Poulenc and Villa-Lobos. The audience would not be surfeited and only the fact that the hall had been rented to the Boston Symphony Orchestra from 8 on determined the conclusion of Miss Curtin's efforts.

TIMES
HARTFORD, CONN.
D. 130,857

AUG 9 1971 New England Newsclip

Davis Conducts Mozart

By DOROTHY STOWE

Colin Davis, the noted British conductor who has several times appeared as a guest on the Boston Symphony's podium, made his Tanglewood debut this past weekend. For his second appearance on Sunday afternoon Davis conducted an all-Mozart program, and proved himself to be the masterful interpreter of that composer which his reputation promised.

The major offering of the afternoon was the beautiful Requiem (K. 626). This work had been commissioned in the summer of 1791 by Count Walsegg. When Mozart died in December of that year at the age of thirty-five he had been unable to complete it, although it had been his obsessive desire to do so. There are no existing drafts for several of the movements, but most authorities theorize that he must have sung much of the mass during his last illness to his wife and his pupil Sussmayr, who was subsequently able to complete and orchestrate it for performance.

Under Davis' baton the work proved to be a successful fusion of all elements. The Tanglewood Festival Chorus (coached by John Oliver and the Boston Symphony, reduced to suitable Mozartean proportions, performed tellingly together. Especially moving was the beautiful soprano of Benita Valente, a voice ideally suited to the serene and soaring passages asigned to her. Soloist Beverly Wolff, Kenneth Riegel and Robert Hale also contributed effectively.

Davis' approach to the work is essentially English — a cool, cohesive performance with ideal tempi, which while often seemingly sparse somehow leaves one amply filled. Typical of this was the impression made by the beautiful Recordare solo quartet, poised and understated in its dynamics, which yet seemed deeply changed with the intercessions of the spirit.

Beginning with the tranquil requiem prayer and the clearly articulated fugal Kyrie, the performance rose to considerable heights of passion in the Dies Irae, characterized by a demonic vitality seldom associated with Mozart. The poignant Lacrimosa was of most moving effect, but to my Americanized mind the Domine Jesu and Hostias could have used a little more sense of desparation and urgency. Yet nothing could have improved the serenity of the Benedictus or the fulfillment of the fugal Kyrie, repeated at the end. One must agree that "out of tremor and guilt (this work) leads us gently toward peace and salvation."

Of special interest was the Boston Symphony debut of Stephen Bishop. This young Los Angeles borne pianist has spent considerable time in England, and yesterday performed as soloist in Mozart's Piano Concerto in C, K. 503. This concerto is little performed, and while not greatly distinctive from other Mozart concertos it afforded an excellent vehicle to display his fine sense of style and a good commanding concerto tone which carried well throughout the shed.

The opening selection of yesterday's concert was the Kyrie in D Minor, K. 341, performed by the chorus and orchestra. It is a gentle and confident work, composed by Mozart in his youth, and well presaged the spirit of the music to follow.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 9 1971

Davis Makes Tanglewood Debut

By MICHAEL WIENER

LENOX, Mass. — This weekend marked the Tanglewood debut of Colin Davis, and Sunday's concert was devoted to one of his specialties, the music of Mozart.

In addition to two choral works, the "Kyrie in D Minor, K. 341" and the "Requiem, K. 626," the program also featured the 'Piano Concerto No. 25 in C, K. 503". The soloist in the concerto was Stephen Bishop, who was making his Boston Symphony debut.

THE "REQUIEM" received a magnificent performance. Mr. Davis stressed the work's drama, and if any refutation was needed for the lingering stereotype of Mozart as pretty" music, this was it. Yet the reading was never brutal or unstylish and the power arose from the music itself. One left admiring the score rather than the effects of a "virtuoso" conductor. To resort to a cliche, Mr. Davis' is the art that conceals art.

Assisting in the choral works was the Tanglewood Festival Chorus, John Oliver, director. The excellent soloists in the 'Requiem" were Benita Valente, Beverly Wolff, Kenneth Riegel, and Robert Hale.

Mr. Bishop was less than completely successful in the concerto although his playing was fluent, clean, and accurate. His tone is rather hard and this may have been partially, but not completely, responsible for the cold, inexpressive quality of his performance. He too often seemed to be merely picking away at the music.

IN CONTRAST, Mr. Davis supplied an ideal accompaniment.

He perfectly captured the galante buoyancy and grace of the music. The Boston Symphony responded with refined, stylish playing. The solo winds in particular projected their parts with an expressivity so lacking in the pianist.

TELEGRAM
WORCESTER, MASS.
D. 61,977

AUG 9 1971 New England Newsclip

Two Guest Conductors Score at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Conductors Colin Davis and Bruno Maderna had little to offer the Berkshire Music Festival's sixth weekend audiences if the patrons were looking for melodramatics, extravagant gestures and hoop-la.

What the conductors did provide the Boston Symphony and combined audiences of 21,745 was high-level podium craftsmanship.

Italian composer-conductor Maderna substituted Saturday night for William Steinberg, the Boston Symphony's regular conductor. Steinberg asked to be relieved of this concert and one in Cleveland so that he could supervise final acoustical tests of newly-refurbished Heinz Hall in Pittsburgh, where he is also music director of the Pittsburgh Symphony.

Chief conductor for BBC in London, Davis made his Tanglewood debut at Friday night's concert. He directed an all-Mozart program yesterday afternoon.

Soloists Appear

Stephen Bishop was piano soloist yesterday in Concerto in C, K.626. Soloists in the Requiem, K.626 were Benita Valente, soprano; Beverly Wolff, contralto; Kenneth Riegel, tenor; Robert Hale, bass. The latter two made their debuts yesterday with the Boston Symphony. All sang well without conspicuous distinction.

The Tanglewood Festival Chorus of 100 mixed voices achieved a good body of tone in both the Requiem and the D minor Kyrie, K.341. Nuances were rich, attacks were precise and firm.

A fugue in the Requiem's Kyrie was solidly assembled and Davis kept the orchestral part parallel.

Davis was clear in purpose, economical in movement without being sparing. Cues were a fraction before results. More important, Davis provided all the podium technique necessary for a high-level musical performance, but over and above was a spiritual message significant in text and character.

Pianist Capable

The orchestra gave Bishop an introduction of symphonic proportions. The young pianist had a bit of the virtuoso in mannerisms with no undermining influences on clear passagework, singing tone (notably in the slow movement), tastefully-restrained dynamics, polished phrasing and subtleties of Mozartean style.

Bishop is not outstanding in this jet-propelled age of keyboard pilots. But there was an appealing honesty and a refreshing integrity in his treatment of the Mozart Concerto.

For those who had not heard Gunther Schuller's Five Bagatelles before, they were the pleasant surprise of Saturday night's concert.

Brief, abstract and mood conjuring, the Bagatelles are vivid creations in sound. The language was eerie, tart, soothing and startling. Unlike some contemporary works played this summer at Tanglewood, Schuller's were divorced from gimmicry.

They are not only skillful studies in orchestral technique but compellingly adaptable to self-interpretation. Schuller's reaction to Maderna when he took several curtain calls was nothing short of ecstatic.

Maderna sculptured Bruckner's Seventh Symphony as a grandiloquent work of Wagnerian breadth and epic dimensions.

After its eloquent start in cellos, the symphony thrived on its structural strength, bucolic charm, blasting brasses — all imbued with vitality and sensitivity.

Maderna's penchant for lively tempos gave the work uncommon push, especially the opening movement and scherzo.

Prague Symphony

Mozart's "Prague" Symphony didn't really reach its stride until the finale. It was a substitution for Hindemith's Concert Music for string orchestra and brass that Steinberg was to conduct.

Rhythmic imperfections and defective intonation in the "Prague" didn't matter so much as mechanical, sometimes rather lifeless stretches in the first two movements.

The finale was accelerated, flashy and exuberant, triggering big applause.

But it was after the Bruckner Seventh that Maderna received one of the biggest ovations of the summer.

Music Review

PROGRAMS

Saturday Night
Bruno Maderna, conductor
Symphony No. 38 in D, K.504 "Prague" — Mozart
Five Bagatelles for Orchestra — Schuller
Symphony No. 7 in E — Bruckner

Sunday Afternoon
Colin Davis, conductor
All-Mozart

Kyrie in D minor, K.341
Tanglewood Festival Chorus

Piano Concerto in C, K.503
Stephen Bishop, pianist

Requiem in D minor, K.626
Benita Valente, soprano
Beverly Wolff, contralto
Kenneth Riegel, tenor
Robert Hale, bass
Tanglewood Festival Chorus

GLOBE
BOSTON, MASS.
D. 261,042

AUG 9 1971 New England Newsclip

Hugh Wood concerto debuts under Colin Davis at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Colin Davis was guest conductor at the Boston Symphony Orchestra's Tanglewood concerts Friday evening and Sunday afternoon. On Sunday, there was the known and admired excellence of his Mozart: in the C major — piano concerto, K. 503, he provided a superb framework for what turned out to be the musical vacuity and technical slovenliness of Stephen Bishop's playing, and he conducted magnificent performances of the somber and grand C Kyrie in D minor, K. 341, and of the Requiem. The Tanglewood Festival Chorus, prepared by John Oliver, sang well, and Benita Valente, Beverly Wolffe, Kenneth Riegel, and Robert Hale were a solo quartet of unusual excellence.

Friday, along with Elgar's Introduction and Allegro for Strings and the Dvorak D minor symphony, number 7, Davis conducted the American premiere, with Zara Nelsovaas soloist, of a cello concerto written in 1969 by the 39-year old English composer, Hugh Wood.

Two thoughts that had occurred to me at the dress rehearsal, when I was somehow trying to "place" the new concerto, both showed up to greet me in the program notes at Friday's concert. One is in a comment by the composer: "I'm quite aware that the piece is a stranger on the scene of 1970, remote from the preoccupation of my contemporaries in form, content, idiom, style." Then, having played with the idea that maybe this was the cello concerto Alban Berg never wrote, I found, quoted from an article by Ates Orga: "In emotional and lyric display the concerto's most immediate predecessor would appear to be Berg's for violin."

By Wood, I had otherwise heard only a record of the string quartet from the early sixties, full of Schoenberg, intelligent, controlled and rather constrained in expression. The concerto is a far more open piece whose Bergian lyricism has been invaded by some of the rhapsodic "Shelomo" rhetoric that runs through so much 20th-century cello writing. There is just one movement, 15 to 20 minutes of flexible tempo in a range from moderate to slow, beginning quietly and moving also to a quiet ending (with a touching reference to Elgar's concerto), but knotting itself up with a series of dramatically-placed climaxes along the way.

The concerto is richly scored for a large orchestra, but Wood has solved the notorious problem of cello audibility by unleashing full orchestral power only between the solo declamations, otherwise, even during the cello's most impassioned high-register wailings, keeping the accompaniment down, though always vivid. If Wood says anything new, I do not hear it, but he makes his traditional eschatological statement eloquently and arrestingly. It is clean and honest music, and with all its professionalism, there is something stubbornly non-facile about it that appeals greatly. It is also an effective virtuoso piece — this, too, in terms of traditional technique — and Zara Nelsova's playing, strongly scaffolded by Davis and the orchestra, was almost unbelieveably good, instrumentally as well as in intensity of expression.

The weekend's surprise was William Steinberg's cancellation of his Saturday night concert, a decision made as a safeguard to his health by cutting down his work load before the opening of his Pittsburgh season on Sept. 10, but attributed with less than ideal accuracy and candor to "scheduling difficulties" by the management in a program insert. Steinberg's place was taken by Bruno Maderna, who kept Schuller's "Bagatelle" and Bruckner's Seventh Symphony, but substituted Mozart's Prague symphony for Hindermith's Concert Music for Strings and Brass.

Maderna departed from the traditional prophet-and-peasant Bruckner to give us a mercurial, capricious figure whose ideas keep tumbling out as though under great pressure, with a kind of maniacal, far from solemn, religious fervor as just one of its many moods. It was a fast performance, but more striking than that, it was unusually flexible in tempo. These tempo changes were always organic, and it is not Maderna's perceptive analysis through pacing that is in question as much as the desirability of so explicitly explanatory an interpretation in the first place. I was glad to get Maderna's view of Bruckner, but I was more fascinated than convinced. Maderna by the way is one of the few who at the climax of the adagio omits the cymbal clash whose authenticity is so controversial.

Though cleaner and more sharp-edged in detail. Maderna's performance of the Schuller "Bagatelle" was less interesting as projection of musical character than Steinberg's. In the Mozart there was some finely - thought - through splendidly articulated playing, notably in the development of the first movement, but also lots of absent-minded coasting.

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 9 1971 New England Newsclip

Maderna Scores Triumph With Bruckner Symphony

By R.C. HAMMERICH

LENOX — With nothing but charity in his heart Saturday night, Bruno Maderna stole a big chunk out of Colin Davis' weekend at Tanglewood.

Glow Shared

Davis, who is chief conductor of the BBC Orchestra in London, was guest conductor of the Boston Symphony Orchestra Friday night and Sunday afternoon.

As one of the bright young men of the music world, he was expected to dominate the weekend, especially with the Mozart Requie m Sunday afternoon.

But in spite of a magnificent performance of the Requiem, he had to relinquish some of the glow of his victory to the triumph scored by Maderna, an Italian composer-conductor who has been at Tanglewood all summer.

Sudden Replacement

William Steinberg, Boston's music director, had been scheduled to conduct Saturday night, but he indicated early in the week that he might have to go to Pittsburgh and a replacement would be needed.

Maderna had three days to study the music, and when it was definitely decided that he would conduct, there was time for only one less-than-normal-length rehearsal.

The orchestra, of course, was well acquainted with Mozart's "Prague Symphony," which was on the program, and had played Schuller's "Five Bagatelles" and Bruckner's Seventh Sumphony as recently as April during its European tour.

Speed Without Loss

But the Bruckner symphony is a formidable work. One member of the orchestra has timed it twice under Erich Leinsdorf's direction, once at 63½ minutes and on another occasion at 67 minutes. Steinberg also tends to set a leisurely pace for it.

Maderna did it Saturday in 56 minutes, and at no time did the orchestra sound rushed. On the contrary, while it was bright and alive and unflagging in its command of the attention (which is not common with Bruckner), its essentially serious substance seemed undamaged.

Maderna carefully controlled outlines of phrasing. He let it dwell lovingly on moments of melody and sensuous sonority and then moved briskly and jauntily through connecting passages of less musical interest.

It was an intelligent and sensitive shaping under duress of a difficult work and he was given an ovation.

Metronomic Rhythm

He had somewhat less success with the Mozart symphony. It was neat enough (the Boston Orchestra could hardly be less) and the continuity was sustained gracefully but there were stretches when the rhythym became too regular, almost metronomic.

Schuller's "Five Bagatelles" were okay if you like contemporary atonal style. Each was designed by the composer in his words "to isolate one of the new problems orchestral players face in the performance of new music."

With that academic purpose in mind, I can say that I liked best the second, which illustrates sudden surprises in volume changes and the fourth, which illustrates complexities of mixed rhythms.

The Sunday afternoon program with Colin Davis on the podium had its disappointments but the overriding memory is of the power and beauty of Mozart's Requiem.

Valente Impressive

Of the soloists, the most impressive were Benita Valente, a soprano with a superb voice, and Beverly Wolff, a contralto with a full round warm resonance . . .equally superb.

The Requiem is a wonderful work which keeps the chorus busy for nearly an hour and there are many good things to say about it, the melodies in the Lacrymosa for instance and especially the Hostias.

The score given to the soprano, also, is much coveted because of the flattering sounds it invites that lady to produce.

Davis handled his forces with finesse and taste, although he might have modified with profit some of the passages of high volume of which there are more than enough, and it would have been helpful if he had persuaded the chorus to enunciate its Latin more clearly and execute its entrances and exits a bit more crisply.

Routine Competence

The major disappointment of the afternoon was the Mozart Piano Concerto (K. 503) for which Stephen Bishop, a young American who has spent most of his professional life in London, played the solo part.

Bishop played with routine competence, much as a listener might expect any of a couple of hundred available solo pianists to play. His approach was firm, reliable and accurate but with none of the sensitivity of expression essential to the satisfying performance of Mozart's music.

Attendance totals f or the weekend are 4426 Friday night, 2905 at the Saturday morning open rehearsal, 5733 Saturday night and 8661 Sunday afternoon for a total of 21,745. There were 9626 at the Tuesday Boston Pops with Arthur Fiedler.

Next Weekend

Next Friday Christoph Eschenbach will play Beethoven's "Hammerklavier" sonata for solo piano at the 7 p.m. prelude program and Colin Davis will conduct the Boston Symphony Orchestra and Tangelwood Festival Chorus at 9 in Schubert's Mass in G and Elgar's Symphony No. 1.

Saturday night at 8.30 Davis will conduct the orchestra with Judith Raskin, soprano soloist, in a program of Mozart's Symphony No. 39 (K. 543) and Mahler's Symphony No. 4.

Sunday afternoon Seija Ozawa will conduct the orchestra, the Berkshire Boy Choir and Christoph Eschenbach, pianist, in a program which will include Xenakis' "Polla Ta Dina," Beethoven's Piano Concerto No. 1 and Tchaikovsky's Sixth Symphony.

GAZETTE
WORCESTER, MASS.
D. 97,539

AUG 9 1971 New England Newsclip

All-Mozart at Tanglewood Draws 8,661 Music Lovers

By JOHN F. KYES
Gazette Music Critic

LENOX — A happy combination of factors drew 8.661 to Tanglewood yesterday afternoon, by far the best attendance of the weekend. An all-Mozart program held definite charm. The "Requiem," with four soloists and the Tanglewood Festival Chorus of 100 voices, elicited even more "bravos" than the delightful work of 31-year-old pianist Stephen Bishop, in the "Concerto in C," K. 503.

All of these gems, and the opening choral "Kyrie in D minor," K. 341, glowed warmly under the inspiring direction of Colin Davis, the British conductor who has led the Boston Symphony several times at Symphony Hall, but never at Tanglewood. Significant is the fact that he is the only conductor to lead four concerts at Tanglewood this summer, except for the regular B.S.O. staff. He made his initial Tanglewood appearance Friday night and will direct two concerts this coming weekend.

Biggest news of the afternoon was the impact of the chorus. Blessed with many young voices, its work was not merely accurate but tonally rich and endowed with complete command of widely varied dynamics. It was a joy to hear the lovely, floating soft high tones of the sopranos, and when the full power of a choral climax was unleashed, one could easily imagine that twice as many singers were on stage.

Gazette Review

The soloists, Benita Valente, Beverly Wolff, Kenneth Riegel and Robert Hale, blended beautifully in quartet passages and ranged from adequacy to brilliance in solo assignments. Miss Valente had the best opportunities to shine. Miss Wolff's timbre was also highly satisfying. Riegel, heard in the Worcester 1970 "Messiah," produced perhaps too exposed a brilliance in his big solo. Hale was a dependalbe bass.

John Oliver, director of the chorus, shared plaudits with Davis.

Bishop, an American new to Boston and Tanglewood audiences, did his full share in making the Mozart piano concerto a thing of joy. Davis worked ardently with the orchestra to secure the life and accent essential to the ensemble score. Above this musicianly foundation, the soloist sang with complete freedom and unfailing charm. There was no attempt to make the music sound hard; its own winsomeness was sufficient and in the best of hands.

Davis took all the time in the world to shape his choral effects in the "Kyrie" and "Requiem." Beauty of tone was linked with deep religious meaning. The excitement of the "Day of Judgment" episodes was no more moving than the strong faith of passages voicing supplication of trust.

Mozart's tendency to use fugues at certain key moments lessened for this listener the spell cast by the choral tone, but the many moments of light and shade devised by the composer for the soloists and chorus made up a memorable experience.

High Attendence

High attendance for the past week was registered on Tuesday, when Arthur Fiedler conducted the Boston "Pops." Threatened rain held off at the last moment and 9.626 came out, not as many as would have come had the sun shone all day.

Davis' Friday concert, with Zara Nelsova as cello soloist, drew only 4.426, and Bruno Maderna's Saturday all-orchestral concert 5.753. Maderna, pinch-hitting for William Steinberg, detained in Pittsburgh, changed the originally scheduled Hindemith to Mozart and continued to program Schuller's "Five Bagatelles" and the Brucker Seventh.

Tanglewood continues for two more weekends.

Davis Conducts Mozart

By DOROTHY STOWE

Colin Davis, the noted British conductor who has several times appeared as a guest on the Boston Symphony's podium, made his Tanglewood debut this past weekend. For his second appearance on Sunday afternoon Davis conducted an all-Mozart program, and proved himself to be the masterful interpreter of that composer which his reputation promised.

The major offering of the afternoon was the beautiful Requiem (K. 626). This work had been commissioned in the summer of 1791 by Count Walsegg. When Mozart died in December of that year at the age of thirty-five he had been unable to complete it, although it had been his obsessive desire to do so. There are no existing drafts for several of the movements, but most authorities theorize that he must have sung much of the mass during his last illness to his wife and his pupil Sussmayr, who was subsequently able to complete and orchestrate it for performance.

Under Davis' baton the work proved to be a successful fusion of all elements. The Tanglewood Festival Chorus (coached by John Oliver and the Boston Symphony, reduced to suitable Mozartean proportions, performed tellingly together. Especially moving was the beautiful soprano of Benita Valente, a voice ideally suited to the serene and soaring passages asigned to her. Soloist Beverly Wolff, Kenneth Riegel and Robert Hale also contributed effectively.

Davis' approach to the work is essentially English — a cool, cohesive performance with ideal tempi, which while often seemingly sparse somehow leaves one amply filled. Typical of this was the impression made by the beautiful Recordare solo quartet, poised and understated in its dynamics, which yet seemed deeply changed with the intercessions of the spirit.

Beginning with the tranquil requiem prayer and the clearly articulated fugal Kyrie, the performance rose to considerable heights of passion in the Dies Irae, characterized by a demonic vitality seldom associated with Mozart. The poignant Lacrimosa was of most moving effect, but to my Americanized mind the Domine Jesu and Hostias could have used a little more sense of desparation and urgency. Yet nothing could have improved the serenity of the Benedictus or the fulfillment of the fugal Kyrie, repeated at the end. One must agree that "out of tremor and guilt (this work) leads us gently toward peace and salvation."

Of special interest was the Boston Symphony debut of Stephen Bishop. This young Los Angeles borne pianist has spent considerable time in England, and yesterday performed as soloist in Mozart's Piano Concerto in C, K. 503. This concerto is little performed, and while not greatly distinctive from other Mozart concertos it afforded an excellent vehicle to display his fine sense of style and a good commanding concerto tone which carried well throughout the shed.

The opening selection of yesterday's concert was the Kyrie in D Minor, K. 341, performed by the chorus and orchestra. It is a gentle and confident work, composed by Mozart in his youth, and well presaged the spirit of the music to follow.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
AUG 10 1971
New England Newsclip

The Sound of Music

Disappointment and Delight at Tanglewood

By Peter M. Knapp

Colin Davis conducted two of the three programs of the Boston Symphony at Tanglewood in Lenox this past weekend, concluding the Berkshire Festival's sixth week Sunday afternoon with an all-Mozart concert.

It was an ambitious program, including the Requiem, the Kyrie in d minor, K. 341, and the Piano Concerto in C, K. 503. And since Davis is highly regarded as a Mozart conductor, it looked like a winner.

Unfortunately, much of Sunday's program was a disappointment, though many of the 8,661 who attended in ideal weather apparently thought otherwise judging from the applause. But really, so much of the Requiem was swamped under overbearing choral sound from the over-large Tanglewood Festival Chorus and so few of the fine details emerged that one felt showered with choral fortes.

Balance obviously was one problem, with the orchestra sometimes disappearing under the choral weight. Clarity was another — few words or lines distinct, the sound becoming homogenized. Not everybody's fault, of course. In the fugue to the Kyrie, for example, the basses opened neatly and crisply, only to have weak altos muddy the counterpoint. The same section was immeasurably better in its return at the end.

The English conductor seems to like his Mozart on a robust scale with full-bodied sound. He can hold large forces together, though with more massed effect than linear clarity, and for the most part chooses sensible tempi.

His Requiem had its moments of force, but largely missing was the sense of awe and mystery Mozart put into this profound piece of music. One point where that did emerge was in the Recordare, where Davis had the solo quartet sing very softly to good effect (and welcome contrast). The soloists' Benedictus also went well.

The soloists were soprano Benita Valente, contralto Beverly Wolff, tenor Kenneth Riegel and bass Robert Hale (a former Wollaston resident while a student at the New England Conservatory), and aside from a few raw attacks by the tenor their singing was effective and shapely.

Majestic Kyrie

As a companion to the Requiem, the earlier Kyrie in d minor opened the program. It is a majestic, serene and mostly homophonic piece built around descending lines and composed some 11 years before the Requiem. Here, the chorus sang firmly and the forces were well balanced.

In the concerto, the 31-year-old Californian, Stephen Bishop was the soloist. K. 503 is one of Mozart's late, "big" concerti richly scored for strings, winds, trumpets and timpani. Its first movement is rugged and inventive, built around a strongly rhythmic fanfare-like motif. Bishop's playing on the other hand was small-scale, almost dainty — a curious response to the nature of the piece and to Davis' hearty accompaniment.

Surely, this concerto calls for a more forceful solo approach and a less tinkly tone. The piano sounded as if it had been prepared. And while Bishop can cover the keyboard well and composed tasteful cadenzas, much of his playing lacked personality or profile.

Bruckner and Maderna

Saturday's concert, attended by 5,753 on a lushly moonlit evening, turned out to be a triumph for composer Anton Bruckner and conductor Bruno Maderna. The Italian musician, one of the continent's foremost avant-garde composer-conductors, is spending the summer on the Tanglewood faculty, and earlier in the season had led an impressive concert.

Saturday night, Maderna was serving as a replacement for BSO Music Director William Steinberg. This switch was attributed in the program insert to "scheduling difficulties." Another version was that Steinberg had been recalled to Pittsburgh for acoustical tests on the Symphony's new hall. Whatever the reason, Steinberg left the Boston Symphony in very capable hands, as Maderna again was an authoritative conductor with imaginative ideas and the gift of drawing magnificent playing from the orchestra. The musicians seem happy and comfortable with him.

Anton Bruckner's Symphony No. 7 in E was the climactic event on a program also containing works by Mozart and Gunther Schuller. At the end, there was an uproar of cheers, Maderna was recalled many times and the musicians joined in the applause — even to the unusual display of stamping their feet in accolade.

Justifying The Response

Buckner doesn't often generate this kind of response, but for a performance of this vitality, intelligence and aural beauty it was fully justified. The Seventh, with its eloquent grandeur, melodic richness and powerful homage to Wagner in the adagio, is perhaps Bruckner's most accessible symphony for all its length and its typically Bruckernian thoroughness of developing thematic motifs.

Maderna's approach was the antithesis of the super-sober, deliberately-paced Bruckner one often hears. Before the performance, someone remarked that Maderna probably played it 23 minutes faster than Steinberg! That's an exaggeration of course, but Maderna's pacing did move briskly and in some episodes, unusually swiftly.

More to the point, however, is that his conception had great flexibility without losing the symphony's structural shape. Maderna is a conductor who knows the value of shaping phrases across bar lines and who is unafraid of the give-and-take of rubato. One might question some of his ideas about tempi in individual sections of this symphony, but all-over this performance is best remembered for its clarity, incisiveness of details, sense of motion and emotion without banal sentiment, and the transcendental sound of the orchestra.

Uncluttered Conceptions

The program began with Mozart's "Prague" Symphony, No. 38 in D, K.504 (replacing the Hindemith Concert Music for String Orchestra and Brass Instruments scheduled by Steinberg), again in a performance of clear, uncluttered sound (though not without some flaws of execution in the first movement) and deftly-turned details. The string playing for the most part was limber and relaxed. The introductory adagio, however, lacked weight and drama, Maderna taking this dark episode in a subdued, matter-of-fact fashion.

Also performed were Gunther Schuller's Five Bagatelles for Orchestra, brief Webernesque essays in contrasting musical elements — sonority, rhythm, dynamics — that demonstrate Schuller's keen ear for putting together interesting sonorities without much arresting content. The composer bounded onstage to accept warm applause and seemed enthusiastic about Maderna's cleanly-ordered direction.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 9 1971
New England Newsclip

Music Review

All-Mozart at Tanglewood

By JAY C. ROSENFELD

THE SIXTH Tanglewood weekend introduced a new conductor, Colin Davis, to the Friday evening and Sunday afternoon audiences and presented another, Bruno Maderna, making his second appearance on this podium.

The programs were above ordinary. Davis concentrated on Mozart yesterday afternoon and allotted half of Friday's concert to the music of his countrymen, Sir Edward Elgar and Hugh Wood. Maderna presented the first performance of these festivals of Gunther Schuller's Five Bagatelles for Orchestra and the huge Bruckner Symphony No. 7 in E.

Davis immediately impressed his listeners with his straightforward attitude toward the music at hand. The Elgar Introduction and Allegro for Strings enlists a quartet of soloists, but its lush texture and gorgeous sonority are of a kind into which musicians like to sink their teeth. The Bostonian strings went after it with relish and made it glow. It has a character which Vaughan Williams later may well have emulated in his "Tallis" theme. The soloists were the first chair men of the orchestra's string sections, but all were not equally effective in the pseudo Welsh tune which becomes the main theme. In spite of the diatonic restrictions with which contemporary composers believe themselves hampered, it is remarkable what eloquence can still be achieved in traditional discourse.

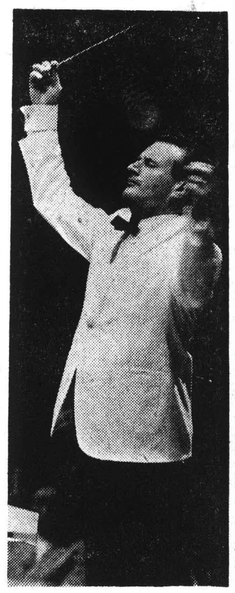
Davis ended his evening with the 7th Symphony of Dvorak, Opus 70, in D Minor. Dvorak was no experimenter. He was a lovable man, and he expressed musically the simple beauty which pervaded his nature and which most often emanated from the soil of his native land. There are no problems, psychologically or even harmonically. No anguish even in his nostalgic images.

This mood was far removed from that of the cello concerto of Hugh Wood, which Zara Nelsova played so heroically in mid-concert. Wood, born in 1932, is a confessed adherent of the Schoenberg principle, but he uses it to express unrelieved stress and never for mere academic indebtedness. Miss Nelsova played with positive conviction. A long solo introduction is sparsely joined by the winds to which immediate relevance is not in evidence. Miss Nelsova's tone and powerful bow were consummately adequate to cope with the massive cooperation Wood enforces on the orchestra as the single movement concerto progresses. Davis controlled the irregular metric pattern with ease and certainty.

* * *

SATURDAY night, Bruno Maderna, who had conducted one of the earlier concerts this season, took over on short notice from William Steinberg. He adhered to the original program except for the substitution of a Mozart symphony, the "Prague" No. 38 in D (K504), to replace Hindemith's "Concert Music."

The main part of the evening was devoted to the Bruckner 7th Symphony in E, and Maderna set a track record. Steinberg took well over an hour to do it in Paris in May. Maderna did it here in 55 minutes. It must be the water.



Whitestone

Colin Davis

Yet he scored deeply in the magnificent sounds Bruckner makes possible in so many episodes of this symphony. But early in the first movement, where Bruckner indicated that he would like it to be reposeful (*ruhig*), Maderna gamboled like a faun at eve. The conductor can be excused if he didn't effect some of the sudden changes of dynamics. There were enough opulent rewards to make the performance seem timeless. To name but one, the dirge-like theme of the Adagio, Bruckner's greatest page, was played by the violas and tenor tubas with lasting impact and when all the strings, but especially the firsts, attack the rising three-note figure on a rising major third on the higher registers of the G string, one heard the glory of the Boston orchestra at its finest.

Gunther Schuller is unduly diffident in entitling his five short sketches for orchestra "Bagatelles." Especially in Maderna's hands they have more significance than trifles. Essentially, however, they are exercises in orchestral research, testing antipodal registers under various chapters. Some are quiet and without rhythmic momentum, others are brash, relying heavily on the brass and percussion. Schuller writes less well, it would appear, for the strings than for the winds. At least he favors them less, although he gave them their best opportunity in the third Bagatelle. But mainly there are dabs of tone, splashes of exclamations and little superficial cohesion.

* * *

YESTERDAY afternoon Davis was the conductor in a Mozart program of which the major work was the great Requiem. The Tanglewood Festival Chorus, John Oliver, conductor, responded to Davis's inspired direction with superbly alert tonal variety. The four distinguished soloists, Benita Valente, soprano, Beverly Wolff, contralto, Kenneth Riegel, tenor, and Robert Hale, bass, complemented the performance both singly and in their ensembles.

Davis uses plenty of muscular tension in his conducting manner, but he is totally concerned in conveying his valid wishes to the performers. He succeeds admirably. It is remarkable how dramatically effective the Requiem is in a concert hall, just as it is solemnly appropriate in a setting where the Boston Symphony performed in January of 1964, in the Cathedral of the Holy Cross in Boston to honor the memory of President Kennedy.

Memorable was the Kyrie Eleison leading from the Introitus and soon succeeding in the Tuba Mirum. Equally telling in another sound effect was the restrained Domine Jesu and the Hostias.

Mozart uses an unusual orchestra for his Requiem, employing only basset horns and bassoons from the reeds. The basset horns, tenor clarinets in F, were played by Pasquale Cardillo and Felix Viscuglia. He also uses trumpets and trombones, and the usual strings and organ. In several instances, the tympani are given special emphasis, but there are few purely orchestral statements in the whole work.

After the opening Kyrie in D Minor (K.341), Stephen Bishop was the soloist in the C major piano concerto (K.503). He enunciated a performance of rare distinction, highlighted by tonal splendor. Davis gave him fastidious support.

THE WEEKEND Prelude offered the purchasers of the Friday night orchestra seats the bonus of a short recital by soprano Phyllis Curtin. In addition to her many attributes as an artist, Miss Curtin is not surpassed as a constructor of programs. She divided her concert, all sung in German, into two sections. The first consisted of five songs of Schubert, Liszt, Strauss and Bach, all of which contained the avowal "thou art" (*du bist*) in the opening line of its poem.

Miss Curtin makes a regal appearance and is at the peak of her artistic maturity. In voice production, control of nuance and validity of taste, she made each of her dozen songs a gem. The second half of the program had an additional fillip by the rendition of the "Seven Early Songs" of Alban Berg, each to a verse by a different poet.

The collaboration of Ryan Edwards at the piano fortified the impression Miss Curtin made in every song, not least in the "Night" in which the Debussyesque misty floating of Berg's mood with Hauptmann's poem were infallibly conveyed by both voice and piano. Equally faithfully realized was the same suite's "Traumgekront" (Crowned with dreams), in which Berg melded his vein with Rilke's text and which were thoroughly penetrated by Miss Curtin and her accompanist.

The artists graciously bowed to the insistent demands of their audience and added songs of Perceval, Ginastera, Joaquin Nin, Virgil Thompson, Poulenc and Villa-Lobos. The audience would not be surfeited and only the fact that the hall had been rented to the Boston Symphony Orchestra from 8 on determined the conclusion of Miss Curtin's efforts.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,034

AUG 10 1971

Concert at Tanglewood Scales Music Spectrum

By LAURIE MODELL

In music, as in all other art forms, there is the necessity for that intangible something that has been inadequately called inspiration. It is this which separates a good performance from a superlative one, an interesting composition from a work of genius, and it is this which is the basis for music being described as an 'affecting' art.

* * *

Sunday at Tanglewood was a case in point: it offered both performances that for this listener were acceptable, even interesting, but unaffecting; and then, as if to accentuate the contrasts, it presented us with an emotional blockbuster of an experience — the Mozart Requiem.

Preceding the Requiem on the all-Mozart program were the Kyrie in D minor, K. 341, and the Piano Concerto No. 25 in C, K. 503. Both were agreeable works for Sunday afternoon listening — the Kyrie is a short, somber work for chorus and orchestra and conductor Colin Davis asked for, and got in full measure, a rich warm sound from the chorus that was very pleasing.

The same pleasing effect could be found in the piano concerto in which Stephen Bishop was featured soloist. Although he at times used what seemed like a bit too much pedal for clarity, he steadily improved as the work progressed; what had at first seemed blurry and a bit soft (even for Mozart, whom everyone assumes lately requires delicacy above all else) gradually became enunciated and more sharply etched. The third movement is very robust Mozart and Mr. Bishop unfortunately didn't seem to come to grips with that fact until well into it. But when he became good, he was really good, and the ovation he received at the end was long and well deserved.

Surely, however, the highlight of the afternoon, and perhaps of the summer, was an absolutely exquisite performance of the Requiem. Colin Davis seemed most at home in this largely choral work, and his interpretation was remarkably evocative of the feeling of the mass, that of faith in God and a plea for salvation. Mozart composed this just before he died (it was in fact completed after his death by a friend from sketches he'd left) and it is alleged that he envisioned the work as a mass for his own approaching death. It is remarkably vivid in depicting in music that which is depicted in the text: for example, on the words 'salva me' (save me) the music went from a huge fortissimo to a bare whisper of pleading; and similarly on the words 'cremer igne' (everlasting fire) the music swelled suddenly to terrifying proportions.

In this, one must commend the Tanglewood Festival Chorus and director John Oliver for what must have been very intense preparation. Their diction was excellent everywhere and they sang with great excitement and feeling. Colin Davis let no subtlety in the music go by unnoticed and some of the effects, especially those concerning the wrath of God, were really thrilling. Soloists for the work were Benita Valente, soprano, Beverly Wolff, contralto, Kenneth Riegel, tenor, and Robert Hale, bass, and all sang with warmth and sensitivity, although their diction was not nearly as precise as that of the chorus.

Next weekend's concerts will be conducted by Colin Davis and Seiji Ozawa with guest soloists Judith Raskin and Christoph Eschenbach.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 12 1971

New England Newsclip

Tanglewood Weekend

TANGLEWOOD
Aug. 6 Concert
By J.H.

Elgar, Wood, and Dvorak — not a menu to draw a crowd — and it did not. Colin Davis, conductor of the BBC Symphony, brought with him two compositions from his native land. One pleased the sparse audience and the other failed.

Mr. Davis showed that he has a flair for Elgar in the lush-sounding *Introduction and Allegro for Strings*. The piece contains some fine string writing, enhanced by a charming Welsh folk tune. Inspired by these elements and Mr. Davis' genuine interpretation, the strings of the Boston Symphony displayed a rare sensitivity to the varying moods and lyrical lines of the work, surrounding the whole with as warm a sound as has been heard from them.

Hugh Wood says that Schoenberg's style is a part of him and that he is 'put off' by what has come after. Wood's *Cello Concerto, Op. 12*, is, therefore, a long 12-tone movement gone inanely romantic. Cellist Zara Nelsova inspired my compassion. Her big singing tone and subtle phrasing was used by the composer to repeat, until dead, a silly three-note figure until the end of the work brought relief to all.

Dvorak's *big Seventh Symphony in D* comprised the second half of the evening. While it had lots of energy, moments of beauty, and effective shifts of mood and texture, it did not quite jell.

Aug. 7 Concert
By F.G.C.

Due to scheduling difficulties, William Steinberg was unable to conduct Saturday's Tanglewood performance. Bruno Maderna, the Italian composer-conductor, took over, substituting the Mozart *Prague Symphony* for the Hindemith work. It was Mozart with a decided emphasis on the lyrical nature of the work, and the result was truly fascinating. While purists might have been offended by the unabashedly lush playing in places, and hoped for the lean, crisp Mozart interpretations so popular now, we saw the piece from a new dimension.

Gunther Schuller's music is among the most accessible of contemporary compositions, and his excellent *Five Bagatelles for Orchestra* is a case in point. Each of the first four bagatelles emphasizes a different compositional device, and the last bagatelle combines aspects of the first four.

The Bruckner *Seventh Symphony* is a massive, complex work; it received a superb performance, and was the high point of the evening. Maderna emphasized the melodic ideas of the work (and there are many!); he was able to sustain intense listener interest throughout the lengthy work, an accomplishment in itself. The orchestra's playing was magnificent, particularly in the choral-like sections of the second and fourth movements, and the lively third movement.

Aug. 8 Concert
By J.H.

The head swims after two hours of such meaty Mozart as was heard Sunday. Relief came in the very gay allegretto of the *Piano Concerto in C, K. 503*, marking a rest from the surrounding produndities.

The piano soloist, Stephen Bishop, displayed a nice sense of structure in the rich first movement, supplying his own cadenza which was an engaging little development of Mozart's material. Conductor Colin Davis' orchestral accompaniment was especially good in the tutti passages, but at other times his approach was more appropriate for a baroque concerto grosso, as details were sacrificed to the piano.

The two choral works on the program, the *Kyrie in D minor* by the young Mozart and his *Requiem*, his last work, share a sublime seriousness which belies their chronology. Mr. Davis gave a studied, understated reading of both works which while very moving, lacked some of the intensity they can produce. The Benedictus and Agnus Dei did have this electricity, but the spark flickered in the Cum Sanctus.

All four soloists, soprano Benita Valente, contralto Beverly Wolff, tenor Kenneth Riegel, and bass Robert Hale were splendid. It was Miss Valente, however, who made the very difficult seem the easiest and most beautiful.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 13 1971

New England Newsclip

Concert Review

Boston Symphony Orchestra At The Berkshire Festival

By Martha deB. Beaver

During the sixth weekend of the Berkshire Festival at Tanglewood in Lenox, the Boston Symphony Orchestra on Saturday evening responded with unrelenting fervor to the musically sound and dynamically alert direction of Bruno Madenra.

His second appearance this summer, it was an unexpected pleasure, as Maderna replaced William Steinberg, "due to scheduling difficulties," although we understand the underlying reason was a health precaution. Except for Hindemith's concert music for strings and brass, which he replaced with Mozart's Prague Symphony, the conductor retained the planned program, Schuller's Five bagatelles for orchestra, a first performance at the Festival and Bruckner's seventh symphony.

There was no doubt about the mutual subjection of orchestra and conductor in revealing the stylistic and dynamic aspects of the music at nand. Mozart's work was unusually articulate, Schuller's exploratory potpourri of rhythmic and tonal conceptions in his finely structured and brief abstractions outlined with considerate clarity.

Depth Of Perception

Maderna presented the Bruckner with a depth of perception one hasn't been subjected to since Charles Munch, a free exploration of tempi, which this work demands, an increasingly impassioned secular aura surpassing the solemnity of the sacred. At the close of the magnificently propelled finale (the brass choir was never better) an unprecedented outburst of applause and vocal acclaim from wildly tumultous audience must be recorded as the greatest given any conductor this season, even Bernstein.

Sunday's all-Mozart program was almost a complete let down, except for the opening Kyrie in D minor, K.341, simplistically styled and formed by Colin Davis, and parts of the D minor Requiem Mass, the composer's last work. It was written during a period of increasing ill-health from which Mozart finally succumbed, leaving his composition unfinished.

Eminent English conductor, noted for his Mozart interpretations, Mr. Davis didn't seem able to lift the orchestra to any spectacular heights. Although the Tanglewood Festival Chorus, trained by John Olver, responded with eagerness and fairly articulate evocation, the balance between players and voices was unfortunate in that the former were often unheard, and the number of choral singers made it difficult to distinguish very clearly fugal passages in the Kyrie and Cum sanctis tuis of the Lux aeterna.

We did find the Tuba Mirum, progressively effective, with bass soloist Robert Hale rather throaty at first, but gradually clearing in those harmonic reaches so Mozartean, tenor Kenneth Riegel in his Mors Stupebit dramatically lyrical, contralto Beverly Wolff warmly resonant with her succeeding Judex ergo, and the plaintive Quid sum miser of soprano Benita Valenta full of musicianly grace.

The chorus too sounded forcefully expressive throughout the moody Rex Tremendae, the quartet contrastingly quiet and peaceful singing the Recordare, Jesu pie.

After a labored Hostias the chorus redeemed itself with an exultant Sanctus, and the soli made a flowing portrayal of the modulations connecting their successive Benedictus solos.

Valente's Lux aeterna was indeed a shining light preceding the final triumphant and resigned requiem of the Communio. Somehow this moving composition, full of Mozart's high ethics and fearless attitude toward death (part of his Masonic beliefs) seemed to surmount any failings on the part of its interpretation by Mr. Davis. It is possible that he concentrated too much on the chorus, almost ignoring the chamber orchestra (concertmaster Joseph Silverstein gave many discreet indications for entrances and dynamics). After their Saturday evening performance they may have needed more directorial inspiration.

Unsatisfied

Although the program notes noted that "at the end (of the C major piano concerto K.503) we are left, as with every great experience, wanting more, at the same time completely satisfied" we were completely unsatisfied, even disturbed, with young Stephen Bishop's unmusical performance.

Almost constant pedaling obscured the unique polyphony of the first movement, even the simple melodic themes, which the excellence of the orchestral background couldn't dispel. The pianist's own cadenza, well-constructed, suffered from a lack of knowlegeable balance, right hand drowning out the left hand's important theme.

Bishop did remedy his pedaling in the following movements but the ravishing octave figure in the midst of the second was only suggested, and the flute's echo at one point completely obliterated, although the woodwind's similar imitation later was clear. Gaiety and bounce were lacking in the final rondo; in fact, so much of the concerto was stylistically grounded (and technically uneven) that one marveled in disbelief at this utter disregard of a composer's supreme achievement.

84

PRESS
BRISTOL, CONN.
D. 18,000
AUG 7 1971 New England Newsclip

Berkshire Festival Program Next Weekend

TANGLEWOOD, LENOX, MASS. — Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, August 13, 1971 at 9:00 p.m. in the Shed. Mr. Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, Director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The Weekend Prelude on Friday at 7:00 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier." Weekend Prelude concerts are held at 7:00 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the Orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, August 14, Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Mr. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the Open Rehearsal are $2.50 and benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Saturday evening, August 14 at 8:30 p.m. in the Shed, Colin Davis conducts the Orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday afternoon, August 15 at 2:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Zenakis' Polla Ta Dina, followed by Beethoven's Piano concerto no. 1. Following intermission, Mr. Ozawa conducts a performance of Tchaikovsky's Sixth symphony, "Pathetique."

SEVENTH WEEK BERKSHIRE FESTIVAL CONCERTS

Friday, August 13

7 p.m. Shed
Weekend Prelude
CHRISTOPH ESCHENBACH pianist
Beethoven: Piano sonata in B-flat Op. 106 'Hammerklavier'

9:00 p.m. Shed
COLIN DAVIS conductor
4 soloists to be announced
TANGLEWOOD FESTIVAL CHORUS
Schubert: Mass in G
Elgar: Symphony no. 1

Saturday, August 14

10:30 a.m. Shed
Boston Symphony Orchestra Open Rehearsal

8:30 p.m. Shed
COLIN DAVIS conductor
JUDITH RASKIN soprano
Mozart: Symphony no. 39 in E-flat K. 543
Mahler: Symphony no. 4

Sunday, August 15

2:30 p.m. Shed
SEIJI OZAWA conductor
CHRISTOPH ESCHENBACH pianist
Xenakis: Polla Ta Dina
Beethoven: Piano concerto no. 1
Tchaikovsky: Symphony no. 6 'Pathetique'

THE TROY RECORD
TROY, N. Y.
D. 8,245
AUG 11 1971

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with Christoph Eschenbach. 9 p.m., Boston Symphony Orchestra, Colin Davis conducting Schubert and Elgar. Saturday at 10:30 a.m., Open Rehearsal; 8:30 p.m., Colin Davis conducts Mozart, Mahler with Judith Raskin. Sunday at 2:30 p.m., Seiji Ozawa conducts: Xenakis, Beethoven, Tchaikovsky.

Summer Folklore Concert Series at the Lenox Arts Center. Joan Baez. Saturday and Sunday.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300
AUG 5 1971 New England Newsclip

Tanglewood Lists Busy Program for Aug. 13 to 15

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, August 13, 1971 at 9 p.m. in the shed. Davis conducts a performance of Schubert's Mass in G,K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, director. The second half of the concert is devoted to a performance of Elgar's Symphony No. 1.

The Weekend Prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier."

Saturday evening, Aug. 14 at 8:30 p.m. in the Shed, Colin Davis conducts the orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony No. 39 and concludes with a performance of Mahler's Fourth Symphony with soprano Judith Raskin.

Sunday afternoon, Aug. 15 at 2:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' "Polla Ta Dina," followed by Beethoven's Piano concerto No. 1. Following intermission, Ozawa conducts a performance of Tchaikovsky's Sixth Symphony, "Pathetique."

7th WEEKEND

TIMES UNION
ALBANY, N. Y.
D. 71,075 SUN. 145,169
AUG 8 1971

BERKSHIRE FESTIVAL AT TANGLEWOOD—Lenox, Mass. Weekend Prelude, Friday at 7 p.m. Christopher Eschenbach. At 9 p.m. Colin Davis conducts the Boston Symphony Orchestra. Schubert: Mass in G major. Tanglewood Festival Chorus. Elgar: Symphony no. 1. Saturday at 8:30 p.m. Colin Davis conducts. Mozart: Symphony no. 39. Mahler: Symphony no. 4. Judith Raskin Next Sunday Seiji Ozawa conducts at 2:30 p.m. Xenakis: Polla Ta Dina. Beethoven: Piano Concerto no. 1. Christopher Eschenback, Tchaikovsky: Symphony no. 6 'Pathetique.'

NEWS
WEST HARTFORD, CONN.
W. 6,795
AUG 12 1971 New England Newsclip

BERKSHIRE FESTIVAL

Tanglewood Music Festival continues in Lenox, Mass., with the Boston Symphony Orchestra, William Steinberg, music director. The program this weekend: Friday, 9 p.m. Davis, Schubert, Mass in G Major and Elgar, Symphony No. 1. Saturday, 8:30 p.m. Davis, Mozart, Symphony No. 39, and Mahler, Symphony No. 4, Judith Raskin; Sunday at 2:30 p.m., Ozawa, Xenakis, Polla Ta Dina; Beethoven, Piano concerto No. 1, Christoph Eschenback, and Tchaikovsky, Symphony No. 6 'Pathetique'.

REVIEW
DARIEN, CONN.
W. 4,162
AUG 5 1971 New England Newsclip

Seventh Week Of Berkshire Music

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, August 13, 1971 at 9:00 p.m. in the Shed. He will lead a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, Director.

The second half of the concert is devoted to Elgar's Symphony No. 1.

The Weekend Prelude on Friday at 7:00 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B- flat, Op. 106 "Hammerklavier." Weekend Prelude concerts are held at 7:00 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the Orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, August 14, Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Mr. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the Open Rehearsal benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Saturday evening, August 14 at 8:30 p.m. in the Shed, Colin Davis conducts the Orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday afternoon, August 15 at 2:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' "Polla Ta Dina," followed by Beethoven's Piano concerto no. 1. After the intermission, Mr. Ozawa will direct a performance of Tchaikovsky's Sixth symphony, "Pathetique."

HERALD-TRAVELER
BOSTON, MASS
S. 260,961
AUG 8 1971 New England Newsclip

Soprano Benita Valente will be soloist at Tanglewood today in a performance of Mozart's Requiem. Colin Davis will conduct the all-Mozart program which will also include Stephen Bishop as piano soloist.

BSO to perform Schubert's Mass

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday, Aug. 13, at 9 p.m. in the shed.

Davis conducts a performance of Schubert's Mass in G, with four soloists and the Tanglewood Festival Chorus, John Oliver, director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The weekend prelude on Friday at 7 p.m. in the shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, "Hammerklavier."

Saturday morning, Aug. 14, Tanglewood Artistic Director Seiji Ozawa conducts the season's seventh Boston Symphony open rehearsal. Ozawa rehearses the orchestra in music for the following day's concert. Tickets for the open rehearsal benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Saturday, Aug. 14, at 8:30 p.m. Colin Davis conducts the orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony No. 39 and concludes with a performance of Mahler's Fourth Symphony.

On Sunday, Aug. 15, at 2:30 p.m. Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' "Polla Ta Dina," followed by Beethoven's Piano Concerto No. 1, Following intermission, Ozawa conducts a performance of Tchaikovsky's Sixth Symphony, "Pathetique."

ADVERTISER
BOSTON, MASS.
S. 415,231
AUG 8 1971 New England Newsclip

Schubert Mass At Tanglewood

Colin Davis will conduct a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, directed by John Oliver, on Friday evening at Tanglewood in Lenox.

On Saturday morning Tanglewood Artistic Director, season's seventh Boston Symphony Open Rehearsal.

BANNER
BENNINGTON, VT.
D. 6,000

AUG 3 1971 New England Newsclip

Soloists shine in 7th weekend at Tanglewood

LENOX, Mass. — Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, Aug. 13, at 9 p.m. in the shed.

Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The weekend prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier." Weekend prelude concerts are held at 7 each Friday evening, two hours before the Boston Symphony Orchestra concert.

Guest artists and members of the orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, Aug. 14, Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Ozawa rehearses the orchestra in music for the following day's concert. Tickets for the open rehearsal are $2.50 and benefit the orchestra's pension fund. They are on sale the morning of the rehearsal at the festival ticket office.

Saturday evening, Aug. 14 at 8:30 in the Shed, Colin Davis conducts the orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday afternoon, Aug. 15 at 2:30 in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach.

REPUBLICAN
WATERBURY, CONN.
S. 56,837

AUG 8 1971 New England Newsclip

Colin Davis Conducts At Tanglewood

TANGLEWOOD — Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening at 9:00 p.m. in the Shed. Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, Director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The Weekend Prelude on Friday at 7:00 p.m. in the Shed is a piano recital by Christopher Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier." Weekend Prelude concerts are held at 7:00 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, Tanglewood artistic director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the open rehearsal benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Saturday evening, at 8:30 p.m. in the Shed, Colin Davis conducts the orchestra with soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

AMERICAN
WATERBURY, CONN.
D. 40,675

AUG 11 1971 New England Newsclip

Colin Davis Conducts At Candlewood

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, at 9 p.m. in the Shed. Mr. Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, Director. The second half of the concert is devoted to a performance of Elgar's Symphony No. 1.

The Weekend Prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier." Weekend Prelude concerts are held at 7 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the Orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Mr. Ozawa rehearses the Orchestra in music for the following day's concert.

Saturday evening at 8:30 p.m. in the Shed, Colin Davis conducts the Orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday afternoon at 2:30 p.m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' Polla Ta Dina, followed by Beethoven's Piano concerto no. 1. Following intermission, Mr. Ozawa conducts a performance of Tchaikovsky's Sixth symphony, "Pathetique."

BIG OUTPUT EXPECTED

URUACU, Brazil — An asbestos mine being opened near here is expected to produce about 17,000 long tons a year, more than doubling Brazil's present production.

GASTROLITHS

Gizzard stones from dinosaurs' stomachs, called gastroliths, are found in fossil beds in northwest Colorado.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 6 1971 New England Newsclip

Colin Davis To Lead Tanglewood Concert

LENOX — Colin Davis will conduct the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood Aug. 13 at 9 p.m. in the Shed.

Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, director.

The second half of the concert is devoted to a performance of Elgar's Symphony No. 1.

The Weekend Prelude, Aug. 13 at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B- flat, Op. 106 "Hammerklavier,"

Weekend Prelude concerts are held at 7, each Friday evening, two hours before the Boston Symphony Orchestra concert.

Guest artists and members of the orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Aug. 14, Tanglewood Artistic Director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Ozawa rehearses the orchestra in music for the following day's concert.

Tickets for the Open Rehearsal are $2.50 and benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Aug. 14 at 8:30 p.m. in the Shed, Davis conducts the Orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony No. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Aug. 15 at 2:30 p.m. in the Shed, Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis' "Polla Ta Dina," and then Beethoven's Piano concerto No. 1.

After intermission, Ozawa conducts a performance of Tchaikovsky's Sixth symphony, "Pathetique,"

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 7 1971 New England Newsclip

Ozawa and Davis On BFC Programs

Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday, Aug. 13 at 8 p.m. in the Shed, Tanglewood, Lenox.

Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, director. The second half of the concert is devoted to a performance of Elgar's Symphony No. 1.

The Weekend Prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier."

Wwekend Prelude concerts are held at 7 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, Aug. 14, Tanglewood artistic director, Seiji Ozawa, conducts the season's seventh Boston Symphony open rehearsal. Ozawa rehearses the orchestra in music for the following day's concert. Tickets for the open rehearsal benefit the orchestra's pension fund. They are on sale the morning of the rehearsal at the Festival Tkcket Office.

Saturday, Aug. 14 at 8:30 p.m. in the Shed, Davis conducts the orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony No. 39 and concludes with a performance of Mahler's Fourth Symphony with soprano soloist Judith Raskin.

Sunday, Aug. 15 at 2:30 p,m. in the Shed, Seiji Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert begins with Xenakis "Polla Ta Dina," followed by Beethoven's Piano concerto No. 1. Following intermission, Mr. Ozawa conducts a performance of Tchaikovsky's Sixth Symphony, "Pathetique."

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 12 1971

Davis Will Conduct Tanglewood Concert

Colin Davis conducts Schubert's Mass in G with four soloists and the Tanglewood Festival Chorus as the opening concert by the Boston Symphony Orchestra this weekend at Tanglewood, Lenox, Mass.

The second half of the 9 p.m. Friday concert in the Shed is devoted to Elgar's Symphony No. 1.

The weekend prelude at 7 p.m. Friday in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat "Hammerklavier." Weekend prelude concerts are free to Friday evening ticket holders.

Seiji Ozawa, Tanglewood artistic director, conducts the open rehearsal Saturday morning. He will rehearse the orchestra in music for the following day's concert.

Davis conducts the orchestra with soprano soloist Judith Raskin in the Saturday evening 8:30 program including Mozart's Symphony No. 39 and Mahler's Fourth Symphony.

Sunday afternoon, Ozawa conducts the symphony with piano soloist Christoph Eschenbach. The 2:30 p.m. concert begins with Xenakis' "Polla Ta Dina," followed by Bethoven's Piano Concerto No. 1 and Tchaikovsky's Sixth Symphony, "Pathetique."

86

HUDSON, N. Y.
REGISTER STAR
(ALBANY MARKET AREA)
D. 10,500

AUG 10 1971

Colin Davis To Conduct At Tanglewood

LENOX, Mass.–Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra at Tanglewood, Friday, Aug. 13, 1971 at 9 p.m. in the shed.

Davis conducts a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, directs.

The second half of the concert is devoted to a performance of Elgar's Symphony No. 1.

The weekend Prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier."

Weekend Prelude concerts are held at 7:00 p.m. each Friday, two hours before the Boston Symphony Orchestra concert. Guests artists and members of the orchestra are presented in short recital programs at no extra charge to Friday evening ticket holders.

Saturday morning Tanglewood artistic director, Seiji Ozawa, conducts the season's seventh Boston Symphony Open Rehearsal. Ozawa, rehearses the Orchestra in music for the following day's concert. Tickets for the Open Rehearsal are $2.50 and benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

Saturday at 8:30 p.m. in the Shed, Colin Davis conducts the Orchestra with soprano soloist Judith Raskin. The program opens with Mozart's Symphony no. 39 and concludes with a performance of Mahler's Fourth symphony with soprano soloist Judith Raskin.

Sunday at 2:30 p.m. in the Shed. Ozawa conducts the Boston Symphony with piano soloist Christoph Eschenbach. The concert includes Xenakis' Polla Ta Dina. Beethoven's Piano concerto No. 1. and Tchaikovsky's Sixth symphony. "Pathetique."

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 12 1971

New England Newsclip

Two Great Soloists at Tanglewood

Colin Davis will conduct the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood on Friday, Aug. 13 at 9 p.m. in the Shed.

Mr. Davis will conduct a performance of Schubert's *Mass in G, K. 167*, with four soloists and the Tanglewood Festival Chorus, John Oliver, Director. The second half of the concert is devoted to a performance of Elgar's *Symphony no. 1.*

The weekend prelude at 7 p.m. tomorrow evening in the shed will be a piano recital by Christopher Eschenbach, performing Beethoven's *Sonata in B-flat, Op. 106, "Hammerklavier."*

The weekend prelude concerts are held at 7 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert, at no extra charge to Friday evening ticket holders.

Seiji Ozawa, Tanglewood's artistic director, will conduct the season's seventh Boston Symphony open rehearsal Saturday morning, Aug. 14 for the following day's concert. Tickets for the open rehearsal benefit the Orchestra's Pension Fund. They are on sale the morning of the rehearsal at the Festival Ticket Office.

JUDITH RASKIN . . . will be the soprano soloist Saturday, Aug. 14 in Mahler's Symphony no. 4 at Tanglewood.

COLIN DAVIS . . . will conduct this weekend at Tanglewood.

Colin Davis will conduct the orchestra Saturday evening with soprano soloist Judith Raskin. The program opens with Mozart's *Symphony no. 39*, and concludes with a performance of Mahler's *Fourth Symphony*, also with Judith Raskin.

Sunday afternoon's program, at 2:30 p.m. in the Shed, will present Seiji Ozawa conducting the Boston Symphony with piano soliist Christoph Eschenbach. The concert begins with Xenakis' *Polla Ta Dina*, followed by Beethoven's *Piano Concerto No. 1*. Following intermission, Mr. Ozawa will conduct a performance of Tchaikovsky's *Sixth Symphony, Pathetique.*

SYRACUSE
Herald Journal
D. 129,656

AUG 12 1971

SOLOIST. Judith Raskin,, soprano, will join the Boston Symphony Orchestra under the baton of Colin Davis, for its performance of Mahler's Symphony No. 4 at the Berkshire Music Festival, Tanglewood, Lenox, Mass., Saturday at 8:30 p.m.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

AUG 12 1971

New England Newsclip

Soprano Raskin Lenox Soloist In Mahler's Fourth

TANGLEWOOD, Lenox—Colin Davis conducts the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, Aug. 13, at 9 p.m. in the Shed. Program includes Schubert's Mass in G, K. 167 and Elgar's Symphony no. 1.

JUDITH RASKIN

The Weekend Prelude on Friday at 7 p.m. in the Shed is a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106, "Hammerklavier". Weekend Prelude concerts are held at 7:00 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the Orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

Saturday morning, Aug. 14, Seiji Ozawa rehearses the Orchestra in music for the following day's concert. Tickets are $2.50 and benefit the Pension Fund. They are on sale the morning of the rehearsal.

Saturday evening, Aug. 4 at 8:30 p.m. in the Shed, Colin Davis conducts Mozart's Symphony no. 39 and Mahler's Fourth symphony, with soprano soloist Judith Raskin.

Sunday afternoon, Aug. 15 at 2:30 p.m., Seiji Ozawa conducts, with piano soloist Christoph Eschenbach. Concert begins with Xenakis' Polla Ta Dina, followed by Beethoven's Piano concerto no. 1 and Tchaikovsky's sixth symphony, 'Pathetique".

GLOBE
BOSTON, MASS.
S. 581,160

AUG 8 1971

New England Newsclip

JUDITH RASKIN will sing in performance of Mahler's Fourth Symphony, directed by Colin Davis at Tanglewood, Saturday.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 8 1971

New England Newsclip

AT TANGLEWOOD

Judith Raskin Soloist

TANGLEWOOD, Lenox — Colin Davis will conduct the opening concert of the seventh weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday evening, Aug. 13, 1971 at 9:00 p.m. in the Shed.

He will conduct a performance of Schubert's Mass in G, K. 167 with four soloists and the Tanglewood Festival Chorus, John Oliver, director. The second half of the concert is devoted to a performance of Elgar's Symphony no. 1.

The Weekend Prelude on Friday at 7:00 p.m. in the Shed will be a piano recital by Christoph Eschenbach performing Beethoven's Sonata in B-flat, Op. 106 "Hammerklavier."

Weekend Prelude concerts are held at 7:00 p.m. each Friday evening, two hours before the Boston Symphony Orchestra concert. Guest artists and members of the Orchestra are presented in short recital programs offered at no extra charge to Friday evening ticket holders.

JUDITH RASKIN

Saturday morning, Aug. 14, Tanglewood Artistic Director Seiji Ozawa, will conduct the season's seventh Symphony open rehearsal. Ozawa will rehearse the Orchestra in music for the following day's concert. Tickets for the open rehearsal are $2.50 and benefit the Orchestra's pension fund. They are on sale the morning of the rehearsal at the Festival ticket office.

Saturday evening, Aug. 14 at 8:30 p.m. in the Shed, Davis will conduct the Orchestra with soprano soloist Judith Raskin. The program will open with Mozart's Symphony no. 39 and conclude with a performance of Mahler's Fourth symphony with soloist Raskin.

Sunday afternoon, Aug. 15 at 2:30 p.m. in the Shed, Ozawa will conduct the Symphony with piano soloist Christoph Eschenbach. The concert will begin with Xenakis' "Polla Ta Dina," followed by Beethoven's Piano concerto no. 1. Following intermission, Ozawa will conduct a performance of Tchaikovsky's Sixth symphony, "Pathetique."

Soprano Soloist

Judith Raskin will be the soprano soloist at Tanglewood under the baton of Colin Davis in the Boston Symphony Orchestra's performance of Mahler's Symphony No. 4 on Saturday, August 14, at 8:30 pm in the Tanglewood Shed. Tanglewood is near Lenox, Mass.

BEE
NEWTOWN, CONN.
W. 12,559

AUG 6 1971

New England Newsclip

TELEGRAM
WORCESTER, MASS.
D. 61,977
AUG 16 1971
New England Newsclip

Davis Conducts Mahler's Fourth at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Most remarkable feat of the Berkshire Music Festival's seventh weekend at Tanglewood was Colin Davis' conducting of the Boston Symphony Saturday night in Mahler's Fourth Symphony.

Just as vivid but on the opposite side of the ledger was a flood of contemporary riddling called "Polla ta dina" (Wonders are many), with which conductor Seiji Ozawa engaged the orchestra and 35 members of the Berkshire Boy Choir yesterday afternoon.

It was the first United States performance.

Composer of "Polla" is Iannis Xenakis, a 49-year-old Roumanian of Greek parentage.

Weekend total attendance was 26,309.

On Friday night, Davis' skill couldn't pull Elgar's First Symphony out of the mediocrity in which it is rooted.

Mahler's Fourth is the most mercifully brief of his symphonies. It takes a little under an hour to play and avoids most of the composer's usually shattering and long-winded soliloquies.

Even the repetitious and stretched third movement was a gorgeous panorama of sounds under the influence of Davis and the Boston Symphony.

Soprano Judith Raskin endowed the lyrical solo of the fourth movement with such a lovely voice and feeling that the German purple prose was of little consequence. As an angel, she tells of good things of heavenly existence. These range from fine asparagus to Saint Ursula's smile.

Davis' concept of the first movement was transient, securely bound moods, bucolic atmosphere and steadfast drive to a bursting climax.

Elasticity

Instead of driving through the scherzo-like second movement like a metronome, Davis gave it elasticity. Solos had individuality and sound patterns could register.

The beautiful opening melody of the third movement led to one of the most luscious recitals of glowing sound in this festival.

Davis would have been as vital with Mozart's Symphony No. 39 in E flat if the corchestra had matched his expertise. At that, his final curtain call for the Mozart was demanded with rhythmic clapping.

Best of the Mozart was the finale. At such a clip, a lesser orchestra would have turned it into a shambles.

Yesterday afternoon, Ozawa jarred his audience of 10,297 with Xenakis' ten-minute wonder — then returned to normal with Beethoven's First Piano Concerto, Christoph Eschenbach as soloist, and Tchaikovsky's Sixth, "Pathetique" Symphony.

Such a straightlaced enactment of the Tchaikovsky potboiler provided its own built-in drama. The audience loved it.

It can be assumed that much of the applause for "Polla ta dina" (based on Sophocles' "Antigone") was for the boy choir. The composer gave the stalwart lads but one note to sing throughout so their success had to rely on quality and clarity of text.

In the background were shrill reeds, sustained tones in bass, glissandos, uncommon instrumental mixtures. Organization of this heady broth was controlled from the podium and by voices.

There was enough going to counteract boredom. Sophocles made himself quite clear but one might have wondered what in thunder Xenakis was trying to say.

The orchestra gave Eschenbach a streamlined introduction and accompaniment.

Eschenbach's playing of the Beethoven Concerto was an unbroken chain of exactitudes. Every note was made to fit snugly in place. Phrases were finely polished. Tempos of the first and third movements were not raced but allowed the soloist to display his first-class technique. In the slow movement, pianist and orchestra achieved an expressive, crystaline-clear singing tone.

The soloist was rewarded with heavy applause and shouts.

PROGRAMS

Saturday Night
Colin Davis, conductor
Symphony No. 39 in E flat major, K 543 Mozart
Symphony No. 4 in G major Mahler
Judith Raskin, soprano
Sunday Afternoon
Seiji Ozawa, conductor
Polla ta Dina Xeankis
Berkshire Boy Choir
Piano Concerto No. 1 in C major, Opus 15 Beethoven
Christoph Eschenbach, pianist
Symphony No. 6 in B minor, Opus 74, "Pathetique" Tchaikovsky

TIMES UNION
ALBANY, N. Y.
D. 71,679 SUN. 115,160
AUG 16 1971

Leads Boston in Mozart, Mahler

Colin Davis Warms a Tanglewood Audience

By RICHARD VINCENT
Music Critic

It was a cool evening in the Berkshire Hills Saturday night until Volin Davis stooped to the font of the Boston Orchestra and raised the temperature several degrees.

Tee program was Mozart's Symphony No 39 in E Flat K. 543, and Mahler's Symphony no 4 in G with Judith Raskin as soprano soloist.

DAVIS HAS had a very impressive summer at Tanglewood and shows a definite affinity for Mozart and very particularly an affinity for the great choral works.. It appears that the orchestra feels empathetic towards the man and certainly the audiences have been very demonstrative, giving Davis call after call.

His reading of the Mozart, one of the marvelous final three symphoniesMozart composed in one summer a year beforr he died, was meticulous and respertful without being maudlin or deferential just because it was Mozart.

It staggers the mind when one considers that Mozart composed Symphoneiee Nos. 39, 40, and 41, in such a short time and for no overt reason, like a commission, which of course, he sorely needed. But it is a measure of his genious that he did just that and thesee three works number among his greatest works.

SOMETHING INSPIRED him to this and it will remain one of the great mysteries of his life as to exactly what it was. Without funds, his reputation and desirability as a pianist and composer stagnating, the E Flat is a marvel of lightness and spirit and grace. And this is the mannerin which Davis conducted it.

Te Mahler is another lighthearted and simple work and if, (to be sure) Mahler was no Mozart, he had his moments.

I must state straight on that I am not a member of the buregoningMahler cult led by head cultist Leonard Berstein, but the music is worthy and at times first rate.

JUDITH RASKIN sang the last movement in a proper manner, her voice was clear and focused, quite at home both musically ad in terms of the text.

Joseph Silverstein again proved his superior mettle with a moving solo in the "scherzo."

HOUR
NORWALK, CONN.
D. 23,000
AUG 21 1971
New England Newsclip

Tanglewood In Review

Exquisite sound, the usual norm for the Boston Symphony, taxed to its ultimate producing one of the most memorable concerts of this or any season and concluded the next to final weekend of summer concerts and conclided the next to final weekend of summer concerts at Tanglewood, Aug. 13-15 — Colin Davis, guest conductor performed a masterly service both to audience and orchestra in the Mozart 39th in E Flat Symphony, and the Mahler 4th in G. on Saturday.

Seiji Ozawa, co-director at Tanglewood, conducted the Xenakis' first performance in the United States of the "Polla ta dina" with the Berkshire Boy Choir, the Beethoven piano concerto no I in C with Christoph Eschenbach and the Tchaikovsky symphony in 6 for the Sunday P. M. concert.

Too much can not be said favorable for the entire. The Mahler, entitled simple-hearted straightforward lyrical music evokes a spirit of gaiety without any vestige of superficiality, but in joy; mixed with theoretical themes, songs from century old German folk tunes, and a sunny serenity of dreams of exaltation in heavenly bliss symphony was he regarded as a serious composer, and though the deep soul-searching stirrings are saved for his later works, none can be more exquisite in sound or leave one with greater joy in listening. The applause and bravos were deafening at the conclusion, and only praise was heard from the lips of the auditors in conclusion. The Mozara, 39, one of the three composed in an apparent freedom from a commissioned work a new beauty, a new development, and an apparent freedom from a commissioned work to which he was often driven through sheer need: it is light and joyous, and a favorite through familiarity through its piano arrangements.

Iannis Xenakis, born 1922, in Romania of Great parentage wrote his "Wonders are Many" or Polla ta dina in 1962. The words are sung by the children choir in this performance by the Berkshire Boy's choir) one note; the orchestra variations providing the cotrast. The words from Sophocles Antigone are best stated in the program notes as a "College of sounds", sweeping glissandi and sharp punctuations, closely approximateing electronic music". . . Sounds depicting and thoughts from the translation of the original poem wonders of man, power of the sea and wind, the soil, horses, poughs, birds, savage beasts that man has learned to conquor and control by speech and through which bring him both to evil and to good. If you would hear this sound, this translation via the seven note scale in a composite of orchestral variation. . is a must in the realm of the newer listening.

Christoph Eschenback played a beautiful conception of the Beethoven first piano concerto. A graduate from the Hamburg Music Academy with highest honors, he was winner of the Steinway Young Pianists competition in 1951 and 52 among others. He has appeared with leading orchestra of Europe and North America and solo recitals in many parts of the world. Judith Raskin, who sang the solo finale in the Mahler 4th, has sung at Tanglewood, and with the NBC opera, the Santa Fe opera and the American opera society. Her voice is unexcelled in clarity, purity and sheer beauty.

R.E. Houghton

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 16 1971
New England Newsclip

Tanglewood Weekend

Some 26,279 heard the seventh weekend of concerts at Tanglewood. The figure was down somewhat from last year's 32,510.

The Friday night concert attracted 3,243; Saturday's open rehearsal, 4,725 and evening performance 8,014; and the Sunday afternoon concert, 10,297.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
AUG 17 1971
New England Newsclip

Schubert, Mahler by Colin Davis

By Louis Snyder
Lenox, Mass.

Colin Davis concluded his first appearances at Tanglewood conducting Boston Symphony concerts on last Friday and Saturday evenings. Schubert's ethereal Mass in G, and the Elgar Symphony No. 1 were on the first program; Mozart's Symphony No. 39, and Mahler's Fourth were on the second. The weather was crisp and clear both nights, but the Saturday crowd (8,014) nearly doubled that of the previous evening.

Now that Mr. Davis has become a familiar (and much admired) guest with the BSO, one must confess some puzzlement with the Tanglewood results. His recordings are stunning (particularly the current Berlioz cycle with the London Symphony on Philips), and in his Berkshire rehearsals, as previously in Boston, he established the kind of winning rapport with instrumentalists and singers which would seem to have assured memorable collaborations, particularly of the Schubert and the Mahler.

Surprisingly, last weekend at least, these expectations were never quite fulfilled to such a degree, although the performances were fine by any standard. On Friday, the Schubert Mass which had been so full of warmth and love in rehearsal, took on a frosty, distant quality. Saturday's Mozart was well-scrubbed and almost forcedly jolly, like "Figaro" in literal English translation. It remained for the Mahler Fourth, strangely enough, to melt the ice. Here Mr. Davis was at his congenial best (as with the Elgar which he had previously conducted at Symphony Hall), and from the jaunty sleighbell introduction, he was in the carefree, sunny mood that persists through the symphony.

The exquisite vocalism of soprano Judith Raskin put the shiny topping on the fourth layer of the Mahler work in its vocal account of "heavenly joys." The previous night, Miss Raskin, along with baritone Robert Hale (a singer well on his way to greater prominence), and tenor Vahan Khanzadian had warmed the atmosphere with their trio singing of the Schubert "Benedictus." The Tanglewood Festival Chorus and organist Berj Zamkochian also made their special contributions in this flood of beautiful melody.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,000
AUG 16 1971

Davis Conducts Mozart and Mahler To Delight of Tanglewood Audience

By LAURIE MODELL

Saturday night at Tanglewood was an evening of Mozart and Mahler, with performances of Mozart's Symphony No. 39 in E flat and Mahler's Symphony No. 4 in G.

* * *

Colin Davis was guest conductor and he surely is one of the finest conductors to appear at Tanglewood this summer. Beginning with the Mozart, he brought out every nuance in what is one of Mozart's loveliest and most cheerful symphonies. The interpretation was invariably clean and unhurried, and despite this clarity of detail, Mr. Davis showed his primary concern to be with overall line and phrasing — to do this he would use a circular sweeping gesture through some sections while indicating the exact number of beats in others. This may seem like a small point, but it has a definite effect on the music.

The music which was conducted with a sweeping movement is smoother and more horizontal whereas the music that is conducted precisely tends to sound more accented, and the rhythm, rather than the line, is more noticeable. This subordinating of melody to rhythm and vice versa is of course common to most conductors, but the beauty of Davis' Mozart makes it seem like revelation.

Another aspect to Davis' conducting style that makes it, in particular, an interesting contrast to that of William Steinberg is his attention to the strings: they responded to this concern by frequently achieving that sought-after but seldom attained orchestral effect — that of sounding like one beautiful singing voice.

* * *

The Mahler, one of that composer's most tranquil and optimistically lyrical symphonies, certainly showed how the symphony had changed in the 120 years since Mozart. It had doubled in size, lost most of the structure of the classical symphony, and substituted in its place flights of fantasy and "philosophical" probing.

Saturday's performance began somewhat hesitantly but gradually increased in confidence and scope until it reached sweeping dimensions. The work is filled with song-like melodies, even before the entrance of the soprano soloist in the fourth movement. Davis gave his usual meticulous attention to each of these melodic fragments as though they were songs in themselves. It was as if he were preparing the listener for the melodically beautiful soprano solo sung by Judith Raskin at the end.

Miss Raskin's voice is both light and lyrical; however, it was not quite large enough to carry over many of the tutti passages in which the orchestra (possibly due to Mahler's scoring) dominated. When she sang alone, however, she displayed a pure sound that was perfectly suited to Mahler's haunting melodies.

At the close of the work (remarkably subdued for Mahler) the audience sat spellbound for a brief moment before bursting into wild applause that, even for Tanglewood's generally enthusiastic audiences was unusually prolonged.

Next week Seiji Owaza and Michael Tilson Thomas will be featured conductors.

GLOBE
BOSTON, MASS.
D. 261,042
AUG 17 1971
New England Newsclip

Omnibus fare by BSO

By Ellen Pfeifer
Globe Staff

The Boston Symphony Orchestra concerts at Tanglewood over the weekend had something for just about every kind of listener; Choral works from Schubert to Xennakis; symphonies of Mozart, Tchaikovsky, Mahler and Elgar; and a Beethoven piano concerto. The conducting was shared by Colin Davis, appearing for his second set of Tanglewood concerts, and Artistic Director Seiji Ozawa.

Friday night's concert included Schubert's Mass in G, an uneven work written at age 19 and in the same year as "Erlkoenig" and "Heidenroslein," and to Elgar's masterful Symphony No. 1. The first, which featured the Tanglewood Festival Chorus and soloists Judith Raskin, Vahan Khanzadian, and Robert Hale, is difficult to bring off — even defies being brought off. At its best, the lyricism is serenely and touchingly beautiful, the textures transparent and uncomplicated; at its worst, the writing is shallow and awkward with dramatic opportunities missed and chances for development overlooked.

Very appropriately, Davis emphasized the creaminess, the childlike devotion of the work and this was as interesting and emotionally satisfying as creaminess and childlike devotion have it in their natures to be. The trio of soloists was miscast for this piece — none of them having the refined, cleanly-produced voices one wants to hear in this work.

It was, indeed, the Mozart Symphony No. 39 (Prague), rather than the long, awesomely complex Mahler Fourth, which evoked that unusual pre-intermission demonstration Saturday and this reception, I think, was an accurate barometer of the evening.

After these meticulous and thoughtful performances Davis' Mahler was a disappointment.

On Sunday afternoon, Ozawa opened the program with a recent work (1962) of Iannis Xennakis written for boy choir and symphony orchestra. Based on a text from Sophicles' "Antigone" that extols man's ability to transform nature for his purposes (ecology buffs may find this offensive), "Polla Ta Dina" is short, rather attractive in its surface details and rather shallow in content.

The Beethoven Piano Concerto No. 1, with Christoph Eschenbach as soloist, suffered from the conductor and pianist's failure to decide on tempi—at least in the first two movements. In the rondo, however, there seemed to be some agreement on playing very fast.

The program closed with Tchaikovsky's Symphony No. 6 (Pathetique) and, after the beautiful playing which marked most of the weekend, the orchestra proved that it could also perform brutishly and loud with lots of big slick sound and no brains.

UNION 8/16/71
SPRINGFIELD, MASS.
D. 79.398

Ozawa's Skilled Conducting Enhances Varied Program

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra under the guidance of Seiji Ozawa presented an unusually skillful program of widely contrasting styles Sunday afternoon for 10,297 listeners at Tanglewood.

Tasteful Balance

First there was a nine-year-old invention by the experimental composer Iannis Xenakis called "Polla ta dina" (Wonders Are Many), then Beethoven's Piano Concerto No. 1 (which was really his second) and last Tchaikovsky's monumental sixth symphony.

The symphony is so well known and loved that it almost falls into the category of old-war horse; but somehow it is too beautiful for that. The melodies are too fluid and lyrical, and the harmonic sonorities are too vibrantly effective.

Such was the case Sunday. Ozawa balanced the range of volumes tastefully, opened up the insides so that the middle of the orchestration was often available and set speeds that were appropriate.

It was a satisfying view of Tchaikovsky, strong but without exaggeration.

Pianist Nimble

A similar result occurred with the Beethoven concerto which was enhanced by a favorable combination of elements: its dual character and the capacity of the conductor, soloist (Christoph Eschenbach) and piano to adapt to that duality.

Beethoven's first two piano concertos can be mistaken easily by the unwary for one of Mozart's late concertos because they are frank imitations of the style. But Beethoven did not avoid elements of his own assertive, muscular musical character.

Eschenbach has an affinity for Mozart's dancing style, as demonstrated with great success at Tanglewood a couple of years ago, and he showed it Sunday with dancing fingers; nor did he neglect Beethoven's knottier expressions of substance.

Hard, Light

And the modern, concert grand piano, although nonexistent when the concerto was written, has the ability to put out strong, full, almost hard tones in the middle and bass for Beethoven as well as lightly ringing tones in the treble for Mozart's runs and trills.

The seven-minute "Polla ta dina," which opened the program was an exercise in harmonic contrasts which placed the Berkshire Boy Choir at the rear of the stage to sing an excerpt from Sophocles' "Antigone" on one note intermittently while the (reduced) orchestra made discordant, sliding or percussive sounds covering the whole orchestral range of pitches.

Most orchestral sounds came from the strings and they were mostly sliding and swooping, siren-like squeals, there were also some booms and crashes from the percussion section and a few soul-satisfying blasts from the brass.

Sonic contrast at least was demonstrated.

Saturday Concert

Saturday night there were 8047 listeners to hear Colin Davis conduct Mozart's 39th Symphony and Mahler's Fourth. A mile down the road, there were an estimated 6000 in a field listening to Joan Baez.

Davis' Mozart Saturday was well-scrubbed and shining, immaculate you might say, even ascetic. No flaws were apparent, except possibly a lack of human warmth.

The Mahler, on the other hand, created about an hour of pleasant well being, an escape, a state of euphoria.

Long Symphony

It is a long symphony, but it is not a great architectural structure that gradually lifts one to a climactic peak. It is more discursive, like, say, a leisurely stroll through a country town with a series of overlapping episodes and scenes of a variety of interest not necessarily directly connected.

It is a work of many pleasing short passages, ebbs and flows, tensions and releases. It is of continuous musical interest but at the same time offers ample opportunity for guiltless wool gathering.

Davis set a pace for it that seemed exactly right, leisurely and deliberately, as requested by the composer, but speedy enough to sustain interest.

On Stage

Judith Raskin, soprano, was on stage for the whole of the first three movements waiting for her assignment during the fourth.

Her smiles and slight movements in response to the music behind and around her were a pleasure to watch; they were also rare. Soloists usually sit on stage like emotionless dolls.

Her singing of the art song melodies Mahler spread through that last movement was as pleasing as her appearance. She has a clean and clear voice and it moved Saturday like quicksilver.

Attendance Friday night was 4725 and at the Saturday morning rehearsal 3243; total for the weekend was 26,297.

Next weekend the Berkshire Festival's last for 1971, will present Alexis Weissenberg, pianist, at the Friday prelude program at 7; Garrick Ohlsson, pianist, and Ozawa conductor at the 9 p.m. program Friday; Weissenberg and Michael Tilson Thomas, conductor, at the Saturday night program at 8.30; and Ozawa with the chorus and three soloists with Berlioz' "Damnation of Faust" to wind up the season Sunday afternoon.

TIMES
HARTFORD, CONN.
D. 130,857
AUG 16 1971
New England Newsclip

Tanglewood Brings Back Colin Davis

Saturday night at Tanglewood Colin Davis again took the podium to conduct the Boston Symphony in an all-orchestral concert featuring music of Mozart and Mahler.

And again he proved himself to be the master of a style and approach uniquely his own.

The pleasure of encountering a new master conductor is that he invariably reveals fresh and unexpected facets in music where we thought there were no surprises left.

If one were to summarize Davis's chief gift as a conductor, it would be his wonderful sense of on-going and imperturbable rhythm. Emphases and dynamic variations occur as needed, and are intensely felt. But under all is the basic primeval rhythm, neither lagging nor speeding, filling one with a sense of rightness, rhythmic creatures that we are in a universe of rhythm.

Leonard Bernstein, himself a great Mahler interpreter, says that Mahler was a double man, and perhaps his most important duality was that of the tragic adult and the innocent child. —STOWE

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 19 1971

New England Newsclip

Tanglewood Is Review

Tanglewood, Aug. 13
By M.K.B.

The conductor for the main concert on Friday evening, Aug. 13, at Tanglewood was Colin Davis. He is a very talented conductor who exhibits complete control over the musicians and a thorough understanding of the music.

First on the program was Schubert's *Mass in G, K. 167.* The beauty, inspiration, and glory of this Mass is in its quietness and straightforwardness. Performing with the Boston Symphony Orchestra were the Tanglewood Festival Chorus; soloists Judith Raskin, soprano; Vahan Khanzadian, tenor; Robert Hale, bass; and organist Berj Zamkochian. The orchestra provided a marvelous accompaniment for the chorus and soloists whose response to Mr. Davis' inspired direction resulted in great control, ensemble, and dynamic contrast. Miss Raskin seemed to lack certainty in the control of her part, but otherwise it was a most inspired and inspiring performance.

Second and last on the program was Elgar's *Symphony No. 1 in A Flat, Opus 55.* The symphony is a long noble work with a magnificent ending. This was the first performance of this work at the Berkshire Festival and it was very well received. Mr. Davis was called back time and again by the audience with the enthusiastic support and applause of the symphony players themselves in recognition of his great performance and leadership.

The Weekend Prelude at 7 o'clock featured Christoph Eschenback performing Beethoven's *Piano Sonata in B Flat.*

Tanglewood, Aug. 14

On Saturday evening, Aug. 14, the Boston Symphony Orchestra under the inspired direction of Colin Davis performed two works in an excellent program.

The first was Mozart's *Symphony No. 39 in E Flat K. 543.* This requires just a small orchestra and is a very refreshing piece of music. It was beautifully played with a great deal of life and soul. Every note was played with clarity and inspiration, but the woodwinds were extraordinary in their ensemble and performance.

The second was Mahler's *Symphony No 4 in G,* which requires a full orchestra, although not as full as his other symphonies. Even though this is the shortest symphony that Mahler wrote, it is still very long, lasting a little short of one hour. But, it is very interesting with an essentially simple style, many wonderfully quiet moments which were played with much feeling and understanding, and many magnificent and powerful moments. Judith Raskin sang the soprano solo in the fourth movement and left something to be desired in this otherwise exciting performance.

So, once again Mr. Davis did a magnificent job in conducting the Boston Symphony, for it was truly a thrilling evening of great music.

Tanglewood, Aug. 15

On Sunday afternoon, Aug. 15, Seiji Ozawa bounced to the podium to conduct the Boston Symphony Orchestra in a very interesting and exciting afternoon of music.

The program opened with the first performance in the United States of Xenakis' *Polla Ta Dina* (Wonders Are Many). It featured the Berkshire Boy Choir and truly was a wonder. The orchestra made sounds very much like music produced electronically, cold and lifeless. And, even though the choir sang using only one note, they gave the piece life, and soul, and warmth.

Second on the program was Beethoven's *Piano Concerto No. 1 in C, Opus 15.* This early concerto of Beethoven's is Mozart-like in its clarity, crispness, and style and was beautifully performed by Christoph Eschenbach. The stomping of his feet, however, during more intense and exciting moments was very distracting and even startling at times.

Late on the afternoon's program was a very exciting performance of Tchaikovsky's *Symphony No. 6 in B Minor, Opus 74,* the "Pathetique". Mr. Ozawa conducted this work with a great deal of inspiration, and the Boston Symphony made every note sing. The dynamic contrast and level was simply superb. The end of the fourth movement was one of the most dramatic endings I can remember and was followed by moments of silence while the audience realized the full impact of this stunning performance.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

AUG 17 1971

New England Newsclip

The Sound of Music

Davis, Ozawa Make Music At Tanglewood

By Diane Foster
Patriot Ledger Correspondent

Colin Davis fared far better conducting Schubert, Elgar, and Mahler this weekend at Tanglewood than he did last weekend with Mozart.

Schubert's Mass in G was written in six days when the composer was 18 years old. Touching in its simplicity and irresistable in its straightforward expression, it is quiet, contemplative music for voices, lightly accompanied. "Though composed for a very limited orchestra," wrote Sir George Grove of the Mass in G, "and not without tokens of hurry, it is a masterpiece."

Its performance by the Boston Symphony Orchestra on Friday evening with Judith Raskin, soprano, Vahan Khanzadian, tenor, and Robert Hale, bass, confirmed Sir George's judgment. The Tanglewood Festival Chorus, directed by John Oliver, produced the gentle, hushed, and reverent tone upon which this type of religious work is a parasite. Neither chorus, orchestra, nor soloists were restricted or strained by balance problems, thus permitting detail and shape to be naturally in the foreground. With sensitive and beautiful performances by all three groups, the mass, staged in the shed, provoked the awe, warmth, and holiness of a church service.

Believing

The second half of the concert introduced fire, color, and passion into the virginal church scene. As in Tchaikovsky, half of the battle with Elgar's symphony No. 1 in A flat, Op. 55 is won by virtue of believing in it. Mr. Davis, or course, was on sacred home ground with this very English work.

Though at times he could have emphasized the musical construction with more subtle dynamics or a strategically placed retard, he seduced both audience and orchestra members with Elgar's elegance, spirit, and power. The brasses were particularly persuasive in the stirring climax of the finale.

On Saturday night Mozart's Symphony No. 39 in E flat, K. 543 received a good, well-thought-out performance. What seemed to be missing, however, was the feeling of fresh delight in the reading of it. The woodwinds, for instance, which are of major melodic importance in Mozart, were monochromatically forte despite the conductor's efforts to hush them; dynamic and textural contrasts on the whole left room for further development.

This symphony, the first of Mozart's great last three, is lovely music of direct, honest charm. But, in this listener's mind at least, it was somewhat eclipsed by the expectation of the transcendental Mahler that was to follow.

Mahler called each of his symphonies a "world" and attempted to merge sophistication with simplicity and lofty, wide-range conceptions and struggles with lyricism. The Fourth is one of the more popular of his variegated "worlds" because it is comparatively easily accessible. It is the shortest of the nine symphonies: unified in musical form, lightly orchestrated, and essentially simple in content and style. Moreover, Mahler's usual dark and morbid thoughts are transformed here by a dream of a serene, sublime, even gay heaven.

Transported

The superb performance of the symphony did indeed depict ethereal fulfillment. Fragments of tempi, rhythms, and instrumental colors and textures comprised a promenade of aural continuity under the direction of Mr. Davis. The emotional content was visually realized by the effervescent Judith Raskin, whose face radiated her spiritual transportation by the music.

Miss Raskin's contribution as soprano soloist in the last movement was equally aurally radiant. Delighting in the joys of heaven and abandoning herself to "dancing and leaping, skipping and singing," she personified the dichotomous spirit of an angelic human.

Her performance was obviously the highlight of the symphony as well as of the evening from the audience's point of view, for she was recalled on stage several times. Colin Davis remained in her shadow during the applause, his diffident English politiesse preventing him from acknowledging well deserved thanks for an overwhelming portrayal of the entire scope of the Mahler.

Seiji Ozawa stepped on the podium on Sunday afternoon to conduct the first performance in the United Stats of Polla Ta Dina by Iannis Xenakis. It is a short, stylized work in which a children's choir sings a text from Sophocles' Antigone on a single note while surrounded by orchestral sounds characterized by glissandi, sharp punctuations, and imitative electronic music.

On first hearing Polla Ta Dina offered no profound or exciting revelations, merely interesting sound combinations — which became less interesting after a short while. Because the text is in Greek, is it impossible to decipher any musical-textual alliance without a literal translation. The Berkshire Boys Choir directed by Allan Wicks seemed hesitant and dynamically weak.

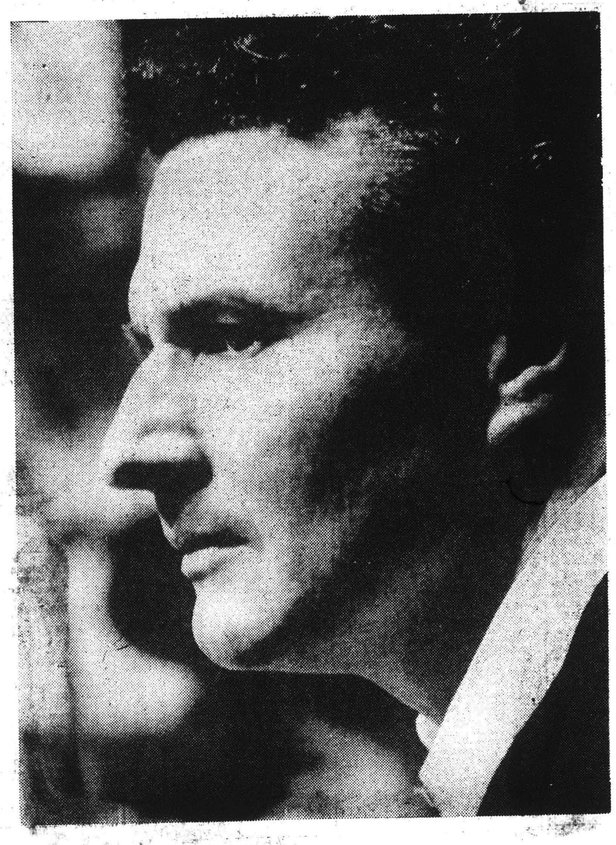
Beethoven's Piano Concerto No. 1 in C evinced a battle between conductor and soloist with regard to tempi. The first and last movements were taken at such a clip that many of the details were obliterated in the process. The details that were allowed to surface in Cristoph Eschenbach's fine piano playing, however, made one strain to catch more.

Quick Glimpse

Mr. Eschenbach apparently had in mind for the second movement, largo, a faster tempo which would have alleviated the impression that it went on forever. Nevertheless, the movement was beautifully expressive. The whole performance, in fact, caught the spirit of Beethoven born out of Mozart, and in the first movement cadenza, provided a glimpse of the fully developed composer.

Tchaikovsky's Symphony No. 6 in B minor, the Pathetique, ended the concert and the weekend on a rather depressing note, musically as well as spiritually. With lucid detail and good solo and ensemble playing, the first movement promised an exciting performance, yet simultaneously hinted at a sloppy one. The second movement courted the suggestion by realizing piano as forte, ignoring the "sweet and plaintive" expressive indication and disguising the shape of construction. Unfortunately, things got progressively worse until the symphony became an exercise in reading fast and loud.

Next weekend at Tanglewood marks the end of the 1971 season. The grand finale will be on Sunday afternoon with Seiji Ozawa conducting the rarely-performed Damnation of Faust by Berlioz.



COLIN DAVIS

TELEGRAM
WORCESTER, MASS.
S. 106,767

AUG 15 1971

New England Newsclip

Elgar's Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — A program of moderate interest attracted an audience of 4,725 to Tanglewood Friday night for the opening concert of the Berkshire Music Festival's seventh and next to last weekend.

Among those who did come, some apparently became disenchanted because there was a considerable exodus before the end of Elgar's First Symphony.

The trouble certainly wasn't with conductor Colin Davis.

Last weekend in his Tanglewood debut, Davis of BBC in London, identified himself as a batonist of unqualified efficiency and lucid musical perception.

Total Obeisance

Again on Friday night the orchestra responded in kind. We've rarely heard the strings produce a more lavish and luxuriant tone and there was evidence from all sections of total obeisance to direction.

First part of the program was Schubert's Mass in G Major. Soloists were Judith Raskin, soprano; Vahan Khanzadian, tenor; and Robert Hale bass.

The Tanglewood Festival Chorus of 75 mixed voices had been thoroughly prepared by John Oliver. Organist supplementing the orchestra was Berg Zamkochian.

Schubert's disarmingly beautiful Mass glows most brightly in a smaller setting. Its intimate communication is lost in a vast arena. The music shed acoustics are remarkably clear but the soulful appearance and simplicity of Schubert's Mass requires close proximity.

PROGRAM

Mass in G Major	Schubert
Judith Raskin soprano	
Vahan Khanzadian tenor	
Robert Hale bass	
Tanglewood Festival Chorus	
Berj Zamkochian organist	
Symphony No. 1 in A flat, Opus 55	Elgar

A modulated warm tonal quality made a poignant petition of the Kyrie. The gloria wasn't always solidly on pitch, but Davis brought out its jubilant quality with an alert "E" tempo.

The credo was sung without much fluctuation of tempo or dynamics. A spirit of fervor still prevailed. The fugue of the sanctus was clear in design, slightly mechanical and tonally sparkling.

Singers Stand Out

Miss Raskin displayed a fresh clear soprano voice and compelling feeling for the text. Tenor Khanzadian bought vocal attractiveness and textural affinity to his brief solo passages.

In the gloria, Hale sang well enough but without much depth. His effectiveness was much more telling in the agnus dei.

This was the first performance of the Elgar Symphony at the Berkshire Music Festival. It is likely to resume its former silence.

It is neither a good nor bad piece of music. Davis and the orchestra gave it ultimate advantages. In fact, Davis was so intent and enveloped in the works that some of its pseudo pomp and rhapsodic palpitations were deceivingly impressive.

Davis made a pronounced feature of its melody. By and large, all four movements are drenched in a kind of Victorian passion.

Davis' obvious belief in the work is to be questioned. Unfortunately the symphony's intrinsic value isn't enhanced by superior performance. Results were sometimes shiny, but the work itself is surfaceful.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 16 1971

New England Newsclip

Music Review

Weekend Collage of Sounds

By JAY C. ROSENFELD

THE SEVENTH weekend at Tanglewood was identified by three programs of exceptional interest.

* * *

SEIJI OZAWA started his program yesterday with Xenakis' "Polla ta dina" (Wonders are many), a work for boys choir and orchestra. Xenakis, of a Greek family, writes what he himself calls stochastic music — music of indeterminism, conjectural, aiming at a target. When he was here several years ago on the staff of the Berkshire Music Center, he elucidated his compositions by means of a blackboard chart most articulately, but it looked something like the diagrams Knute Rockne made for his Notre Dame backfield.

Xenakis is also an architect and worked with Le Corbusier on the Philips Pavilion at the Brussels World's Fair in 1958. Edgard Varese also provided music for the Fair, which was broadcast over the whole grounds. It is paradoxical that a man capably trained in so exacting a vocation as architecture should be so little attached to rules and conformity in his second and equally competent vocation.

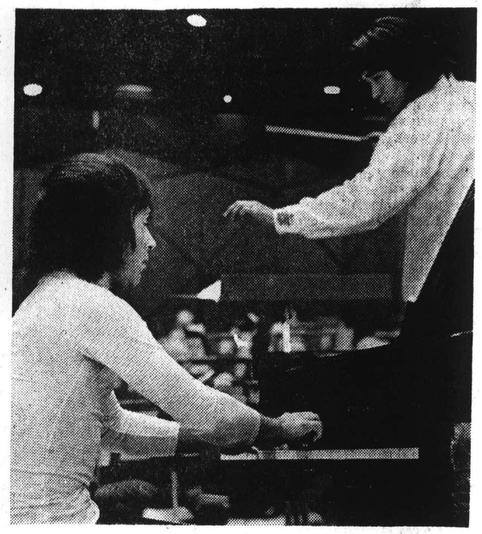
Yesterday, the Berkshire Boy Choir, Allan Wicks, music director, assisted, and their chore was to sing on one note verses from Sophocles's Antigone, against which the orchestra plays a collage of sounds.

This sort of music requires a new standard of appreciation. Sophocles's lines in translation were sung in English. Their message, read in the program notes, are of transcendent inspiration, but are neither comprehensible as chanted viva voce by the youths' adorable tessitura nor conveyed to this listener by the monotonous undeviating projection. The musicians are left to roam at will in the musical pasture feeding on goodies of their own acceptance of succulence. And the conductor struggles with the wind, the elements, that is, not a section of the orchestra. This was very worthwhile to expose the efforts of a man highly regarded within the fraternity and to allow the audience to break out of their fences within which Strauss waltzes and Chopin nocturnes are the customary pablum.

* * *

OZAWA GAVE a vital reading of the Tchaikovsky sixth symphony, the "Pathetique." Let him be awarded kudos immediately for allowing no interval to elapse between the end of the third movement and the final lament. I wish that he, and all other conductors, would do the same thing after the first movement as they proceed into the unsymmetrical allegro con grazia. This cries out for immediate linking with the coda of the preceding movement. The conductor can easily prevent the inevitable interruption of applause at this point by the dexterous raising of his arms.

The Beethoven Piano Concerto No. 1 in C, Opus 13, brought back Christoph Eschenbach in a sensational performance. The slow movement was played with extraordinarily beautiful tone, and sparks flew in the surrounding sections. Rarely has such phenomenal command of the keyboard been dominated by such taste and restraint. Eschenbach didn't play a note without the apparent application of forethought and superb judgment, and yet he played with defiance and masterful nonchalance.



Whitestone

Ozawa conducts as soloist Christoph Eschenbach exhibits "phenomenal command" in Beethoven's concerto.

* * *

HISTORY and men's lives do not conform to easy slots. The lives of Elgar (Friday night) and Mahler (Saturday) straddled the turn of the century. Elgar's first and Mahler's fourth symphonies were written in the very early years of this century, but both are of the 19th century in every respect. Indeed, the 19th-century music-wise ended in 1914.

Colin Davis made the Mahler symphony one of the most lofty events of the season. He started out truly deliberately (*debachtig*), a pace too often disregarded, and he remained in a leisurely mood through the following movement as well. In the adagio, he rose to grandiloquent heights. Mahler uses huge instrumental forces, yet in proper hands the progress of the simple songs can remain transparent. Davis obviously was playing with deep affection, and the orchestra was responding with its most sympathetic amplitude.

* * *

AFTER such sublime anguish, what could follow? Mahler was too sensitive a poet to introduce anything in contrasting boisterousness. How does he solve the situation? He introduces a voice, in this case lovely Judith Raskin, singing with compassionate involvement and using her beautiful voice with complete ease and penetrating insight into the ultimate human secrets.

Although it was superfluous in Davis's case, Mahler instructs the conductor that it is "absolutely indispensable that the singer be discreetly accompanied." Miss Raskin had no trouble in carrying her voice to the audience, even in its most dolce and styleful passages of the verses from "The Youth's Magic Horn."

This final movement is interspersed with repetition of the symphony's introductory bird calls played by the flutes. Otherwise, the strings are instructed to use mutes, and even the braggart percussion is asked to use discretion and employ baguettes of sponge. The great work comes to an end in awesome quiet.

In the second movement, Joseph Silverstein earned tribute for his fluent performance of the solo, which falls to the lot of the concertmaster. Mahler ordains that the violin, in this case, be tuned scordatura, a tone higher than usual, so that the solo may be played to take advantage of the sonority thus derived, as well as to facilitate the execution.

Davis approached his Mozart Symphony No. 39 in E Flat, K. 543, with the same moderation. The tempos were ideally at ease. In the charming andante, he made the same spaced pause at the top of the ascending third-bar phrase, which has not been observed in any of the nine repetitions of this symphony since Koussevitzky last played it here in 1949.

* * *

FRIDAY NIGHT, Davis divided his program into two parts, of which the first Elgar symphony was much more time-consuming, but which, for magnetic grip, had to contend with the lovely Mass in G of Schubert, written when he was an 18-year-old — should one say man or boy? The Mass had the contribution of the Tanglewood Festival Chorus, John Oliver, director, and of three soloists, Miss Raskin, soprano, Vahan Khanzadian, tenor, and Robert Hale, bass.

After the Mozart Requiem and the Beethoven Missa Solemnis, Schubert is a shy, plaintive maiden. He does assert himself at moments, but essentially it is the Schubert of tender and gentle speech we know and love so well that appears in his first Mass. Davis made sure to keep it in character. The orchestra was reduced to proper dimensions and the effect was of graceful faith rather than of thunderous demands.

The Elgar symphony was something else. A huge orchestra is used, and no section or instrumental choir is allowed respite during its hour-long duration, which only a watch could vouch for. It sped past, or simply held the audience tightly gripped. On closer inspection, it isn't really all that good. It is repetitious and fustian, but it is also deeply noble, excitingly exuberant, vividly romantic. Indeed so full of ideas and material, he could have written another symphony or two with the results of careful pruning.

Davis spurred the orchestra with passion to their best efforts and most glorious sonorities. On the other hand, he was less than exacting for discipline and intonation in the opening introduction and, in his own complete immersion, failed to maintain balance consistently.

The conductor extracted the last ounce of nobility from the heartbreaking adagio, but in the more agitated movements, notably his first and fourth, he whipped up so much powerful and ebullient ferment that he arrived at an inspissated turbidity, bordering on opacity. Some of Elgar's ideas deserved clearer exposition. A detail of the composer's sense of the dramatic was to be observed with his final exit. After a wonderful turmoil of collaboration between the musicians and the podium, Elgar cools off, receding cumulatively into a poignant farewell sounded by a single, soft clarinet on a sustained note most beautifully sounded by the orchestra's solo clarinet Harold Wright.

Short but Beautiful

By R.C. HAMMERICH

LENOX — The first section of the concert at Tanglewood Friday wasn't long (26 minutes), but it was incredibly beautiful.

Colin Davis led about half of the Boston Symphony Orchestra and the Tanglewood Festival Chorus (80 voices) plus three soloists through Schubert's Mass in G.

It is music of wonderfully gentle melody, graceful, supple and liquid, a balanced mixture of short solo interludes and expressive choruses.

There are no big, shouting choral numbers of overpowering volume, the kind that shake the bones. It is not that kind of piece; drama and excitement are not part of its message, but there is an endless string of lyrical moments, of comforting, pacifying sounds.

The soloists are mostly apparent for their punctuating phrases between choruses, but they have an opportunity at the beginning of the Benedictus to display a beautiful trio of woven melodies. It is one of the high points.

The soloists were Judith Raskin, a soprano with a light, silvery tone; and Vahan Khanzadian, tenor, and Robert Hale, bass, both of whom sang with warm, rounded, soft-edged tones of substance.

After intermission, the program offered Elgar's 50-minute Symphony Audience, 4725.

Elgar, who is best known for "Pomp and Circumstance," is not the most popular of composers, although he has his fervent followers.

The long first symphony, certainly cannot offend anyone. It has charm (here and there) and taste and breeding and dignity. It is an English symphony and was conducted by an English Musician.

It provided many moments of satisfaction for its fans; otherwise it was not inspiring.

Christoph Eschenbach who is scheduled to play the piano Sunday afternoon with the orchestra in Beethovens First Piano Concerto appeared at 7 for the weekend prelude program.

He played Beethovens "Hammerklavier" sonata which is about as different from that composers first piano concerto as Mount Everest is from a pile of Marie Antoinettes wigs.

The "Hammerklavier" is a gigantic work for one player. The first concerto is a playful game for say 65.

No one ventures into the and no one emerges un- "Hammerklavier" blithely and no one emerges unscathed. Eschenbach is no blithe player. He is intensely serious and sensitive a first - class player of Mozart for instance.

His big sonata Friday was received with mixed feelings. He put forth some beautiful music in the deeply felt romantic sense . . . but Beethoven's sonatas for the most part are not deeply felt romantic style and the "Hammerklavier" especially is not romantic in intent.

A hint of what happened is in the knowledge that the recording of this work by Schnabel, one of history's Beethoven experts, runs 40 minutes and 45 seconds; Eschenbach's performance Friday was informally timed at a bit more than 50 minutes (including about five seconds delay in the middle of the big fugue near the end when he stopped, threw up a hand and complained out loud about a faulty key, namely the e above middle c).

Most of the extra 10 minutes came during the last part of the third (adagio) movement and the first part of the fourth (largo). They were very slow.

Also a good part of the added time probably came during the overemphasized pauses between phrases, and the surprising frequency of hesitations and note - stretching (rubato).

Eschenbach played the piece with more exaggeration than is usually expected from Beethoven, and it is likely that even though some of it (i.e. early in the adagio) sounded beautiful, Beethoven experts in the audience were frowning.

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 14 1971

New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,698

AUG 16 1971

Tanglewood Music a Delight

By MICHAEL WIENER

LENOX, Mass. — About the most enjoyable problem a reviewer can have is the worry that he may run out of superlatives and begin repeating himself. This weekend at Tanglewood provided the occasion for just such a dilemma.

Mozart and Mahler are sometimes programmed together for the sake of contrast, but the concert which Colin Davis led of works by these composers revealed more similarities than differences. Many commentators, Mr. Davis among them, have written of the aura of lost innocence which pervades so much of Mozart's music. Mahler's "Symphony No. 4" is the most classically scored and tightly developed of the composer's works in the form, and the ambivalence of mood sometimes recalls Mozart.

THE MOZART composition on the program was the "Symphony No. 39". The performance was extraordinary. As with the all-Mozart concert which Mr. Davis led last week, it was not a matter of observing a conductor and weighing how this or that passage was taken. One listened to and marveled at the music. This listener has never encountered a finer Mozart conductor than Mr. Davis.

Although it would be difficult to imagine a Davis performance, of, for example, the Mahler "Sixth", the "Fourth" appeared to play to his sympathies and his realization was a splendid one. Judith Raskin was a near-perfect soloist in the final movement. It was also a great night for the Boston Symphony. The playing in the Mahler was perfection itself.

Sunday afternoons program was conducted by Seiji Ozawa. The concert opened with the American premiere of Xenakis' "Polla ta dina". The composer's background in mathematics and his compositional theories led one to expect a work which would appeal solely to the specialist, but "Polla" proved to be fascinating and eocative. The Berkshire Boy Choir, Allan Wicks, director, assisted in the performance.

CHRISTOPH ESCHENBACH was soloist in Beethoven's "Piano Concerto No. 1". Mr. Eschenbach is an exemplary technician, but what distinguished the performance for this listener was his lightly inflected, poetic approach to the score. Mr. Ozawa was a true collaborator, matching the soloist's conception and drawing some very refined playing from the orchestra.

The concert concluded with Tchaikovsky's "Symphony No. 6", the "Pathetique". Mr. Ozawa is an excellent Tchaikovsky conductor, avoiding both mannerism, on one hand, and a sense of embarassment with the music, on the other. This listener particularly admired Mr. Ozawa's technical control in the third movement, which he took as a scherzo rather than a march. He secured exceedingly clear articulation and never permitted the music to descend into bombast.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 18 1971

New England Newsclip

91

Concert Review

BSO At Berkshire Festival

By Martha deB Beaver

Gloriously clear weather prevailed for the next-to-last weekend of the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood in Lenox.

Colin Davis conducted the Schubert Mass in G Friday evening with soloists Judith Raskin, soprano, tenor Vahan Khanzadian, bass Robert Hale, and organist Berj Zamkochian, in a stirring performance. The only other work was Elgar's first symphony, debatably impressive and unusually emotional in conception and development for an English composer, in its first performance at the festival.

Saturday evening Mr. Davis again directed the Boston Symphony players in a beautifully ordered but passionately pure reading of Mozart's E-flat Symphony No. 39, K.543. Every aspect of the musical structure was illuminated with classic clarity, that marvelously dissonant clash of D-flat and C, those diminished sevenths and augmented fourths in canon form just before the Allegro section of the first movement, so audacious to 18th century audiences and still deliciously daring to 20th century Mozart devotees.

Concentration

To the Andante Mr. Davis brought an adagio concentration, rhythmically exact and punctilious, very contained and refined, even the fortes. The gentle and stately was similarly Minuet straightforward, the Haydn-like Finale, especially in its sprightly theme and development, but very Mozartean and unpredictable modulations, without exploratory depth. We do think that Mr. Davis' interpretations are models of classic beauty, but like the Greek statues and their Roman copies, devoid of that quality which imparts the suggestion of life to Michaelangelo matchless forms. Certainly Mozart expresses a wealth of emotions in all of his works, his music demanding interpretation far beyond that which 18th century musicians and artists were capable of producing.

Whatever Mr. Davis' artistic aims, his conception of Mozart's style was an understandable and tasteful contrast to the kaleidoscopic confusion of the sublime and ridiculous, though creative and technically imaginative, Mahler brings to his fourth symphony in G major. It was an adventure in the composer's substantial enrichment of the musical idiom through orchestral expression, alternately appealing and appalling, the solo violin tuned up a half-tone insisting on C minor in a rather aggressive, ordinary tune during the second movement, which ended on gentle glissandi motives in the bass against muted brass... the soaring sweet fantasies of the third movement's very free variations, with delicate harp and bass pizzicati, and an exquisitely formed oboe melody, pensively projected over a diminishing version in the bass, all alternating between major and minor, moods changing from exalted to playful.

The Finale, a setting for soprano solo and orchestra for the fairy folklore text "In Heaven hang many fiddles", is brief and a complete delight. Judith Raskin, Smith College Alumna, brought to the naive verses the rapturous joy of a small child, effortlessly achieving both dramatic and musical challenges with a purity of vocal sound that encompassed all registers.

Enjoyment

There was no doubt about Miss Rankin's enjoyment of Mahler's music as she exhibited her pleasure to the audience during the first three movements. Nonetheless it was distracting and even a little disturbing, since one's attention was often unintentionally and irresistibly drawn to the lovely young singer.

It does seem, however, that comment on the music should be confined to conductor and those in the act of performing.

Sunday's concert was musically gratifying in every respect. It started with the premier performance in the United States of Romanian-born Green composer, Iannis Xenakis' Polla ta dina (Wonders are many), with words sung on one note by the Amherst College-resident Berkshire Boys Choir (trained by Allan Wicks), taken from one of the choruses of Sophocles' Antigone. The monotone rhythmic utterance was most impressive against a highly captivating conglomeration of orchestral sounds Xenakis devised to suggest electronic music. Unlike many contemporary composers, Xenakis stated his ideas briefly and without prolonged embellishment.

Highlight for this reviewer, although we must admit Ozawa made the closing Tschaikowsky Pathetique refreshingly revelatory, was the amazingly introspective and empathic (evident a year ago) performance of Christoph Eschenbach in Beethoven's first piano concerto in C major, (actually second in order of composition). He embraced the derivative and idealized (by the composer) styles of Mozart and Haydn, and the embryonic profundity of Beethoven with an absorbed assurance and devout reflection, gentle, graceful, sprightly, the cadenzas unmistakably Beethoven evenly balanced between right and left hand. And he does play the right brand of instrument.

Pianist

The last weekend of the Berkshire Festival presents pianist Alexis Weissenberg in the Friday weekend prelude at 7, with Ozawa conducting BSO at 9:00 in Prokofiev's second piano concerto with Garrick Ohlsson and three Romeo and Juliet-based works by Prokofiev, Berlioz and Tchaikowsky. Saturday Michael Tilson Thomas will direct Mozart's Paris Symphony, Ravel's piano concerto in G with Alexis Weissenberg and Nielson's fifth symphony. The concluding concert features Berlioz' Damnation of Faust, with soloists Lois Marshall, John Alexander, Ezio flagello, under the baton of Seiji Ozawa.

The Home News
NEW BRUNSWICK, N. J.
D. 50,027 SUN. 52,421

AUG 22 1971

Tanglewood Performances Are Well Worth the Effort

Practically every seat in the house was taken. Outside, on the lawn, the rest of the audience spread blankets and opened picnic baskets, as is the custom.

The next to the last Tanglewood Weekend of the 1971 season was under way, and almost every public place — from shops and restaurants to motels — seemed to be catering to small groups of people discussing concert programs.

Many concertgoers accept a 200-or 300-mile drive as a matter of routine when it comes to the summer concert season. The fact is that the summer season is poor in most areas.

The Tanglewood season has many advantages, the most obvious and perhaps the most important being the fact that it fills a desperate need for serious music during two months of the year.

But the Tanglewood series goes far beyond merely filling the gap. The programs are carefully selected, challenging for performers and audience, and frequently offer new or rarely performed works.

Tanglewood is the summer home of the Boston Symphony Orchestra, William Steinberg, music dircetor. The performance shed as well as the Tanglewood School are located in Lenox.

Guest Conductors

The season generally features a number of guest conductors. Last weekend, for example, two concerts were conducted by Colin Davis and one by Seiji Ozawa.

The formula is always the same: A brief Friday concert entitled the "Weekend Prelude," which begins at 7, followed by the symphony concert at 9.

There is a Saturday morning open rehearsal, and an evening concert; and a final concert on Sunday afternoon.

Last weekend deserves special mention for its combination of fine programming, powerful conducting, and excellent soloists. The Sunday afternoon concert was one of the most overwhelming I have heard.

Ozawa conducted the BSO in the American premiere of the Xenakis' "Polla ta dina," Beethoven's "Piano Concerto No. 1 in C, Op. 15," and Tchaikovsky's "Symphony No. 6 in B minor, Op. 74."

The young German pianist Christoph Eschenbach, who opened the weekend on Friday with the Beethoven "Sonata, Op. 106," performed the concerto at the Sunday concert.

He is an incredibly sensitive and intense musician, supremely capable of conveying the broad shape and direction of a work as well a the most minute detail.

What was really significant, however, about the Beethoven concerto was not Eschenbach's performance, but the way in which Eschenbach and Ozawa were able to interact.

The concept of the division of a concerto into the elements of orchestra and soloists has led to a great many distortions of the composer's intention.

With Eschenbach and Ozawa, the Beethoven was a chamber work. There was one interpretation — 'Theirs' — and there were no unresolved musical differences.

Great Enthusiasm

Ozawa is able to make musicians respond to his ideas with great enthusiasm. It is fascinating to watch him conduct, as he does so with his entire body.

There are few conventional gestures, yet he is communicating what he feels about every note and every phase.

Both Eschenbach and Ozawa seem to place great importance on analyzing harmonic details in great depth. Rather than providing one with a vague sense of the harmonic tendency, one is given a knowledge of all the possibilities of each situation. But the chosen solution is always given strong justification.

Some of the most familiar musical jokes have been based on the temptation to over-romanticize the works of Tchaikovsky. The ample opportunity for sentimentality and dramatics afford a conductor an easy means of rousing an audience.

This did provide something of a problem during the "Symphony No. 6 in B Minor." Ozawa became visibly distressed at an outburst of applause at the end of the third movement, which ends with a tremendously exiciting finale. The applause at this point completely shattered the effect of the tragic and moving fourth movement, and the conductor was for several tense moments regaining his composure.

That was an unfortunate example of an effect which is difficult to avoid, particularly with a good performance. An exciting "finale" nearly always elicits the kind of outburst from an audience which annoys a conductor striving to communicate something much deeper than a fixed climactic section can provide.

Counterpoint

By Rena Fruchter

Depth, Dignity

Throughout the rest of the symphony, however, Ozawa established that kind of depth and dignity which one rarely experience in performances of Tchaikovsky.

The "Polla ta dina", written in 1962, is for orchestra and children's choic, chanting on one note one of the choruses of Sophocles' "Antigone." The instrumenalt writing involves the superimposition of many types of unusual instrumental sounds.

A word of advice for potential 1972 Tanglewood visitors: Book tickets and accommodations at least a month in advance. The Tanglewood concerts are well worth all the effort.

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NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 21 1971 New England Newsclip

Tanglewood Preludes--Best Things Are Indeed Free

By RICHARD CONVEY

Some of the best things are free.

Well, maybe not exactly free; but, on the other hand, neither do they cost anything.

What I am talking about are the Weekend Prelude programs at Tanglewood. Anyone buying a ticket for the regular Friday evening concert is entitled to also attend the prelude program which starts two hours before the main performance.

So, while it isn't exactly free, the Friday night concert - goer can get two for the price of one. And why more people aren't taking advantage of it is beyond me. In this critic's opinion, some of the most outstanding performances are taking place in these Weekend Preludes.

The music is of the chamber type — piano and vocal solos, small instrumental ensembles, etc. Much of it, therefore, is intimate in nature, and somewhat out of place in the huge Music Shed. But it works.

* * *

Last night, for example, Alexis Weissenberg drew a prolonged ovation from the somewhat rain - drenched crowd that did bother to come early.

He played the Franck - Bauer "Prelude, fugue et variation, op. 18," and the Schumann "Etudes symphoniques, op. 13." In a controlled, clear and precise manner, with his hands kept close to the keyboard, Weissenberg executed the technical demands of the Schumann "Etudes," never losing sight of the music in them and always sensitive to the dynamic and rhythmic characteristics of each piece.

One could not help but contract Weissenberg's recital with that of Earl Wild a few weeks ago. Wild's choice of music was the more flamboyant style of Franz Liszt. It left the listener gasping.

This really bring up another point about these Weekend Preludes. One can get a chance to hear music that he ordinarily would not get a chance to hear. And performed by artists the calibre of which he would not ordinarily get a chance to hear. (This is especially true of us in the Springfield area, where such opportunities are limited, to say the least.)

It is not very likely that we would get to hear a complete performance of the Schumann "Etudes," for example. Or the Joseph Marx songs sung by Metropolitan baritone Sherrill Milnes this summer.

* * *

These call for a highly skilled singer, and an equally skilled accompanist. It was a pleasure to hear the unfamiliar works, and we point them out as further examples of what can be heard at the Tanglewood preludes.

Finally, there was the opening Weekend Prelude, which featured the first chair string players of the Boston Symphony.

There was a simply exquisite performance by cellist Jules Eskin. And we recall Burton Fine playing the old - fashioned viola d'amore, with its delicate, sweet sound.

As we said, for this critic, some of the Weekend Prelude programs were really superior to the regular Boston Symphony concerts. And all one had to do to hear them was show up early.

8th WEEKEND

ITEM
LYNN, MASS.
D. 34,202

AUG 12 1971 New England Newsclip

Tanglewood Artist Director Seiji Ozawa conducts Berlioz' "Damnation of Faust" in the final concert of the Boston Symphony Orchestra's Berkshire Festival on Sunday, Aug. 22 at 2:30 p.m. in the Tanglewood shed. Lois Marshall, soprano sings the rose of Marguerite and tenor John Alexander is Faust. Mephistopheles is sung by bass-baritone Ezio Fiagello. The Tanglewood Festival Choir will be directed by John Oliver.

Friday, Aug. 20 at 9 p.m. Ozawa will conduct two pieces by Prokofiev, "The Suite from Romeo and Juliet" and Piano Concerto No. 2 with Garrick Ohlsson debuting with the BSO.

Berlioz' love scene from "Romeo and Juliet" and Tchaikowsky's Overture-fantasy "Romeo Juliet" are also on the program.

Mozart's "Paris Symphony" No. 31 and Ravel's Piano Concerto in G will head the program Saturday, Aug. 21, at 8:30 p.m. Alexis Weissenberg will be soloist. Michael Tilson Thomas will also conduct Nielsen's Fifth Symphony.

* * *

TARRYTOWN, N. Y.
NEWS
(NEW YORK CITY MARKET AREA)
D. 5,560

AUG 12 1971

Musically, We're Up To Our Ears, Eyes

By LOUISA KREISBERG
WRN Staff Writer

We're right up to our ears in music. Literally.

The mailbag bulges with news of concerts from the Tappan Zee to Tanglewood. Westchester's own Garrick Ohlsson, the 22-year-old White Plains pianist who walked off with first prize in last year's Chopin International piano competition in Warsaw, will be guest soloist twice in the same week with two of the nation's top orchestras.

Ohlsson will perform the Brahms Piano Concerto No. 1 with the Philadelphia Orchestra under the direction of Stanislaw Skrowaczewski at the Saratoga Performing Arts Center on Aug. 13.

On Aug. 20, the young artist will be heard with the Boston Symphony Orchestra at Tanglewood in Lenox, Mass. in the Prokofiev Piano Concerto No. 2. The orchestra will be conducted by Seiji Ozawa.

THE TAPPAN Zee Chamber Music concert series features Masako Yanagita, violin, Eric Simon, clarinet, and Abba Bogin, piano, this Sunday at 3 p.m. at the Tappan Zee Playhouse in Nyack.

The opera season is upon us. The New York City Opera Company opens 11 weeks of repertory Sept. 2 at the New York State Theater at Lincoln Center.

Among the new productions are Benjamin Britten's "Albert Herring," Bizet's "Carmen" and Floyd's "Susannah".

Also in the repertory are the company's fine productions of Boito's "Mefistofele," Donizett's "Roberto Devereux" and Janacek's "The Makropoulos Affair," among others.

A "Mostly Mozart Bike-In" has been announced by a group of cyclists who call themselves "Bike for a Better City."

The group will meet at the reflecting pool at Lincoln Center at 7:30 p.m. Aug. 24 where each cyclist will receive a ticket entitling him to a parking spot for his bike (bring your own chain and lock) and an orchestra seat to Lincoln Center's "Mostly Mozart Festival" featuring Alexander Schneider and his chamber ensemble.

Not a bad idea for Westchester either. Why not a "Music for Westchester Bike-In" this autumn, or a "Philharmonic Symphony of Westchester Bike-In" or a "Westchester Symphony Bike-In"? Most of us could use the exercise, and the orchestras could use the customers.

The Herald-News
PASSAIC, N. J.
D. 80,569

AUG 13 1971

Concerts, arts, crafts beckon in three surrounding states

Eighth and final weekend of the Berkshire Music Festival at Tenglewood will be highlighted by a complete concert performance of Berlioz' "Damnation of Faust."

NEXT WEEKEND also offers the two-day arts and crafts fair at the Garrison Art Center on the banks of the Hudson.

And the Polis Festival and Country Fair in Doylestown, Pa., is expected to attract more than 100,000 visitors over the Labor Day weekend.

At Tanglewood, Garrick Ohlsson, pianist, makes his debut with the Boston Symphony Orchestra next Friday evening at Tanglewood. He is the first American prize winner of the Chopin International Competition in Warsaw. Another pianist, Alexis Weissenberg will be featured at the weekend prelude next Friday evening in the Shed.

Seiji Ozawa, Tanglewood artistic director, conducts the final Boston Symphony open rehearsal Saturday morning, Aug. 21, and the final concert of the season Sunday afternoon when Lois Marshall, soprano sings the role of Marquerite; John Alexander, Faust; Ezio Flagello, Mephistopheles, with the Tanglewood Festival Choir as the chorus.

MORE THAN 100 artists and craftsmen will be on hand from 10 a.m. to 6 p.m. next Saturday and Sunday, Aug. 21 and 22, at Garrison, N.Y., where the lists of things to view or buy includes oils, watercolors, sculpture, pen and ink sketches, photographs, hand-woven and hand-painted fabrics, hand-blown glass, leather specialties, candles, and many others.

During the afternoons, Garrison's theater group, "The Hand-To-Mouth Players, will present entertainment and Saturday evening a folk-song concert.

CULTURAL HIGHLIGHT of the Polish Festival and Country Fair on the grounds of the National Shrine of Our Lady of Czestochowa promises to be the Adam Styka Memorial Art Exhibit and Sale of the works of American artists of Polish origin and descent.

The Exhibit and sale will be housed in the exhibit hall at the National Shrine and will be open free of charge to the general public throughout the three days of the Festival — Saturday, Sunday and Monday Sept. 4, 5 and 6.

It is being sponsored by the American Council of Polish Cultural Clubs in association with the cultural division of the National Shrine of Our Lady of Czestochowa headed by the Very Reverend Michael M. Zembrzuski, O.S.P.

More than 90 pieces submitted by the affiliated member groups of the American Council of Polish Cultural Clubs, will be displayed professionally. A number of the works of the late great Polish-born now the property of the National Shrine will be on view. American artist, Adam Styka,

An added incentive for the American artists of Polish descent will be the awards of $500, $200 and $100. A special peoples' choice award of $100 will be made for the painting that receives the most votes of viewers.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,3

APR 11 1971 New England Newsclip

Pianist who caused sensation here to be Tanglewood soloist

By RAYMOND MORIN
Telegram Music Critic

On the evening of April 9, 1965, a 16-year-old pianist created something of a furore at Chandler Street Junior High in a Fairlawn Hospital benefit concert.

It was a joint concert by the Swedish guitarist, Per-Olof Johnson, and pianist Garrick Ohlsson.

The Telegram review stated that "although Olsson's intended role was that of assisting artist, he contributed a sensational performance of Beethoven's Sonata in F minor, Opus 57, "Appassionata." He also played Mendelssohn's Prelude in F sharp minor as an encore.

No Surprise

In January, 1967, Harry Levenson presented Ohlsson as soloist with the Worcester Orchestra in a Family Concert at the Auditorium. Ohlsson played Beethoven's First Piano Concerto.

Another sensation.

It doesn't come as a surprise that Ohlsson is among eight distinguished pianists who will be soloists with the Boston Symphony in the Berkshire Music Festival at Tanglewood this summer.

He has since won the Queen Elizabeth Award in Belgium and has had conspicuous success in several top-flight concert engagements.

Tanglewood's Season

A few weeks ago, he fooled the panel on the television program, "To Tell the Truth," and proved his identity by playing Chopin's bristling Etude in A minor, Opus 10, No. 2 — a finicky little work that most pianists avoid like the plague.

Ohlsson will play at Tanglewood, Friday night, August 20, with the Boston Symphony, conducted by Bruno Maderna. He will be heard in Rachmaninoff's Third Piano Concerto. Balance of the program is Mozart's 29th Symphony, and the American premiere of Maderna's "Grande Aulodia."

MUSIC

Raymond Morin

Tanglewood's eight-week season begins Friday, July 2 and ends Sunday, Aug. 22.

Remaining pianists are Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Byron Janis, Ruth Laredo, Alexis Weissenberg and Earl Wild.

Conductors, William Steinberg, Michael Tilson Thomas, Daniel Barenboim, Leonard Bernstein (Beethoven's Missa Solemnis, July 25), Colin Davis, Leon Fleisher, Eugene Ormandy and Arthur Fiedler.

As in the past several summers, concerts will be Friday at 9 p.m., Saturday at 8:30 p.m., and Sunday at 2:30 p.m. A Friday night weekend prelude will be performed at 7 p.m. Regular ticket holders attend the "Prelude" at additional cost, and seats in the music shed are not reserved.

Anna Maria College Choir

The quality of choral direction provided at Anna Maria College by Malama Providakes Robbins can be judged in the college's Foundress Hall, Sunday, April 25.

Mrs. Robbins will conduct her Chamber Choir in Morales' "Missus Est Gabriel," Weelkes' "The Nightingale," Toch's "Geographical Fugue" and Hermann's arrangement of "Ye Saints and Servants."

Under Mrs. Robbins' direction, Anna Maria College Glee Club won first place, March 21, in the Ninth Annual Intercollegiate Women's Glee Club Festival Competition at Annhurst College, Woodstock, Conn.

Other participating choral groups were from Molloy, Mt. St. Mary's, Georgian Court, St. Peter's, Ladycliff, Villanova and Annhurst.

Guest Soloist

Guest soloist at the April 25 concert will be Worcester soprano Mary Ann Knight in "Pace, Pace" from Verdi's "Il Trovatore."

A number of students also will participate: Pianists Sandra Geronda, Susan Martel, Josephine Nigro, Lois Mason, Denise Cote, Vivian Beauregard, Laura Caravella and Maureen Britt. Student singers are Mary Therese Murray, Rachel Archambault, Marie Tassinari, Margaret Tartaglia, and Annette Charpentier.

Weelkes' "Nightingale' 'was the required number for all clubs at the Annhurst competition. Chosen by lottery, Anna Maria was the first to appear. Each group was allocated ten minutes for performance.

The 10th annual competition will be March 12 and 13, 1972, hopefully at Anna Maria College. The competition work is "Suscepit Israel" from Bach's "Magnificat."

Attendance at the April 25th concert at Anna Maria will be by invitation.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

AUG 12 1971 New England Newsclip

Tanglewood Offering Final Concert Weekend Aug. 20-22

Tanglewood Artistic Director Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday, Aug. 20 at 9 p.m. in the Shed. Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert. The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Mr. Ohlsson's performance of the Piano concerto no. 2. Following intermission, Mr. Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

Pianist Alexis WEissenberg is presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. Weissenberg's recital includes the Franck Bauer Prelude, fugue and variation, Op. 18 and Schumann's Sumphonic etudes.

Ozawa conducts the final Boston Symphony Orchestra Open Rehearsal Saturday morning, Aug. 21 at 10:30 a.m. in the Shed. Ozawa rehearses the Orchestra in music for the following day's concert.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, Aug. 21, at 8:30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony no. 31. "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission Mr. Thomas conducts Nielsen's Fifth Symphony.

A complete concert performance of Berlioz 'The Damnation of Faust' will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, Aug. 22 at 2:30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 14 1971 New England Newsclip

HOUR
NORWALK, CONN.
D. 23,000

AUG 13 1971 New England Newsclip

TANGLEWOOD SEASON AT THE FINAL STAGE

TANGLEWOOD, Lenox, Mass —Tanglewood Artistic Director Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday, Aug. 20 at 9 P.M. in the Shed. Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert. The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Mr. Ohlsson's performance of the Piano concerto no. 2. Following intermission, Mr. Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

Garrick Ohlsoon, the first American Prize Winner of the Chopin International Competition in Warsaw, was born in White Plains, New York. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras. This summer he performs at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor. During the 1971-72 season, Mr. Ohlsoon will give concerts in London, Berlin, Vienna, Rome, Milan, Dusseldorf and Baden-Baden as well as performing in San Francisco, Minnesota, Buffalo, Toronto and Houston.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday evening at 7 P.M. in the Shed. Mr. Weissenberg's recital includes the Franck-Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes. Weekend Prelude recitals, at 7 P.M. each Friday evening, two hours before the 9 P.M. Boston Symphony concert, are offered at no extra charge to ticketholders of the 9 P.M. Orchestra concert.

Seiji Ozawa conducts the final Boston Symphony Orchestra Open Rehearsal Saturday morning, August 21 at 10:30 A.M. in the Shed. Mr. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the Open Rehearsal benefit the Orchestra's Pension Fund. Tickets may be purchased at the Festival Ricket Office the morning of the rehearsal.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, August 21 at 8:30 P.M. in the Shed. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Thomas conducts Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' **The Damnation of Faust** will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, August 22 at 2:30 P.M. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

The Tanglewood Festival Chorus was formed in 1971 under the direction of Jonh Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer. They made their debut in spring 1970 in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth symphony, conducted by Tanglewood Advisor Leonard Bernstein. Last summer they sang in performances of Bernstein's **Chichester psalms**, Mozart's **Cosi fan tutte**, Mahler's Second symphony, Beethoven's Choral fantasia and Ninth symphony and Berlioz' Requiem. For performances of large works, the Chorus is supplemented by the Tanglewood Choir which is made up of students of the Berkshire Music Center and local Berkshire residents.

John Olvier, a member of the faculty of M.I.T., is director of the M.I.T. Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

WESTPORT NEWS
WESTPORT, CONN.

AUG 20 1971 New England Newsclip

music

SILVERMINE'S 13th ANNUAL CHAMBER MUSIC FESTIVAL — Aug. 29, guest artist Seth McCoy, tenor; in Gifford auditorium, Silvermine Guild of Artists, New Canaan.

TANGLEWOOD, Berkshire Festival, Lenox, Mass. Boston Symphony orchestra directed by Seiji Ozawa, tonight (Friday) at 9 p.m., program of Prokofiev, Berlioz and Tchaikowsky; Saturday at 8:30 p.m., program of Mozart, Ravel and Nielsen. Concerts each Friday at 9 p.m., Saturday at 8:30 p.m., Sundays at 2:30 p.m.; weekend preludes Fridays at 7 p.m., two hours before the Boston Symphony concert, present guest artists and members of the orchestra in short recitals at no extra charge to Friday night ticket holders, open rehearsals in the shed each Saturday at 10:30 a.m. for benefit of the orchestra's pension fund, offers a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music, seats are unreserved at $2.50 each and available the morning of the rehearsal; tickets for regular performances are $8.50, $8, $7.50, $7, $6, $5, $4, $4.50, $3.50.

'Damnation of Faust' Set for Final Concert

Tanglewood Artistic Director Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday, Aug. 20 at 9 p.m. in the Shed, Lenox.

Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert.

The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Mr. Ohlsson's performance of the Piano concerto no. 2.

Following intermission, Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture - fantasy "Romeo and Juliet."

Ohlsson, the first American prize winner of the Chopin International Competition in Warsaw, was born in White Plains, N.Y. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. Weissenberg's recital includes the Franck - Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes. Weekend Prelude recitals, at 7 p.m. each Friday evening, two hours before the 9 p.m. Boston Symphony concert are offered at no extra charge to ticketholders of the 9 p.m. Orchestra concert.

Seiji Ozawa conducts the final Boston Symphony Orchestra open rehearsal Saturday, Aug. 21 at 10:30 a.m. in the Shed. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the open rehearsal benefit the orchestra's pension fund. Tickets may be purchased at the Festival Ticket Office the morning of the rehearsal.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, Aug. 21 at 8:30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg.

The program begins with a performance of Mozart's Symphony no. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Thomas conducts Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday, Aug. 22 at 2:30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass - baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, director.

The Tanglewood Festival Chorus was formed in 1971 under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer.

John Oliver, a member of the faculty of M.I.T., is director of the M.I.T. Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

Herald American
SYRACUSE, N. Y.
S. 251,094

AUG 15 1971

"FAUST" STAR. Ezio Flagello will solo for "The Damnation of Faust" when the Boston Symphony Orchestra presents the work next Sunday at 2:30 p.m. at the Berkshire Music Festival at Tanglewood, Lenox, Mass. Seiji Ozawa will be on the podium.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 18 1971

Jacob's Pillow, Lee, Mass. Ritha Devi, who presents a suite of classical Hindu dances, and Lar Lubovitch and Company, who present a varied program.

Tanglewood Berkshire Festival, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with Alexis Weissenberg. 9 p.m., Seiji Ozawa conducts Prokofiev, "Romeo and Juliet;" Tchaikovsky, "Romeo and Juliet Overture. Saturday, at 8:30 p.m., Michael Tilson Thomas conducts a program of Mozart, Ravel and Nielsen, with Alexis Weissenberg. Sunday at 2:30 p.m., Seiji Ozawa conducts a complete concert performance of Berlioz' "The Damnation of Faust," with Lois Marshall, John Alexander, Ezio Flagello and the Tanglewood Festival Chorus.

Bennington College, Bennington, Vt. Composers Conference and Chamber Music Center, concerts Wednesday and Saturday at 8:15 p.m., in the Carriage Barn.

REPUBLICAN
WATERBURY, CONN.
S. 56,837

AUG 15 1971 New England Newsclip

Tanglewood Concerts In Final Week

TANGLEWOOD — Tanglewood Artistic Director Seifi Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday, at 9 p.m. in the Shed. Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Sumphony at this concert.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the orchestra Saturday evening, at 8:30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg.

A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afernoon, Aug. 22 at 2:30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

AUG 17 1971 New England Newsclip

Final weekend at Tanglewood

Tanglewood artistic director Seiji Ozawa will conduct the eighth and final weekend concert of 1971 Berkshire Festival by the Boston Symphony at Tanglewood Friday at 9 p.m. in the shed.

Piano soloist for the evening is Garrick Ohlsson, who is making his debut. The concert will open with two pieces by Prokofiev: The Suite from "Romeo and Juliet."

Garrick Ohlsson is the first American Prize Winner of the Chopin International Competiton in Warsaw. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras.

Pianist Alexis Weissenberg will be presented at the weekend prelude Friday evening at 7 p.m. in the shed. Weissenberg's recital will include the Franck-Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes.

Seiji Ozawa will conduct the final Boston Symphony Orchestra open rehearsal Saturday morning at 10:30 a.m. in the shed.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct the orchestra Saturday evening at 8:30 in the shed. Soloist will be pianist Alexis Weissenberg. The program will begin with a performance of Mozart's Symphony no. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Thomas will conduct Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' The Damnation of Faust will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, at 2:50 in the shed. Lois Marshall, soprano, will sing the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus will be the Tanglewood Festival Choir with John Oliver, director.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

AUG 20 1971

Tanglewood Enters Its Final Week

Tanglewood Artistic Director Seiji Ozawa will conduce this Friday evening's concert of the eighth and final week-end of the 1971 Berkshire Festival Concerts by the Boston Symphony Orchestra in the shed at Tanglewood. The concert opens at 9:00 with two pieces by Prokofiev, his suite from Romeo and Juliet and his piano concerto no. 2 with Garrick Ohlsson as soloist. The second half of the program consists of Berliez' love scene from Romeo and Juliet and Tchaikovsky's overture-fantasy "Romeo and Juiet. Pianist Alexis Weissenberg can be heard at 7:00 in the Friday evening prelude to the main concert.

Michael Tilsen Thomas, associate conductor of the BSO will conduct the Saturday evening concert which starts at 9:30. The program begins with a performance of Mozart's Symphony no. 31 (Paris) followed by Ravel's plane concerto in G with Weissenberg as soloist. Following intermission will be Nielsen's Fifth Symphony.

A complete concert performance of Berliez' "The Damnation of Faust" will be conducted by Seiji Osawa as the final concert of the 1971 season Sunday afternoon at 2:30. Participating with the orchestra will be the Tanglewood Festival Choir and three soloists.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

AUG 14 1971 New England Newsclip

Final weekend

Ozawa to conduct at Tanglewood

Tanglewood Artistic Director Seiji Ozawa will conduct the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Aug. 20 at 9 p.m. in the Shed.

Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert. The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Mr. Ohlsson's performance of the Piano concerto no. 2. Following intermission, Mr. Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

Garrick Ohlsson, the first American prize winner of the Chopin International Competition in Warsaw, was born in White Plains, N.Y. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras. This summer he performs at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor.

During the 1971-72 season, Mr. Ohlsson will give concerts in London, Berlin, Vienna, Rome, Milan, Dusseldorf and Baden-Baden as well as performing in San Francisco, Minnesota, Buffalo, Toronto and Houston.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. Mr. Weissenberg's recital includes the Franck-Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes. Weekend Prelude recitals, at 7 p.m. each Friday evening, two hours before the Boston Symphony concert, are offered at no extra charge to ticketholders of the orchestra concert.

Seiji Ozawa will also conduct the final symphony open rehearsal Aug. 21 at 10.30 a.m. in the Shed. Mr. Ozawa will rehearse the orchestra in music for the following day's concert. Tickets for the Open Rehearsal are $2.50 each and benefit the Orchestra's Pension Fund. Tickets may be purchased at the Festival Ticket Office the morning of the rehearsal.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, will conduct the orchestra Saturday evening, Aug. 21 at 8.30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony no. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Thomas will conduct Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, Aug. 22 at 2.30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

The Tanglewood Festival Chorus was formed under the direction of, John Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer. They made their debut in spring 1970 in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth symphony, conducted by Tanglewood Advisor Leonard Bernstein. Last summer they sang in performances of Bernstein's "Chichester psalms," Mozart's "Cosi fan tutte," Mahler's Second symphony, Beethoven's Choral fantasia and Ninth symphony and Berlioz' Requiem. For performances of large works, the Chorus is supplemented by the Tanglewood choir which is made up of students of the Berkshire Music Center and local Berkshire residents.

John Oliver, a member of the faculty of M.I.T., is director of the M.I.T. Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 16 1971 New England Newsclip

To Perform

Appearing at Tanglewood Aug. 22 at 2:30 p.m. Ezio Flagello will perform as soloist in "The Damnation of Faust." Seiji Ozawa will conduct the Boston Symphony Orchestra in this performance which will end this season's Berkshire Festival.

NEWS
WEST HARTFORD, CONN.
W. 6,795

AUG 19 1971 New England Newsclip

Choir Boys To Perform At Tanglewood

Ten boys from the Men's and Boys' Choirs of Saint James's Episcopal Church here have been asked to sing this Sunday with the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood, Mass.

James R. Taylor, organist and choirmaster at the church, said that "we are naturally honored by this opportunity...it will be a great experience for our boys."

The boys from Saint James's, along with eight boys from Christ Church Cathedral in Hartford, will sing in Berlioz's "Damnation of Faust," with John Oliver as concertmaster.

The boys, whose ages range from 10-14, are Geoffrey Baldwin, Robert Caccomo, Dunbar Helsley Jr., William Koeucky, Raymond Moyer, Erik Runge, Charles Shelley Jr., Gerald Skenderian, Scott Stephens and Christopher Stevenson. Cathedral choir member Thomas Perry is also from West Hartford.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

AUG 20 1971 New England Newsclip

At Tanglewood

Spectacular weekend planned for final performances of season

Michael Tilson Thomas

LENOX—Tanglewood Artistic Director Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood this evening at 9 p.m. in the Shed. Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert. The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Mr. Ohlsson's performance of the Piano concerto no. 2. Following intermission, Mr. Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

Garrick Ohlsson, the first American Prize Winner of the Chopin International Competition in Warsaw, was born in White Plains, New York. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras. This summer he performs at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor. During the 1971-72 season, Mr. Ohlsson will give concerts in London, Berlin, Vienna, Rome, Milan, Dusseldorf and Baden-Baden as well as performing in San Francisco, Minnesota, Buffalo, Toronto and Houston.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. Mr. Weissenberg's recital includes the Franck-Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes. Weekend Prelude recitals, at 7 p.m. each Friday evening, two hours before the 9 p.m. Boston Symphony concert, are offered at no extra charge to ticketholders of the 9 p.m. Orchestra concert.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts the Orchestra tomorrow evening, at 8.30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony no. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Thomas conducts Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' **The Damnation of Faust** will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, at 2.30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

The Tanglewood Festival Chorus was formed in 1971 under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer. They made their debut in spring 1970 in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth symphony, conducted by Tanglewood Advisor Leonard Bernstein. Last summer they sang in performances of Bernstein's **Chichester psalms**, Mozart's **Cosi fan tutte**, Mayler's Second symphony, Beethoven's Choral fantasia and Ninth symphony and Berlioz' Requiem. For performances of large works, the Chorus is supplemented by the Tanglewood Choir which is made up of students of the Berkshire Music Center and local Berkshire residents.

John Oliver, a member of the faculty of M.I.T., is director of the M.I.T. Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 15 1971 New England Newsclip

EZIO FLAGELLO

To sing role of Mephistopleles in "The Damnation of Faust" at Tanglewood.

European Anthem

BERLIN — The parliamentarians of the Council of Europe have adopted Europe's first anthem. They chose Ludwig Van Beethoven's "Ode to Joy," from his Ninth Symphony as the music "most representative of European genius."

Although the council, representing the parliaments of 17 European nations and their foreign ministers, proclaimed a European flag in 1955 — a circle of 12 stars against a field of azure blue — and May 5 as Europe Day, until now it was unable to decide on a hymn for Europe.

One wag at the council's meeting in Berlin suggested that the final vote was influenced by the commercial success of the pop version of "Ode to Joy." The clinching argument, however, was that nearly every European schoolchild is said to know the melody. The only serious competition was Georg Friedrich Handel's "royal Fireworks Music."

The Council has no illusions about millions of Europeans suddenly breaking into choruses of the new anthem. For one thing the anthem still has no words, as the original ones are considered a "universal" expression of faith rather than a "specifically European one." Until a new text can be found, the Council of Europe expects the anthem will be played at European gatherings on the municipal level, and later at meetings of European government leaders and heads of state. It would be played along with national anthems. Some day, Council members think, it might ring out alone as a symbol of an achieved European unity.

European broadcasting stations will be asked to use the new anthem at the end of their daily programs, following the national anthem. Western Europe's "intervision" television network will be approached to change its present musical theme to the Beethoven prelude.

None of the Council's decisions are binding on member parliaments and it can only recommend to the committee ministers, consisting of European foreign ministers, that the anthem be played.

AT TANGLEWOOD

'Faust' Final Concert

TANGLEWOOD, Lenox — Tanglewood Artistic Director Seiji Ozawa will conduct the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood iday, Aug. 20 at 9 p.m. in the Shed.

Piano soloist for the evening is Garrick Ohlsson, who will make his debut with the Boston Symphony at this concert.

The concert will open with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Ohlsson's performance of the Piano concerto No. 2.

Following intermission, Ozawa will conduct Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture - fantasy "Romeo and Juliet."

Chopin Prize Winner

Ohlsson, the first American prize winner of the Chopin International Competition in Warsaw, was born in White Plains, N.Y. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras.

This summer he will perform at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor. During the 1971-72 season, Ohlsson will give concerts in London, Berlin, Vienna, Rome, Milan, Dusseldorf and Baden-Baden as well as performing in San Francisco, Minnesota, Buffalo, Toronto and Houston.

Pianist Alexis Weissenberg will be presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. His recital includes the Franck-Bauer Prelude, fugue and variation, Op. 18 and Schumann's Symphonic etudes.

Weekend Prelude recitals at 7 p.m. each Friday evening, two hours before the 9 p.m. Boston Symphony Orchestra concert, are offered at no extra charge to ticket holders of the 9 p.m. Orchestra concert.

Last Rehearsal

Ozawa will conduct the final Boston Symphony Orchestra open rehearsal Saturday morning Aug. 21 at 10:30 a.m. in the Shed, for the following day's concert. Tickets for the open rehearsal are $2.50 each and benefit the orchestra's pension fund. Tickets may be purchased at the Festival ticket office the morning of the rehearsal.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct the orchestra Saturday evening, Aug. 21 at 8:30 p.m. in the Shed. Soloist is pianist Alexis Weissenberg.

The program wil begin with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano Concerto in G with soloist Weissenberg. Following intermission, Thomas will conduct Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, Aug. 22 at 2:30 p.m. in the Shed.

Lois Marshall, soprano, will sing the role of Marguerite, tenor John Alexander will be Faust and bass - baritone Ezio Flagello will be Mephistopheles. The chorus will be the Tanglewood Festival Choir, John Oliver, director.

Festival Chorus

The Tanglewood Festival Chorus was formed under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring and summer.

They made their debut in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth Symphony, conducted by Tanglewood Advisor Leonard Bernstein.

Last summer they sang in performances of Bernstein's "Chichester Psalms," Mozart's "Cosi fan tutte," Mahler's Second Symphony, Beethoven's Choral fantasia and Ninth symphony and Berlioz' Requiem.

For performances of large works, the Chorus is supplemented by the Tanglewood Choir, which is made up of students of the Berkshire Music Center and local Berkshire residents.

Oliver, a member of the faculty of MIT, is director of the MIT Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

AUG 15 1971 New England Newsclip

REGISTER
TORRINGTON, CONN.
D. 11,891

AUG 14 1971 New England Newsclip

Alexis Weissenberg

Tanglewood

At the Piano: Eschenbach, Ohlsson, Weissenberg

Christoph Eschenbach will be soloist in Beethoven's Piano Concerto No. 1 at Tanglewood Sunday, Aug. 15 at 2:30 p.m.

Seiji Ozawa will conduct the Boston Symphony for the concert which will include Xenakis' "Polla Ta Dina" and Tchaikovsky's Sixth Symphony, the "Pathetique."

On Saturday, Aug. 14 at 8:30 p.m., Colin Davis conducts Mozart's Symphony No. 39 and Mahler's Fourth Symphony with soprano soloist Judith Raskin.

The eighth and final weekend of Tanglewood concerts begins with Ozawa directing the orchestra on Friday, Aug. 20 at 9 p.m. in Prokofiev's Suite from "Romeo and Juliet" and Piano Concerto No. 2 with Garrick Ohlsson as soloist.

Ohlsson, who makes his debut with the Boston Symphony at this concert, was the first American prize winner at the Chopin International Competition in Warsaw. After winning the competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras. This summer he performs at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday, Aug. 20 at 7 p.m. Weissenberg's recital includes the Franck-Bauer Prelude, Fugue and Variation, Opus 18 and Schumann's Symphonic Ietudes. Weekend Prelude recitals, each Friday evening, two hours before the Boston Symphony concert, are offered at no extra charge to concert ticketholders.

Seiji Ozawa conducts the final Boston Symphony Orchestra Open Rehearsal Saturday morning, Aug. 21 at 10:30 a.m.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, Aug. 21 at 8:30 p.m. in the Shed. The program begins with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano Concerto in G with soloist Alexis Weissenberg. Following intermission, Thomas conducts Carl Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' "The Damnation of Faust" with the Tanglewood Festival Chorus will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, August 22 at 2:30 p.m. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles.

Ozawa conducts BSO in Tanglewood concert

Bass-baritone Ezio Flagello will sing the role of Mephistopheles in next Sunday's complete performance of "The Damnation of Faust by Hector Berlioz at Tanglewood. Seiji Ozawa will conduct the concert, which is the final event of the Tanglewood season.

Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of the 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday at 9 p.m.

Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert.

The concert opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" and Ohlsson's performance of the Piano Concerto No. 2. Following intermission, Ozawa conducts Berlioz' Love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

Pianist Alexis Weissenberg is presented at the weekend prelude Friday at 7 p.m. Weissenberg's recital includes the Franck-Bauer Prelude, Fugue and Variation, Op. 18, and Schumann's Symphonic Etudes. Weekend prelude recitals, at 7 p.m. each Friday, two hours before the 9 p.m. Boston Symphony concert, are offered at no extra charge to ticketholders of the 9 p.m. Orchestra concert.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the orchestra Saturday, at 8:30 p.m. Soloist is pianist Alexis Weissenberg.

The program begins with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano Concerto in G. Following intermission, Thomas conducts Nielsen's Fifth Symphony.

A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Ozawa as the final concert of the season next Sunday at 2:30 p.m. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

AUG 15 1971 New England Newsclip

A very grand occasion

by Harry Neville

The final concert of the 1971 Tanglewood season takes place next Sunday at 2:30 p.m., and as befits so grand an occasion Seiji Ozawa has programmed a very grand work: Berlioz's "The Damnation of Faust," an opus that has been characterized and performed as a dramatic legend, a dramatic symphony, an opera, an oratorio and a cantata.

In the past, "The Damnation" has several times been presented as a stage work, but on Sunday it will receive a concert performance. Moreover, the work will be presented in its entirety, which is noteworthy because of the fact that one usually hears only a few excerpts—"Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs," "Rakoczy March" —from what was once Berlioz's most popular work.

Writing in 1937, English critic J. H. Elliot remarked that "Faust" enjoyed a definite vogue among English choral societies at that time, ". . . even in some of the smaller provincial centers to which the French composer's works is otherwise quite unknown."

Elliot went on to explain this vogue in terms that were not altogether complimentary to the composer. And although Berlioz enjoys a much higher regard nowadays than in 1937, Elliot's argument seems essentially a fair and honest appraisal.

"The score contains innumerable ingenuities," he wrote, "but no very alarming eccentricities . . . The individuality of the score is marked; but it is not so far removed from the usual as to embarrass a listener unprepared for radical innovations."

He spoke of the work's "pleasing tunefulness," asserting that Berlioz's principal difficulty was "to escape the commonplace." The music didn't invariably succeed, he felt, for he summed up by saying that "Faust" is a work in which "the exquisite rubs shoulders with the stale and unprofitable."

"Faust" was completed in 1846 when the composer was 43 years old, but the work really had its inception much earlier—1827, to be exact, when Gerard de Nerval first published his French translation of Goethe's "Faust." Enormously impressed by the translation, Berlioz immediately began work on musical settings of several excerpts, which he then published (at his own expense) as "Eight Scenes from Faust." He then sent the music to Goethe, who had been pleased with de Nerval's handling of his masterpiece.

In the case of Berlioz however, the great man's approbation was not forthcoming. Apparently Goethe sought an opinion of the score from a trusted musical friend, a person of extremely conservative taste and whose judgement turned out to be unfavorable. Berlioz had undoubtedly intended his gesture as a tribute, but for his troubles he received only a rude acknowledgement which Goethe deigned not even to sign.

It was in 1845-46, during his travels in Austria, Hungary, Bohemia and Silesia, that Berlioz returned to the idea of a work based on "Faust."

"As soon as I had made up my mind to do it," he wrote in his memoirs, "I had also to resolve to write most of the libretto myself; for the fragments from Gerard de Nerval's translation which I had set to music 20 years earlier and which I intended to rework and include in the score, plus two or three other scenes written to my instructions by M. Gandonniere before I left Paris, together amounted to less than one-sixth of the work."

The eight sections taken from the earlier work were the Easter hymn, a peasants' chorus, the dream chorus, the rat song, the flea song, the ballad of the king of Thule, Marguerite's romance, and the Soldier's chorus.

Much of the remainder of the score was written on the aforementioned trip, and the composer tells us that he composed it "with an ease such as I have very rarely experienced with any of my other works. I wrote it when and where I could: in coaches, in trains, on steamboats, even in the towns that I visited (this despite all the various responsibilities that my concerts entailed)."

In addition to the "Eight Scenes," one other piece of previously composed music found its way into the score, and that was the superb version of the "Rakoczy March" that Berlioz had written as a patriotic tour de force to please his audiences in Budapest. Esthetically the March might have seemed completely irrelevant to the Faust legend, but this did not prevent Berlioz from using it.

"The extraordinary impression it produced in Pesth induced me to incorporate it in my score," he explains in his memoirs. "I took the liberty of locating my hero in Hungary when the action begins, and of making him witness the passage of the Hungarian army across the plain where he wanders, wrapped in his thoughts . . . I would have had no hesitation in taking him anywhere in the world if the work would have benefitted . . . A person like Faust may, after all, have any journey ascribed to him, no matter how outlandish, without violence being done to plausibility."

As Ernest Newman was later to remark, "Moral criticism would be wasted on one so naked and unashamed as this!"

The first performances of "Faust," in 1846 at the Opera Comique, were fiascos, but the work later achieved immense popularity, especially around the turn of the century. With the decline of choral societies, "Faust" returned to relative obscurity and any revival nowadays is an event to be cherished. Soloists in the Tanglewood performance will be Lois Marshall (Marguerite), John Alexander (Faust) and Ezio Flagello (Mephistopheles).

BANNER
BENNINGTON, VT.
D. 6,000

AUG 17 1971 New England Newsclip

'The Damnation of Faust': Final Tanglewood concert

LENOX, Mass. — A complete concert performance of Berlioz' "The Damnation of Faust" will be conducted by Seiji Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, August 22 at 2:30 in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

The Tanglewood Festival Chorus was formed in 1971 under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer. They made their debut in spring 1970 in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth symphony, conducted by Tanglewood Advisor Leonard Bernstein. Last summer they sang in performances of Bernstein's "Chicheseer psalms," Mozart's Cosi fan tutte, Mahler's Second symphony, Beethoven's Choral fantasia and Ninth symphony and Berlioz' Requiem. For performances of large works, the Chorus is supplemented by the Tanglewood Choir which is made up of students of the Berkshire Music Center and local Berkshire residents.

In other Tanglewood performances before the final Sunday concert, Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening. The program begins with a performance of Mozart's Symphony no. 31 "Paris," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Thomas conducts Nielsen's Fifth Symphony.

On Friday, Aug. 20 at 9 p.m. in the Shed, Ozawa will conduct with piano soloist Garrick Ohlsson.

The program opens with two pieces by Prokofiev: The Suite from "Romeo and Juliet" followed by Chisson's performance of the Piano concerto no. 2. Following intermission, Ozawa conducts Berlioz' love scene from "Romeo and Juliet" and Tchaikovsky's Overture-fantasy "Romeo and Juliet."

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698

AUG 21 1971 New England Newsclip

Damnation of Faust is Final Program at Tanglewood

Tanglewood Artistic Director Seiji Ozawa conducts the Friday evening concert of the eighth and final weekend of 1971 Berkshire Festival Concerts by the Boston Symphony at Tanglewood Friday, Aug. 20 at 9 p.m. in the Shed. Piano soloist for the evening is Garrick Ohlsson, who makes his debut with the Boston Symphony at this concert. The concert opens with two pieces by Prokofiev: The *Suite from Romeo and Juliet* followed by Mr. Ohlsson's performance of the *Piano Concerto no. 2.* Following intermission, Mr. Ozawa conducts Berlioz's love scene from *Romeo and Juliet* and Tchaikovsky's Overture-fantasy *Romeo and Juliet.*

Garrick Ohlsson, the first American Prize Winner of the Chopin International Competition in Warsaw, was born in White Plains, New York. After winning the Chopin Competition, he toured Poland and returned to the United States to give performances with the Philadelphia and New York Philharmonic Orchestras. This summer he performs at the Saratoga Festival, the Hollywood Bowl, Grant Park in Chicago and at Caramoor. During the 1971-72 season, Mr. Ohlsson will give concerts in London, Berlin, Vienna, Rome, Milan, Dusseldorf and Baden-Baden as well as performing in San Francisco, Minnesota, Buffalo, Toronto and Houston.

Pianist Alexis Weissenberg is presented at the Weekend Prelude Friday evening at 7 p.m. in the Shed. Mr. Weissenberg's recital includes the Franck-Bauer *Prelude, fugue and variation, Op. 18* and Schumann's *Symphonic etudes.* Weekend Prelude recitals, at 7 p.m. each Friday evening, two hours before the 9 p.m. Boston Symphony concert, are offered at no extra charge to ticketholders of the 9 p.m. Orchestra concert.

Seiji Ozawa conducts the final Boston Symphony Orchestra open rehearsal Saturday morning, Aug. 21 at 10:30 a.m. in the Shed. Mr. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets for the rehearsal benefit the Orchestra's Pension Fund and may be purchased at the Festival Ticket Office the morning of the rehearsal.

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, Aug. 21 at 8:30 p.m. in the performance of Mozart's *Symphony no. 31 "Paris,"* followed by Ravel's *Piano Concerto in G* with soloist Alexis Weissenberg. Following intermission, Mr. Thomas conducts Nielsen's *Fifth Symphony.*

A complete concert performance of Berlioz' *The Damnation of Faust* will be conducted by Seijo Ozawa as the final concert of the 1971 Tanglewood season Sunday afternoon, Aug. 22 at 2:30 p.m. in the Shed. Lois Marshall, soprano, sings the role of Marguerite, tenor John Alexander is Faust and bass-baritone Ezio Flagello is Mephistopheles. The chorus is the Tanglewood Festival Choir, John Oliver, Director.

The Tanglewood Festival Chorus was formed in 1971 under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members came from the greater Boston area, and have rehearsed each week during the spring and summer. They made their debut in spring 1970 in Symphony Hall, Boston, when they took part in a performance of Beethoven's Ninth Symphony, conducted by Tanglewood Advisor Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms,* Mozart's *Cosi fan tutte,* Mahler's Second symphony, Beethoven's *Choral fantasia* and *Ninth symphony* and Berlioz's *Requiem.* For performances of large works, the Chorus is supplemented by the Tanglewood Choir which is made up of students of the Berkshire Music Center and local residents.

John Oliver, a member of the faculty of M.I.T., is director of the M.I.T. Glee Club and the Framingham Choral Society. He is a member of the faculty and director of the chorus at Boston University.

THE
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Where To Go? What To Do?

Summer is almost over, and you'd better get your vacation pictures developed before the September rush.

One summer traveler who has his vacation pictures developed is William Stockdale, of Putnam, Conn. His full-length color motion picture of how his family of nine set out to see Italy the way native Italians might will be shown tonight.

Stockdale, a noted traveler and lecturer, dubbed his film, "Seeing Italy Italian Style". The screening is at Laurel Park at 8 p.m. The film, as well as an appearance by Stockdale, is under the sponsorship of the Laurel Park Assn.

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IN CASE YOU DON'T WANT to attend the showing of Stockdale's films because you're going to see your neighbor's four hour saga of his trip to Goshen State Park, there's always music from the Amherst Folklore Center. Tonight, Steve Martin, of "Orpheus", and Conway Redding will appear at 8. Tomorrow night, Norman Schell of "Clean Living" and Mary Pratt will perform for interested patrons. The non-profit group has scheduled an "Open Hoot" Monday evening. Next Friday, the Prairie Oysters and a program of country rock, is penciled in.

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THE BIG NEWS, though, in music circles, is the final performances of the Boston Symphony Orchestra at Tanglewood.

The Symphony plans a concert Saturday evening at 8:30 in the shed, and undertakes a complete concert performance of Berlioz' "The Damnation of Faust", Sunday Aug. 22 at 2:30 in the Shed.

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THE TWENTY-SIXTY ANNUAL COMPOSERS' Conference and Chamber Music Center at Bennington, Vt. enters its second week. Concerts are scheduled tonight, Aug. 25 and again August 28. The concerts are planned at the Carriage Barn at the college for 8:15.

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WINDHAM COLLEGE'S SUMMER Collegium in Early Music plans an evening of Medieval and Renaissance Songs, with commentary by Syracuse University Professor of English D. D. Synod grass tonight at 8 p. m. Next Friday, August 27, a program of Sacred Choral music is scheduled.

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THE 1971 FESTIVAL of the Arts at Manchester, Vt. under the Southern Vermont Art Center has galleries and gardens open daily 10 a. m. to 5 p. m. Sundays 1 p. m. to 5 p. m. The Festival is closed Mondays, except for Labo Day.

-o- -o- -o-

OTHER EVENTS this week include an exhibit of old horse-drawn carriages, demonstrations of driving techniques and a parade of carriages in Newport, R. I. The 84th annual State Fair is this week at Plymouth, N. H.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 19 1971 New England Newsclip

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
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AUG 19 1971

New England Newsclip

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Rose Walsh

Visitors to Be Greeted

Members of The College Club and the Boston Branch of the American Ass'n. of University Women are invited to meet 48 Foreign University Women, on Saturday evening at a 6 o'clock buffet supper at The College Club, 40 Commonwealth ave.

Here for three days, the foreign visitors have attended the Conference of the International Federation of University Women in Philadelphia. They are from India, Australia, Switzerland, Belgium, Finland, Scotland, Canada, England, France, Germany, Japan, New Zealand, Norway, South Africa and Sweden.

Hostesses for the gathering will include Mrs. Frank W. Adams, Mrs. John G. Beebe-Center, Dr. Dorothy W. Weeks, Miss Marie D. MacIntyre, Miss Enid Wilson, Mrs. John C. Leak, Mrs. Hyman Ullman, Miss Beatrice A. Rogers, Dr. Alona E. Evans and Mrs. John M. Maguire with others.

★

Boston relatives of the bridegroom were in Cooperstown, N. Y., last Saturday for the wedding of Miss Amy Clark, daughter of Mr. and Mrs. Bernard E. Clark of Cooperstown, to Christopher Brown, son of Mrs. John Q. Hunsicker (Janet Pierce) of Darien, Ct., and William Brown of Cal., and grandson of the late Mr. and Mrs. Walworth Pierce of Boston.

Following the ceremony in St. Mary's Church, Cooperstown, the couple received their friends at Cooperstown Inn.

Given in marriage by her father, the bride was gowned in ivory silk organza appliqued with alencon lace. Her veil was a mantilla of matching lace and illusion, and she carried an old-fashioned bouquet of white roses and miniature carnations.

Ann Adams Clark, maid of honor for her sister, and bridesmaids, Corita Hilser, Theresa Zazagnin, C. Kathryn Huntington and Mary Shephard, wore identical long Empire gowns of pale blue and pink printed silk and carried old-fashioned bouquets of summer flowers.

Wesley Brown attended his brother and another brother, Jeremy, shared usher duties with Donald Epra, James Olsen and Rex Cowdry.

The bride is a graduate of Hartwick College and Greenwich Hospital School of Nursing. Her husband, who was graduated from Yale University in '68, will be on the teaching faculty of Green Farms, Westport, Ct. in the fall.

Mrs. G. Spencer Wentworth of Exeter, N. H. (left), hostess for Saturday night's swinging Gay Nineties Party at Wentworth-by-the-sea, N. H., greets Sherman Bennett, Mrs. Edward M. Conroy, wearing a ballgown made for her late mother, Mrs. Joseph P. Manning and Mrs. Warren Henderson (right).

(Photo by Julie Warn)

★

Final concert of the 1971 Tanglewood Season on Sunday afternoon. 2:30, in the Shed at Lenox, will be a complete performance of Berlioz' "The Damnation of Faust" conducted by Seiji Ozawa.

Lois Marshall, soprano, sings the role of Marguerite. Tenor, John Alexander is Faust, and bass-baritone, Ezio Flagello is Mephistopheles. The Tanglewood Festival Choir, formed last year under the direction of John Oliver, a member of the faculty of MIT will be the chorus.

Mr. Ozawa, will also conduct the final Boston Symphony Orchestra ~~Open Rehearsal~~ Saturday morning at 10:30 in the Shed for which tickets are $2.50 each and benefit the Orchestra's pension fund.

★

Sept. 3 nuptials have been planned by Miss Ruth Karen Morse and Stefan Collini, as announced by the parents of the bride-to-be, Mr. and Mrs. David Morse of Newton Center. The prospective bridegroom is the son of Mr. and Mrs. Raymond Collini of Seaford, Sussex, England.

Miss Morse and her fiance are students at Cambridge University, England. She was graduated from Lake Forest College, where she was elected to Phi Beta Kappa and Phi Sigma Iota honorary societies, and is a graduate student at New Hall.

Mr. Collini was graduated from Jesus College, Cambridge University with first class honors, did graduate work at Yale University, and is a doctoral candidate.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 21 1971

New England Newsclip

Tanglewood

Ozawa Wraps Up Season With Berlioz' 'Damnation'

Seiji Ozawa

The 1971 Tanglewood season comes to a close this weekend with a complete concert performance of Berlioz' "Damnation of Faust" conducted by Seiji Ozawa with the Tanglewood Festival Chorus on Sunday, Aug. 22.

The concert will be presented in the shed at 2:30 p.m. and the singers will be Lois Marshall, soprano, in the role of Marguerite, tenor John Alexander as Faust and bass-baritone Ezio Flagello as Mephistopheles.

The Tanglewood Festival Chorus was formed in 1971 under the direction of John Oliver, director of choral and vocal activities at Tanglewood. Members come from the greater Boston area, and have rehearsed each week during the spring and summer.

Seiji Ozawa conducts the final open rehearsal Saturday morning, Aug. 21 at 10:30 a.m. in the shed. Ozawa rehearses the Orchestra in music for the following day's concert. Tickets are $2.50 each and benefit the Orchestra's pension fund. Tickets may be purchased at the Festival ticket office the morning of the rehearsal.

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the Orchestra Saturday evening, Aug. 21 at 8:30 p.m. Soloist is pianist Alexis Weissenberg. The program begins with a performance of Mozart's Symphony No. 31 "Paris," followed by Ravel's Piano Concerto in G with Alexis Weissenberg. Following intermission, Thomas conducts Carl Nielsen's Fifth Symphony.

Warren Fowler

Michael Tilson Thomas conducts the Boston Symphony Saturday, Aug. 21

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661
AUG 21 1971

Ohlsson a Smash at Tanglewood

Boston Symphony Orchestra, Seiji Ozawa, Garrick Ohlsson, piano. At Tanglewood Music Shed, Lenox, Mass. Program: Prokofiev-Suite from "Romeo and Juliet," piano concerto No. 2, Berlioz: Love scene from "Romeo and Juliet," Tchaikovsky: Overture to "Romeo and Juliet."

By THEODORE PRICE

Last Night In Review

LENOX, Mass. — Let me put it simply:

Garrick Ohlsson, the first American to win the Chopin International Competition and the soloist on last night's program at Tanglewood, is a pianistic powerhouse.

With Seliji Ozawa conducting the Boston Symphony Orchestra, the six-foot-four, bearded, somewhat bashful boy of 24 played with such breathtaking breadth of tonal quality, such dynamic strength and such technical sensitivity in the Prokofiev second piano concerto that I'm reduced to appreciative obeisance rather than critical dissection.

Ohlsson is scheduled to appear with the Rochester Philharmonic Orchestra next winter.

By then he will have fully established his place as the rightful successor to Van Cliburn, winner of the Tchaikovsky competition who has been playing the same showpieces for more than 10 years.

Ohlsson, dressed last night in a white suite, blue shirt and floppy bow tie, is another breed of pianist cat. He's a strapping hulk sitting at the piano like a giant, looking like a young Walter Gieseking.

In the bi-tonal dissonances, wide melodic leaps and crushing choral clusters of the Prokofiev concerto, he played with a unique blend of delicacy and power. The first and fourth movements were like molten steel, alive, hot, but flexible in shape and outline. The pace he set in the parallel chains of skittering scales in the scherzo was the work of no boy — he's amazingly mature musically. And the crowd in the Tanglewood music shed shouted and cheered him to return to the stage again and again for bows.

Ozawa, one of the artistic directors of the oldest summer music festival in these Berkshire Hills of western Massachusetts, conducted a program geared to his distinctive flair for dramatic music. His program theme was consistent, laden with musical settings of the Romeo and Juliet legend.

In Prokofiev's ballet suite, 36-year-old Ozawa was both flamboyant showman and fascinating interpreter.

Dressed in a long white shirt out at the waist and tux pants, long black hair flowing to his shoulders, Ozawa infused the five dance movements with an ultra-dynamism which brings out the full flavors of this heady score.

Tomorrow afternoon Ozawa, who is the musical director of the San Francisco Symphony during the winter season, closes the 1971 season of this granddaddy summer music festival (it opened in 1938) with a performance of Hector Berlioz's "Damnation of Faust."

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
AUG 22 1971
New England Newsclip

Ohlsson's Prokofiev Shows Power, Ease

By R.C. HAMMERICH

LENOX — Romance permeated the damp air at Tanglewood Friday night.

Rhythmic Security

Seiji Ozawa led the Boston Symphony Orchestra through excerpts from three works based on the Romeo-Juliet story and Garrick Ohlsson was soloist for Prokofiev's Second Piano Concerto.

Ohlsson is a big, burly young man (23) with a short beard and long fingers.

He moved through Prokofiev's icy crags and tangled jungles with apparent ease and with the recklessness and power of a drag-strip driver.

Profundity and depth in the usual musical sense are not necessary to the success of Prokofiev's piano concertos but strength, stamina, dexterity and a highly trained rhythmic security are absolutely necessary and Ohlsson has them.

The performance was (Ozawa and the orchestra included) of the special sort that set Prokofiev's blinding entertainment free, and the word entertainment is used carefully because that for me is Prokofiev's primary value.

The orchestra's Romeo-Juliet pieces were taken from Prokofiev's suite, Opus 64; Berlio's "Romeo and Juliet," Opus 17, and Tchaikovsky's overture-fantasy of the same title.

Five pieces from Prokofiev's suite opened the program and were presented by Ozawa with brilliant color.

But of course that's the way Prokofiev is supposed to sound.

The Berlioz "Love Scene" sounded as if the orchestra had been given an intermission pep talk by Mozart the moment he uttered that famous bit of advice. . ."It must flow like oil."

The orchestra's violins were coming across with silken clarity and unwavering steadiness in spite of the unusually high humidity.

They were nicely lush too for the Tchaikovsky that ended the program. The sound was moist like the air. . .which is right for Romeo and Juliet as well as Tchaikovsky.

Alexis Weissenberg, pianist, and a downpour arrived nearly together to begin the 7 p.m. weekend prelude program. The rain diminished as the audience's enthusiasm increased.

Weissenberg is an incredible pianist; he has steel fingers and unbelievable control of them. There are moments when he begins a passage so fast he raises a suspicion he cannot finish without stumbling.

But he almost never falters and this technical reliability has caused some listeners to shelve him a sa musical mechanic. They can't have been listening very closely, because he also has a fine command of the subtleties and nuances of pianistic expression.

He played Franck's "Prelude, Eugue and Variation" as arranged for piano by Harold Bauer, and Schumann's "Etudes Symphoniques," Opus 13.

They were beautiful as well as inicsive. Weissenberg seems to have lost none of the machine-like precision he had at Tanglewood a couple of years ago and to have gained a high degree of emotional sensitivity.

The Franck-Bauer was gentle and peaceful and the Schumann etudes were full of snap and bite or tranquility according to need.

Today the 34th Berkshire Music Festival will end its season with Berlioz' "Damnation of Faust" with five soloists, the Tanglewood Festival Chorus, boy choristers from Christ Church Cathedral, Hartford, and the Boston Symphony Orchestra under the direction of Seiji Ozawa.

TELEGRAM
WORCESTER, MASS.
S. 186,767
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New England Newsclip

Pianist Ohlsson triumphs as Tanglewood season ends

By RAYMOND MORIN
Telegram Music Critic

Music Review

PROGRAM
Suite from "Romeo and Juliet" — Prokofieff
Piano Concerto No. 2 in G minor, Qpus 16 — Prokofieff
Garrick Ohlsson, pianist
Love scene from the dramatic symphony "Romeo and Juliet" — Berlioz
Romeo and Juliet Overture-Fantasie — Tchaikovsky

LENOX — Grarrick Ohlsson's debut as piano soloist with the Boston Symphony at Tanglewood was a triumph Friday night at the opening concert of the Berkshire Music Festival's eighth and final weekend.

The orchestra and conductor Seiji Ozawa gave Ohlsson far more than a routine background for Prokofieff's Second Piano Concerto, Opus 16.

Balance of the program was three far flung settings to scenes and sundry emotional upheavals from Romeo and Juliet.

The audience numbered 6,191, manifesting unusual interest in a Friday night program. Several hundred patrons put up with grounds that were still sogging from a heavy rainfall.

Worcester Benefit

Worcester heard Ohlsson while he was still a 16-year-old student at White Plains (N.Y.) High School. He assisted a noted Swedish guitarist in a Fairlawn Hospital benefit concert in 1965 at Chandler Street Junior High School.

It took very little time to determine that the guitarist's best efforts were all but totally eclipsed by Ohlsson's brilliant performance of Beethoven's "Appasionata" sonata. After Worcester Ohlsson was the first American prize winner of the Chopin International competition in Warsaw and has toured the big festivals and is about to embark on a heavy international tour.

Although the Prokofieff piano concerto is essentially a keyboard tempest, Ohlsson found it possible to include a liquid singing one that's hard to come by.

The young pianist owes much to Ozawa. Not only did the conductor let it be a true dialogue between solo instrument and orchestra, but repeatedly made tempo adjustments due to Ohlsson's constant concentration on his keyboard and little observance of the baton.

In the march-like scherzo, Ohlsson applied himself with percussion-dealing hands. Ringing sonorities were achieved in the long cadenza without pounding and the pianist tossed of Prokofieff's ridiculous technical demands with verve.

Ohlsson gave a dazzling account of the finale for which he set a jet speed. The total effect was dash pyrotechnics and clear exposure of the composer's undiluted irony.

Audience applause lasted for four curtain calls. Ozawa got Prokofitff's Romeo and Juliet suite off to a dramatic start complete with tremulant phrases and blasts. Romeo and Juliet's tomb was powerful in brass, tense in strings and emotionally stirring. Elsewhere were pastel-like shades virtuosic playing set to steely rhythms and splashes of color.

After the fireworks and heavy drama of Prokofieff's works, the love scene from Berlioz's dramatic symphony of Romeo and Juliet was somewhat pallid.

Uneventful Berlioz

If it was included to present the love pair in triplicate (with the Tchaikovsky version), the reason wasn't enough. The playing and results were expressively conscientious and quite uneventful.

Tchaikovsky's Romeo and Juliet Overture-Fantasie stood on its own as a nostalgic drama generating highlights of the familiar story. Orchestra and conductor gave it all there is.

TIMES
HARTFORD, CONN.
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AUG 23 1971
New England Newsclip

Tanglewood's Faust —A Moving Legend

By DOROTHY STOWE

All forces — choral, orchestral and solo — combined yesterday afternoon at Tanglewood under the direction of Seiji Ozawa to present Berlioz' great dramatic legend, "La Damnation de Faust."

"Shakespeare and Goethe: the silent confidants of my torments; they hold the key to my life." So wrote Berlioz to a friend in 1828, when, as a young man of 25, he fell under the spell of the de Nerval translation of "Faust."

Fifteen years later he conducted the first performance of "The Damnation" in Paris, which was little understood or appreciated, since by then he had created a Faust uniquely his own, based on the mystery and profundity of the situation, but only indirectly related to Goethe.

Yet to a modern audience it is almost always profoundly moving.

Under the direction of Ozawa, the Boston Symphony and Tanglewood Chorus (again ably coached by John Oliver) made an excellent showing.

Especially in the second half, all forces warmed to the task, and the performance of the panoramic scenes — the ride to the Abyss, the pandemonium of hell and the angelic choir could hardly have been improved upon.

Incidentally, the Boys' Choirs from Hartford's Christ Church Cathedral and St. James's Church of West Hartford performed in this finale to good effect.

The Rakoczy March, the scene in Auerbach's cellar, everything fast and frenetic came off with excellent effect. However, one could have wished for a less ponderous touch in the slow and light sections. The lovely ballet of the sylphs and dance of the will-o'-the-wisps badly needed a certain Gallic lightness which was lacking in the Handelian treatment they received.

Often more skill could be used at Tanglewood in suiting the singer to his task. Such was the case yesterday, when the soloists without exception seemed ill-suited to their roles.

To the lyric, rapturous Faust (so well realized by Nicolai Gedda) John Alexander brought a somewhat forced and overly-dramatic tone.

Lois Marshall's middle register seemed too thick for the virginal Marguerite, although they presented an impassioned love duet.

Ezio Flagello sang in his usual luscious bass but with little hint of the cynical, diabolic Mephistopheles. He was heard to best effect in the mocking Serenade, and contributed best dramatically in the ride to the Abyss.

Almost 9,000 fans wildly applauded this concluding production of the 1971 Shed Concerts.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 23 1971

New England Newsclip

MUSIC REVIEW

Seiji Ozawa Is Triumphant in Final Tanglewood Weekend of Season

By JAY C. ROSENFELD

OVATIONS are such a usual thing at Tanglewood and so often are tendered with but a modicum of discrimination that when one which is so indisputably deserved takes place, there may be a suspicion that it still may be contaminated by crowd psychology. However, following the last, quiet, awesome chorus of angels welcoming Marguerite into their celestial company, the tribute to Seiji Ozawa, who had conducted Berlioz' dramatic legend, "La Damnation de Faust," yesterday afternoon could not have been more spontaneous and genuine.

Ozawa had created an aura of grandeur from the start, aided by four splendid soloists: soprano Lois Marshall as Marguerite, tenor John Alexander as Faust, bass Ezio Flagello as Mephistopheles, and Saverio Barbieri as Brander, first, and later as the "voice on earth"; and by the Tanglewood Festival Chorus, John Oliver, director; and the Boys Chorus from the choirs of Christ Church Cathedral of Hartford and St. James's Church of West Hartford, Raymond J. Glover and James R. Taylor, conductors.

* * *

IT IS NOT without a bit of shrewd premeditations, as well as a sense of the dramatic, that Berlioz, after the tremendous climax he builds up in the terrifying gallop to Pandemonium, Milton's capitol of Hell, and realizing that when one is on the summit he cannot go higher, subsides practically into silence. After employing every resource an orchestra, augmented chorus and percussion (including dreadful gongs), all at the apogee of their potential, can arouse, he dismisses nearly all of them and allows only a thin wisp of sound to recede further and further into beatific desuetude, and brings his magnum opus to a memorable close. One wondered how long the spell would last before being broken by applause.

* * *

THE FINAL 1971 week was an Ozawa triumph. The young conductor whose entire professional career has been intertwined with the Berkshire Music Center for all his artistically mature years was assigned two of the three weekend programs. Besides the Berlioz yesterday, he devoted his program Friday night to the version of Romeo and Juliet as it had inspired three different composers, Prokofieff, Berlioz and Tchaikovsky.

No literary works equal Goethe's Faust and Shakespeare's "Romeo and Juliet" as launching pads for musical flights of romance, emotion and drama. Over the years the protagonists of these two epic plays have almost risen from the printed pages and been ascribed anthropomorphous dimensions. Indeed, in Verona Juliet is considered an avatar and one may visit the tomb of the demure maiden and come up from the vault to stand under the balcony where the fervent Romeo besought her favor, just as Shylock's house is pointed out in Venice and as Sherlock Holmes's quarters at 221B Baker St. are marked in London.

* * *

THE DEVELOPMENT of Ozawa in this present Tanglewood season was apparent in his Friday program. It was his most articulate achievement of the season. He eschewed indicating several obvious entrances to his extremely mature body of musicians and concentrated on the waves and depressions, the elevations and valleys of the luscious musical terrain through which he was wending his way. He came up with spectacular climax after climax.

A suite from Prokofieff's "Romeo and Juliet" was opulent for his purpose. It is introduced with almost brutally dissonant brass chords which are cut off with a scimitar to reveal the masterfully contrived effect of a watercolor sunrise appearing in pusillanimous strings. A trifle broader pace might have better invoked the memory of Nureyev leaping to the magnificently imaginative rhythm of the schottische.

Berlioz's "Love Scene" from his dramatic symphony on the same book is tremendously moving. His unique intuition guides him in his orchestration to place the passionate opening theme in the sonorous violas and cellos of the orchestra, and one's cup of gratification moves near to running over.

* * *

IN THE TCHAIKOVSKY overture-fantasy, still on the same subject, Ozawa loosened all the spigots of his superabundant casks of excitement and sensitivity and allowed his conception to run riot in extravagant rhapsody.

The winner of a recent Chopin international piano competition made his Tanglewood debut in the Prokofieff G Minor Concerto, No. 2. Garrick Ohlson, 24-year-old White Plains native, a large, strong man, played the essentially percussive concerto with an admirable control of plangent power without sacrificing tonal appeal. When fitting, he took flight fearlessly, and then when proper, he receded to the quiet, naive simplicity of the folk tunes Prokofieff invokes. Prokofieff bids the orchestra desist at several points along the progress of the concerto and gives the soloist total spotlight. These intervals were often the most demanding of the work, but Ohlson encompassed them with ecstacy within complete control.

* * *

SATURDAY EVENING was a near-miss on several points. A symphony for double orchestra, in E Flat, No. 1, of Johann Christian Bach was sprightly, and the third movement, the last, was a buoyant jig. Michael Tilson Thomas injected himself just sufficiently to give it *veal* and *zigor*.

But the rest of the program needed a couple of aspirin, both before and after. Nielsen's Symphony No. 5, Opus 50, well deserved to get a hearing, and on that score Thomas should be credited with several points. Nielsen was a Dane and a contemporary of Sibelius, but it would be a disservice to both to attempt to forge a link between them because of time and geography. Nevertheless, Nielsen lends himself, that is, his music, to the visualization of a bleak, monotonous terrain which only in the aggregate builds up to massive proportions.

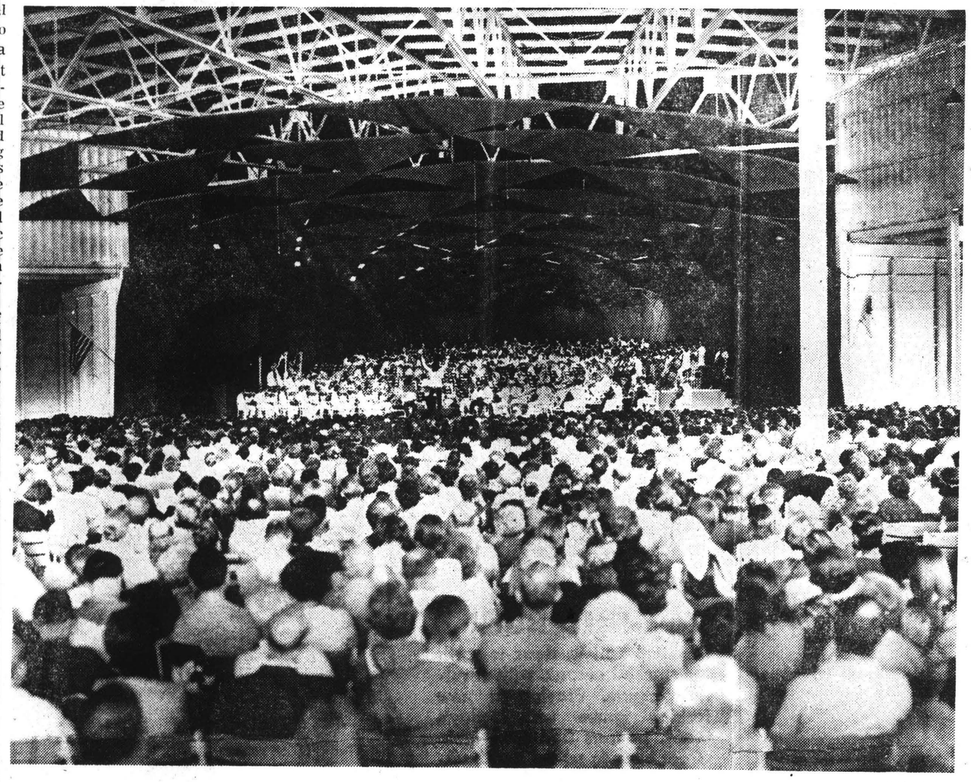
A dispassionate introduction develops into ponderosity, with excessive weight being assigned to the lower registers. It is relieved only by an effectively somber soliloquy played beautifully by principal clarinetist Harold Wright. There are but two divisions to the symphony, but there are many episodes of contrasting import and color within each one, notably a fugue using an idiom like an army call in 6/8 time. The whole seemed tipped over by an ungrateful orchestration. There were few details with appeal and even though Thomas worked hard to infuse character into the long pages, he succeeded mainly in adding his thumb to the scales.

* * *

ALEXIS WEISSENBERG was the soloist in the Tchaikovsky Piano Concerto, No. 1, in B Flat Minor, Op. 23. Tanglewood had already heard this work on an earlier program this season, and it's a good question to ask if a man can eat two plank steaks a-running. Weissenberg, however, is not an artist to treat less than respectfully because of preceding events. He had to contend with an unsympathetic orchestral accompaniment, one that at times seemed to be like a motor in neutral and completely lacking in motion or momentum. Yet the soloist was impressive in his tonal and poetic treatment of phrases, lingering almost excessively on details, and in other situations hurling his hands with prestidigitatorial accuracy and startling artistic achievement.

In view of the uncertain weather, the attendance was surprisingly good. When Thomas raised his baton for the initial note of the evening, the heavens responded with an instant thunderous growl which caused the conductor to lower his arms and smile, thereby winning an extra preconcert round of applause from an audience predisposed to share mild misery. Thereafter, the heavens didn't dare interfere.

Attendance figures for season may be found in a story on the first page of the second section.



Whitestone

WITH UPRAISED ARMS, conductor Seiji Ozawa prepares to bring the Sunday concert to a close and end the Tanglewood season for the year. An audience of 8,949 was present. Total weekend attendance, 25,283.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 23 1971

Conductor Thomas, at 27, Is Brisk at Tanglewood

By LAURIE MODELL

Saturday evening's Tanglewood concert began with a clap of thunder and a flash of lightning that were curiously contrasted with the piece that began the program: Johann Christian Bach's gentle Symphony for for Double Orchestra in E flat. Throughout the work occasional rumblings could be heard from outside the shed, but the storm never broke and the concert as usual turned out to be delightful.

Johann Christian Bach's music shows little of the characteristics of his famous father's; rather, the music exhibits the rhythmic drive beneath song-like melodies that was to find its culmination in the music of Mozart. Mozart was in fact a student of J. C. Bach's, and his Haffner Symphony closely resembles this work in both themes and style.

Conductor for the evening was Michael Tilson Thomas, who at the age of 27 is already associate conductor of the Boston Symphony and will assume the role of musical director of the Buffalo Philharmonic in the fall. He is a brisk, intent stylist with a love for rhythmic drive and pulsation, and a stance on the podium that is colorful without being theatrical.

The work that best displayed his prodigious talents, however, was not the Bach, but rather the Nielson Fifth Symphony which followed it. Carl Nielson, the Dane (1865-1931), wrote much of his music during the World War I era, and his ideas are strongly political. Without knowing anything about this work, one could clearly see in it elements of conflict; fear screeching in the high woodwinds; string melodies, clam and lyrical, are constantly interrupted by insistant snare drum and tympani that rattle the nerves and upset the melodic tranquility. Mr. Thomas was really masterful in this work — he drove the orchestra, particularly the brass and percussion, relentlessly, and the result was one of satisfied emotional exhaustion for both audience and players.

* * *

The evening ended with that much-overplayed standard, the Tchaikovsky Piano Concerto No. 1 in B flat minor. Soloist Alexis Weissenberg gave the first movement a somewhat unorthodox interpretion however, playing it slowly and deliberately, but to good effect, despite a rather miserable sounding bass that was more the fault of the weather than the piano. His tone is sharply percussive which is perfectly suited to the scherzos of the second and third movements, but which occasionally seemed a bit heavy for the romanticism of the first. However, to his credit, he lightened considerably as the piece wore on, and the third movement was really fantastic, filled with drive, excitement and flawless pianism.

He has one bad habit, though, of deciding on an effect and then re-using it again and again: for example, he would consistently play the first statement of a theme loudly and heavily and the second statement lightly and accented. This pairing of theme statements occurs too often in Tchaikovsky for this to seem original and effective more than once or twice. Towards the end of the movement, however, he seemed to toss all his plans and forethought to the wind, and he played with an abandonment and spontaneity that did justice to the work.

UNION
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New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 23 1971

Ozawa, Boston Symphony Not Up to Tanglewood Billing

By MICHAEL WIENER

LENOX, Mass. — The Tanglewood season drew to a close yesterday afternoon as Seiji Ozawa led the Boston Symphony in Berlioz' "The Damnation of Faust".

The score is an uneven one, but it contains a great deal of beautiful and exciting music. Given Mr. Ozawa's brilliant performance last year of the Berlioz "Requiem", yesterday's concert promised to be one of the summer's highlights. This listener was greatly surprised and disappointed when the prediction was not fulfilled.

MUCH HAS BEEN written lately of Berlioz' classic-romantic stylistic paradox. It is difficult, however, to generalize in those terms about Mr. Ozawa's performance. The spectacular passages didn't lack for excitement, but they also had considerable restraint. The Rakoczy March, for example, sounded like Berlioz; not Lizst.

On the other hand, this listener would have preferred a more chaste approach in the poignant sections (the love duet was truly pushed), and the lightly scored faster passages often seemed under articulated. Yet the airiness obtained in the Ballet of the Sylphs and the conclusion of the "Menuet des follets" was a minor orchestral miracle.

Mr. Ozawa made a whopping cut which encompassed practically the entire "Pandemonium" episode. This not only deprived the score of one of its most "theatrically" effective moments, but also lessened the contrast of the following "In Heaven" passage, itself beautifully performed.

John Alexander, as Faust, gave the most consistently satisfying performance of the afternoon. Lois Marshall, as Marguerite, occasionally overextended. Ezio Flagello, the Mephistopheles, was the most vocally endowed of the principals. His bass is a big and handsome one, but Berlioz specified a baritone. Mr. Flagello was able to cope easily with the range, but his singing lacked incisiveness.

It is difficult to factor out the causes for what went wrong yesterday: Ths listener's own idiosyncratic taste, Mr. Ozawa's conception, the difficulties posed in making uneven music viable, or problems due to insufficient rehearsal time. At the least, however, we should be greatful to Mr. Ozawa for letting us hear the score.

Tanglewood Finale Spirited

By R.C. HAMMERICH

LENOX — The atmosphere at Tanglewood Sunday afternoon was full of high spirits: the weather was great, the music was dynamic and the Boston Symphony Orchestra members had just signed a new labor contract which would eventually give them a raise.

School's Out

Not only that, they were going on vacation and they played like kids on the last day of school. It was the final concert of the 1971 Tanglewood season. Attendance for the eight weeks was 217,022, an increase of 14,034 over 1970's festival.

Seija Ozawa, a conductor who looks as if he is having more fun than anybody, was on the podium. The music was the complete "Damnation of Faust, a Dramatic Legend," by Berlioz. . .52 minutes before intermission, 58 after.

Berlioz was one of the musical expanders who forced symphony orchestras to become big, and bigness is one of the attributes of his "Faust." The orchestra was augmented by a 140-voice chorus and four vocal soloists plus a 20-voice boy choir in the final chorus.

Brisk Pace

Key man in the lively proceedings, of course, was the conductor, Ozawa. He conducted from memory, which is rare for a work of this complexity, and he set a brisk pace.

His exhortations for variances in volume, climactic crescendoes and exciting changes in speeds filled the music with energy and momentum.

Specially memorable choral moments came during the satirical Amen Chorus in Part 2 and the closing Apotheosis. Most exciting orchestral moment was, as expected, the famous "Rakoci" march.

Really satisfying moments contributed by soloists included Faust's (John Alexander) lyrical contemplation at the start of Part 3, Marguerite's (Lois Marshal) "King of Thule" in Part 2 and "Spinning Song" in Part 4, and the Faust-Marguerite love duet in Part 3.

Virtues Outnumber Flaws

There were a few flaws: The chorus was occasionally ragged with entrances and sometimes blurry in transitions; Miss Marshall's soprano was at first muffed and throaty; Alexander's tenor lost security when forced at high levels.

There were many virtues: the chorus was balanced and full of vigorous spirit (a crucial value); Miss Marshall's soprano was deep and full and impassioned; Alexander's tenor was dramatic and intense; Ezio Flagello's baritone (Mephistopheles) had the happy quality of insidious supplication and malevolence in turns. He was an oily devil.

The audience (8949) stood and cheered in waves for nine minutes when Marguerite was finally sent to heaven at the close of the music. . .and the season.

Saturday Night

Saturday night Michael Tilson Thomas conducted a program for 7158 listeners that was unusual for its variety of stylistic atmosphere: cool - hot - straight - eccentric.

Alexander Weissenberg was the piano soloist and he again displayed the incredible speed and steely machine-like mode of expression he showed at Tanglewood a couple of years ago, attributes he had mercifully subdued during his one hour recital for the weekend prelude program here Friday.

Friday his music was flexible and expressive. Saturday for the first and third movements of Tchaikovsky's First Piano Concerto it was hard, unfeeling, unbelievable, agile and acrobatic and structurally seriously distorted.

Side Show Effect

Weissenberg probably has the fastest accurate fingers at work on any keyboard anywhere. But this astonishing facility has led him into a kind of musical side show. The viewer is struck dumb by his feats and tends to lose sight of how far the music is being pulled out of shape.

Thomas performed a heroic job as traffic cop, cueing the orchestra's starts anud stops to coincide with the pianist's spasmodic spurt.

Earlier Thomas and the orchestra had opened the program with a delightful presentation of Johann Christian Bach's Symphony for Double Orchestra Opus 18 No. 1. Johann Christian was the famous Johann Sebastian's youngest son and distinguished himself in London as one of Mozart's teachers and as a composer who contributed importantly to the transition from baroque-rococo to classical.

Neilson Symphony

Thomas helped the orchestra — divided roughly down the middle into two complementing chamber orchestras — to play this happy music with light neat hands.

The Clark Neilson Symphony (No. 5) which preceded intermission was much longer 35 minutes) and more colorful but may fade from favor long before the Bach piece.

The music of Neilson (who died in 1931) has had a resurgence of support in recent years that crosses all age levels. Its traditional harmonies hold the older generations and its assertive brassy tone patterns and percussive strength have attracted youth.

But as expertly conducted as it was Saturday by Thomas, it still seemed to offer enough aimless milling around to compromise its intention as a work of substance. It had many fans in the orchestra, however.

Last Night In Review

'Wave Makers' At Tanglewood

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He blends scenes of diverse nature into dramatic wholes. The Leipzig tavern chorus of men, the pastoral ballet of the sylphs followed by the student-soldier chorus was a mosaic of musical continuity one seldom hears in such quick-shift junctures.

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ROCHESTER, N. Y.
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E. J. Dias review

Boston Symphony ends festival at Tanglewood

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

AUG 24 1971

New England Newsclip

The Boston Symphony Orchestra concluded its 1971 Berkshire Music Festival at Tanglewood this weekend with three programs — those on Friday night and Sunday afternoon conducted by Seiji Ozawa and that on Saturday night by Michael Tilson Thomas.

Friday night's concert was unusual in that it featured three composers' reactions to Shakespeare's "Romeo and Juliet." These were Prokofiev's "Suite from 'Romeo and Juliet,' " Berlioz's "Love Scene" from the dramatic symphony "Romeo et Juliette," and Tschaikovsky's "Romeo and Juliet Overture Fantasy." Surprisingly enough, this did not make for too much of a good thing inasmuch as the styles and approaches of the three composers are distinctly different.

Guest soloist on Friday's program was pianist Garrick Ohlsson, who will perform here later in the season in the Greater New Bedford Concert Series. Ohlsson, a burly, bearded young man of 24, played Prokofiev's "Piano Concerto No. 2 in G Minor" — and played it well, with considerable fire when needed, with an appropriately acerbic approach, and with a commendable technique. The work is not my favorite among Prokofiev's piano pieces (it is a bit too dry and cerebral), but Ohlsson had its difficulties obviously well in hand.

For Saturday's concert, conductor Thomas chose J. C. Bach's "Symphony for Double Orchestra in E. Flat," Nielsen's "Symphony No. 5," and Tschaikovsky's "Piano Concert No. 1 in B Flat Minor," with Alexis Weissenberg as soloist.

The "Symphony for Double Orchestra," by the youngest son of the great Bach, proved to be light, ingratiating, and Mozartian in flavor.

As for the Nielsen "Symphony No. 5," this work by the Danish composer who has been "rediscovered" during the last five years, is a musical dramatization of what might be a conflict between good and evil. It abounds in orchestral fireworks, in sudden shifts of mood (now lyrical, now bombastic). Young Thomas conducted the work with considerable passion and with a nice eye for contrasting detail.

In the Tschaikovsky piano concerto, pianist Weisenberg proved, as he often has in the past, that he is one of the most exciting keyboard artists of our time. With a remarkable range of dynamics, with sometimes ear-splitting power, with a digital prowess almost phenomenal, he gave new life to the old warhorse in a display of genuine artistry.

Sunday afternoon's program was deovted entirely to one work, Berlioz's cantata, "The Damnation of Faust," under Ozawa's energetic baton. This is a work with some glorious sound — sometimes romantic and poetic, menacing at others, sonorous frequently. The four soloists — tenor John Alexander, basso Ezio Flagello (both of the Metropolitan Opera), soprano Lois Marshall, and baritone Saverio Barbieri were all in fine vocal form. Moreover, the orchestra played brilliantly under Ozawa's direction. The result was a welcome revival of a seldom-heard work.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

AUG 24 1971

New England Newsclip

The Sound of Music

A Faustian Finish to a Tanglewood Summer

By Peter M. Knapp

An eloquent performance of Hector Berlioz' "dramatic legend," "The Damnation of Faust," closed the eight-week Berkshire Festival at Tanglewood Sunday afternoon.

The production by the Boston Symphony was conducted by Co-artistic Director Seiji Ozawa, with soloists soprano Lois Marshall (Marguerite), tenor John Alexander (Faust), baritone Ezio Flagello (Mephistopheles,) bass Saverio Barbieri (Brander) and baritone David Cumberland (an earthly voice). An audience of 8,949 attended on a bright summer afternoon.

Ozawa seems to have a particular affinity for Berlioz — his unique sound, and his languid and demonic elements. He ended last year's Tanglewood series with a resplendent "Requiem" and was cheered earlier for the "Symphonie Fantastique." Some listeners overheard at intermission recalled Charles Munch's mastery and thought Ozawa lacked the Alsatian's instinct for the music; others were more enthusiastic — "He makes me enjoy the music," one gushed. Most seemed to find it altogether splendid, and the end of each section was well applauded.

Unfamiliar

The reaction is interesting, for this version of the "Faust" legend, except for certain excerpts which find their way into the concert hall, is not all that well known. The work is not a comprehensive treatment of Goethe's poem, rather a series of compressed dramatic episodes prepared by Berlioz and the French writers Gerard and Gandonniere after a French translation of Goethe. Its four main sections and 20 scenes present the dramatic highlights of the story — the twist being Faust's damnation rather than his redemption.

Berlioz has endowed this work with numerous exquisite details and theatrical effects. The composer's brilliance of orchestration (incredible woodwind effects) are on full display, and he is less pompous and long-winded than in a number of other works. The score furthermore contains several formally structured pieces (march, fugue, ballad, strophic song), a good deal of skillful counterpoint, and deft transitions.

Ozawa's leadership was over-all compelling, vivid in detail and exciting in the big moments. He provided buoyant backgrounds for his soloists, ethereal playing for the dance music of the sylphs and will-o'-the wisps, and evoked sleek playing from the BSO musicians. The woodwinds were especially dazzling. The Rakoczy March made a big effect — though it went at quite a gallop and some phrase endings were not always well defined — as did the Ride to Hell.

Feminine Shaping

The principal soloists sang with dramatic conviction and praiseworthy French diction. Miss Marshall fused word and note into shapely phrases with her warmly feminine voice, and her singing of "D'amour l'ardente flamme" was especially moving despite a few dubious pitches. Alexander was in glowingly fine lyric voice, and the dark-voiced Flagello showed his scrupulous attention to detail and rhythm and ability to make pointed inflections. Cumberland sang the "earthly voice" strongly, but Barbieri's rendition of Brander's "Song of the Rat" didn't carry very well.

The Tanglewood Festival Chorus, directed by John Oliver, sang with distinction — not least for their brisk, airy attacks in the lighter choruses. They were joined in the Epilogue by boy choristers from Christ Church Cathedral in Hartford, and St. James's Church in West Hartford.

Michael Tilson Thomas, the orchestra's associate conductor, led Saturday night's program, attended by 7,158. Rumbles of thunder greeted Thomas as he stepped to the podium for Johann Christian Bach's Symphony for Double Orchestra in E-flat, Opus 18, No. 1; Carl Nielsen's Symphony No. 5, and Tschaikowsky's Piano Concerto No. 1 in b-flat minor, for which Alexis Weissenberg was soloist.

The spunky Bach symphony provided a spirited overture for the weightier fare. For divided orchestras of winds and strings, playing in unisons or antiphonally, the work is one of the set of six published in London about 1781 (No. 4 of the group was performed on this season's opening night at Tanglewood). The opening theme is so close to that of Mozart's "Haffner" Symphony (coming a year later) that one wonders whether it is coincidence, or who borrowed from whom. Whatever, the piece was neatly done at flying tempi, with crisp attacks and superb balances.

Changed Atmosphere

After this charming introduction, a move into the menacing and unsettling world of Nielsen's 1922 symphony, a work which reflects the uncertainties of the post-World War I years. One can easily think, during this original and expressive symphony, of the "war music" of Prokofiev and Shostakovitch, and indeed some passages in the first of the two movements share a kinship with the latter.

If J. C. Bach's orchestra is physically divided, Nielsen's music is in conflict with itself. One can assign all kinds of philosophical or programmatic interpretations to this struggle between the serene and hopeful and the anti-world of percussion and brass which intrudes, fragments and threatens to destroy it. It is a powerful and dramatic work by the Danish composer, who died nine years later in 1931.

The performance was stunning — big, tough and under masterly control. Thomas had a firm grasp of the score — the kind of music in which he has been having spectacular success — and the orchestra playing was vivid and vibrant.

It was less so in the too-familiar Tchaikowsky concerto, which came off unevenly despite a number of admirable details. Though the string sound had that BSO-Russe glow, the wind intonation faltered and much of the performance seemed unable to burst loose and soar. The tempo of the second movement, for example, was too slow for comfort and made the melodic line hard to sustain.

PIANIST ALEXIS WEISSENBERG—extraordinary technician

Weissenberg is an extraordinary technician whose impassive presence at the keyboard is a remarkable contrast to what his fingers are doing. His technique is all finger-and-wrist work, with little forearm or shoulder motion (except, of course, in the dazzling hammered octaves of this concerto), and how he generates such sonority from hands held so closely to the keys is a physical wonder.

Weissenberg is capable of astonishing effects, original approaches and luminous phrasing. Yet he also is given to impetuosity that strains musical lines and tumbles notes out so rapidly that the ear cannot register them in sequence and the rhythm is broken.

The Bulgarian-born pianist's recital for Friday night's weekend prelude, on the other hand, was a brilliant display of pianism — virtuosic yet marvellously ordered, and hitting its peak in a spectacularly colored and subtle performance of Schumann's Symphonic Etudes.

For Friday night's program, attended by 6,191, Ozawa chose a program built around the Romeo and Juliet theme. There were the Tchaikovsky "Romeo and Juliet' overture-fantasy, the Pfokofiev ballet suite, and the Love Scene from the dramatic symphony of Berlioz. Also on the program was Prokofiev's Piano Concerto No. 2 in g minor, with Garrick Ohlsson as soloist.

All that was lacking for this musical tryst was romantic weather, which turned out to be better suited for, say, "The Flying Dutchman" or something having to do with mists and elves. But while the weather was squishy, most of the playing was not, though the sound of course showed some effects of the dampness.

It was an attractive program demonstrating different musical visions of the same theme — lyric-dramatic scores by master orchestrators. It is familiar repertoire for the Boston Symphony, and gave Ozawa an opportunity to show his flair for drama and ardent intensity, though there were some rhythmic displacements and moments of problematic coordination in the Prokofiev suite. The lovely Berlioz went particularly well.

The Prokofiev concerto fit into this scheme since it, too, is predominantly lyrical though it encompasses a wide (overly wide, in fact) range of styles and effects. It is a youthful work, written by Prokofiev at the age of 22 and welcomed by a critical uproar at the time. Today, it is on the fringes of the repertoire, not for its ultra-boldness, but for its patchy, stringy quality.

The score darts from lyrical soliloquies wreathed in chromatics to gaunt, leaping chords and octaves, from the reflective to the grotesque. The "Intermezzo" movement opens with a heavy brass tread akin to the "Montagues and the Capulets" section of the "Romeo" ballet suite, then turns playful and eventually, bizarre and slithery.

The finale is a cornucopia of effects; the scherzo, a continual toccata-like scamper for the soloist. Throughout, there is much characteristically Prokofiev in the piquant and colorful harmonies, angularity of line, and mordant wit.

Best Policy

Ohlsson's performance was impressive — honest, rhythmically sure and sensitive in this pianistically challenging work. The pianist, making his debut with the Boston Symphony, is a 24-year-old New Yorker who had won the Chopin Competition in Warsaw. He is a bearded giant of a man with huge hands who makes a Steinway grand look like a baby grand, and next to him, conductor Ozawa looks like a schoolboy at the Green Bay Packers' training camp.

Tanglewood In Review

Lest emotions and exuberance tend toward over-indulgence in superlative this has purposely waited for a final analysis of Tanglewood's final concert week-end for this season. In the briefest of assertions all might be said in three words—THIS was MUSIC!!

Instead of the oft-repeated and inimitable and great Ninth Symphony of Beethoven the entire Sunday concert which wound up a momentous season was the Damnation of Faust by Hector Berlioz. There are no superlatives too great for this production—the performance of it is demanding indeed and it matched this masterful composition. This is music in its truest sense and the combined of beautiful orchestration solo and choral interplay of the rugged score evoked an applause that seemed would never end. One is breathless with ecstatic emotion and elated with a new sense of joy, and sheer gratitude for ears that can hear and love such beauty of transcending sound.

It was a tremendous performance throughout and seemingly perfect balance. The mighty chorus consisted of the Tanglewood Festival Chorus, the Choir boys from Christ Church Cathedral Hartford and St. Jame's Church West Hartford. John Oliver Raymond Glover and Jame Taylor, conductors respectively (joined in the final curtain calls). Soloists were Lois Marshall, soprano as Marguerite John Alexander, tenor, Faust Ezio Flagello, baritone, Mephistopheles and Baverio Barbie. bass as Brander and Davis Dumberland an earthly voice.

They could not have been more fittingly chosen. The program notes added to the complete enjoyment in following the story. In summation, fireworks can hardly have greater display of brilliance and glory. Ozowa orchestral conductor was at his best: Saturday evenings concert offered Carl Nielson's Fifth Symphony, John Christian Bach's Symphony for double orchestra in E flat both of these in their first performance at the Berkshire festival and a performance of the Piano concerto No. 1 in B flat by Tchaikovsky with Alexis Weissenberg, as soloist.

From the melodies lines of Bach to Nielson was quite a jump in type but a marvelous study in contrast.

Of all his music Berlioz himself is quoted as having loved his love scene from Romeo and Juliet best. Perhaps there is no favorite Berlioz and though this Faust may have seemed at the time the most wonderful of music of all time the same perhaps would have been true had I heard the Friday evening concert's overture of Berlioz' own choice.

Considered one of the four most remarkable re-discoveries of the past few decades is Carl Nielsen. Danish composer who is coming more and more to the fore, and his Fifth Symphony is considered a perfect example of his symphonic art at its best. No longer unknown, he stands in the stature of his Scadinavian giant Sibelius. Peace against war, good against evil, conflict against society—the drums or the quiet flute—and out of the ashes of human hostility Nielson proclaims a "yes man shall prevail". In the language of music—this is a tremendous statement, tremendously rendered. Replete with sombre sojourns into the deep emotional realms and majestic thoughts therefore stirring and elevating and the orchestra as usual met the challenge.

Alexis Weissenberg is a great technician and a great artist. Tchaikovsky demands a terrific travel over the keyboard and judging by the audience reactions who thundered approbation in applause he performed to their mutual delight as he did mine.

And so as the theme goes—another season of "the song has ended but the melody lingers on. . ." and over the summer crowded lawn and shed and classroom comes the hush of the autumn paint brush the quiet white of winter and then again the rush of spring into summer and (DV) another season at Tanglewood. So, music lovers, till then gather your stereo tapes and albums, light your fire, attend the local symphony, and concerts that abound in the area and it won't be so very long.

R. E. HOUGHTON

HOUR
NORWALK, CONN.
D. 23,000

AUG 26 1971

New England Newsclip

CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.
D. 217,264

AUG 24 1971 New England Newsclip

Ozawa, Thomas lead as Tanglewood ends

By Louis Snyder

Lenox, Mass.

The 34th Berkshire Festival came to an end here on Sunday afternoon with Seiji Ozawa conducting the Boston Symphony in as opulent a performance of Berlioz's "Damnation of Faust" as the rich green, sun-drenched surroundings in which it took place. There were 8,949 persons in and around the Shed, bringing the summer's total to 217,022 (14,000 or so more than last year).

The previous evening, Michael Tilson Thomas had ended his program with another towering 19th-century romantic work, the B-flat minor Piano Concerto (No. 1) of Tchaikovsky, with Alexis Weissenberg as soloist in a controversial interpretation. More than 7,000 hardy listeners braved uncertain weather for this occasion.

In a period where Berlioz has emerged from the protective shadows of the cultists to wide acceptance in performance, another look at and listen to "The Damnation" is overdue. Anyone who happened to see it done at the Paris Opéra as World War II was ending, with projections and other advanced (for then) multimedia accouterments, has long since realized what possibilities its abstract plot line offers the stage director and designer. And what a wealth of tonal brilliance is present as background in the score for those brief, jewel-like flashes that characterize Faust, Mephistopheles, and Marguerite in scenes of contemplation, bravado, and pathos.

Mr. Ozawa embraced the work, very much as he had last summer's concluding Berlioz Mass, shaping it dramatically and balancing its large choral and instrumental sections with searching glimpses of the protagonists, each of whom is allotted moments of solo glory. Rhythmically everything moved with an inevitable rightness, and the transparency of texture, when it was called for, revealed wonders of instrumental and vocal craftsmanship that belong to Berlioz alone.

As soloists there were John Alexander (Faust), Ezio Flagello (Mephistopheles), Lois Marshall (Marguerite), Saverio Barbieri (Brander), and David Cumberland (an Earthly Voice), who along with the remarkable Tanglewood Festival Chorus, and the appealing boys choruses from Christ Church Cathedral and St. James's Church in Connecticut showed their consistently solid musicianship.

While Mr. Alexander's refined tenor is equal to more than most demands in his range, it doesn't dominate the Berlioz "légende dramatique" as much as perhaps it should, with a ringing quality that indeed reflects the romantic spirit of the composer himself. Mr. Flagello's Mephisto was more subtle, but always in the frame, and Miss Marshall, a soprano singing a part with strong mezzo overtones, achieved a particular emotional response from the sad, warmly defined figure of Berlioz's Marguerite. Mr. Barbieri and Mr. Cumberland were effective in their brief but prominent contributions.

The large audience was obviously caught in the spell of this dazzling score, as they had been when Charles Munch last conducted it at Tanglewood. Mr. Ozawa's performance with these forces was a worthy successor, and a strong finale for the BSO's country stay.

Thomas in charge

On Saturday evening, Mr. Thomas repeated two works which he had conducted in Boston during the past season, but which had never been done previously at Tanglewood — the Johann Christian Bach Symphony for Double Orchestra in E flat (Op. 18, No. 1), and the Fifth Symphony of Carl Nielsen.

The Bach, into which Mr. Thomas launched with gusto after deference to a downbeat thunderclap, proved to be delightful outdoor music which cut through the humidity with its own kind of built-in air-conditioning. The twin orchestras played it crisply, and the conductor allowed none of its humor and vigor to bow to the heat.

The Nielsen Symphony also provides a strong gust of fresh air, not only because of its freshness as a burgeoning repertory piece but through its strength of instrumental statement and strong tonal appeal. The first of the two movements particularly offers some exciting listening during what is practically a percussion concerto — expertly accomplished by Arthur Press—and along with the somber color and sonority, there were frequent opportunities for the well-remembered BSO sound.

The choice of the Tchaikovsky First Concerto was a strange one for Mr. Weissenberg unless perhaps he is hoping not to be typed as an exponent of the more recent sizzling type of composition in which he excels (like last winter's Bartok in Boston). It would seem that the wiry strength of his technique and the runaway agility of his fingers would be as opposite to the roundness and melodic flow of Tchaikovsky as Giacometti to Rodin.

So it proved to be. Mr. Weissenberg certainly navigated the keyboard, and played the notes, but it was an interpretation which, except for being his own, did little for the music as written except pull it out of shape (the Andante was incredibly slow). It looks and sounds inappropriate to claw at this concerto, although if bursts of rhythmic exercise and exhibitions of dazzling facility are one's major considerations, this kind of performance is an audience rouser. Saturday's audience was indeed enthused and brought the pianist and the conductor back numerous times.

GLOBE
BOSTON, MASS.
D. 261,042

AUG 24 1971 New England Newsclip

Tanglewood: Ozawa's 'Faust'

By Michael Steinberg
Globe Staff

LENOX — The 1971 Berkshire Festival at Tanglewood finished Sunday afternoon with a performance conducted by Seiji Ozawa of Berlioz's dramatic legend, "The Damnation of Faust." Berlioz first had a go at Goethe's "Faust" in 1828 when he was 24 and Gothe, still alive, 79. A few years later, though the withdrew those "eight scenes from Faust," his opus one, and returned to the material only in 1845, his experience as a musician enlarged particularly by his profound and original treatment of Shakespeare's "Romeo and Juliet."

He was now equipped to deal not only with the lyric and coloristic elements that had dominated the "eight scenes," but also with Mephistophelean irony, with the pain behind Faust's aspirations, and with the abyss of Faust's and Marguerite's love for each other.

"The Damnation of Faust" is still apt to disturb, rejected by most Germans on principle and unloved by many others who long for the melifluous Gounod. Less cohesive than "Romeo and Juliet," "The Damnation of Faust" is nonetheless a masterpiece, and an extremely idiosyncratic one, to be sure. When Berlioz tackled "Faust" for the second time, he dealt with Goethe almost as possessively and ruthlessly as Goethe himself had dealt with the legend before him. Berlioz could not possibly accommodate all the dimensions of the play, and so he took what he most responded to, informing his view of Goethe with a musical fantasy that I find staggering and a nobility and compassion by which I am very much moved. His Goethe composition is as triumphantly self-justifying as his later, still more outrageously bold embrace of Virgil in "The Trojans."

How the large audience Sunday really responded I cannot quite say. The applause was enthusiastic, but there seemed to be more restlessness than usual, which I incline to attribute to the inadequacy of a plot summary where a full libretto really is needed. I understand why it was thought impossible to print so long a text in the program; just the same, might it not be possible on some future occasion to persuade some advertiser each with new acknowledgment to sponsor, as it were, a page or a half-page of text?

The performance I would describe as marvelous with some great flaws. What made it marvelous was Ozawa's fluid pacing, sensitive phrasing, general manner of delivery, and the extension of all that in the Boston Symphony's beautiful playing. This is all rare and remarkable defined in a performance in a major work of Berlioz. These qualities, particularly the ones to do with pacing and timing, were also wonderfully present Friday evening when Ozawa conducted the love scene from "Romeo and Juliet," a breathtakingly insightful penetration into that music, marred only by a sound that was too open and, to say bluntly, often too loud.

But it was Ozawa too, who was responsible for the most disturbing flaw of the "Faust" performance, the series of cuts. One, that of the music as Faust walks about Marguerite's room, examining it "with passionate curiosity," dropped one of Berlioz's most telling touches of psychologically right detail, and those in the finale of Part III and in the pandemonium scene, badly distorted the form.

John Alexander sang Faust, and did it admirably except for the careless French he shared with the Tanglewood Festival Chorus. Lois Marchall unsteadiness of voice in the high register detracted slightly from her intelligent and intense performance as Marguerite. Ezio Flagello, the Mephistopheles, was good in a part that could do with a voice that is less sumptuous but which offers more of a cutting edge. Saverio Barbieri as Brander, who gets the sadistic Song of the Rat, did not come through sufficiently, but there was fine singing by David Cumberland as an Earthly Voice and D'anna Fortunato as a heavenly one.

Other than linguistically, the Tanglewood Festival Chorus did its work very well, but the meagre dozen and a half boys from the Hartford Cathedral and from St. James', West Hartford, were far too few not just for Berlioz's "some thirty" (to say nothing of his hopeful two or three hundred), but too few really, to add that last touch of angelic radiance to the apotheosis.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 26 1971 New England Newsclip

Last Tanglewood Weekend

Tanglewood
Aug. 20
By J.H.

Compassion for two tragic young lovers, three poignant musical allusions to their story, and beautiful playing under sensitive direction infused Friday night's concert with an intense emotional quality rarely achieved in the shed.

Prokofiev's Suite from *Romeo and Juliet* is a stunning work by a mature genius. Economically written, brilliantly orchestrated, the pieces demand a broad range of texture and color from the performers. Conductor Seiji Ozawa extracted a special measure of response from the Boston Symphony in this performance. The energetic lyricism by the strings in the feud, the gay line-tossing in the dances, the overwhelming passion in the tomb sequence were supercharged with enlightened musicality.

In a respite from tragic love, young pianist Garrick Ohlsson brought the proper spirit to Prokofiev's *Piano Concerto no. 2 in G minor*. The work is that of a young genius breaking new musical ground but with an ever-present ear for the virtuoso performance, and, as a whole, is rather thin.

Two more *Romeo and Juliet* episodes, the love scene by Berlioz — tender, lyrical, with dramatic moments of pain and foreboding — and Tchaikovsky's Overture-fantasy — a finely crafted dramatic piece — were given the same thoughtful performances as the Prokofiev.

Tanglewood, Aug. 21
By F.G.C.

One of the more refreshing things about Michael Tilson Thomas is his dedication to unhackneyed, innovative programming.

The first two works on the program — the Johann Christian Bach *Symphony for Double Orchestra* and the Carl Nielsen *Fifth Symphony* — received first performances. These readings were characterized by the stylistic accuracy and great attention to detail we have come to associate with this brilliant young conductor's work. The Bach was a masterpiece of elegant restraint; the Nielsen was full of drama and fireworks.

Given more standard fare, however, things deteriorated rapidly. Maturity, we trust, will bring Thomas more skill as an accompanist; the Tchaikovsky *First Piano Concerto* was frankly a disappointment. The conductor seemed completely insensitive to pianist Alexis Weissenberg's expansive, dramatic playing, and there were awkward entrances from the orchestra throughout the work.

While Weissenberg's quiet, lyrical sections were exquisite, and his solo-cadenza playing was thrilling, his bravura passages seemed sloppy and overpedalled. We hope to hear these two performers again under more favorable circumstances.

Tanglewood
Aug. 22
By M.K.B.

On Sunday, Aug. 22, the 1971 Berkshire Festival at Tanglewood came to a climactic end with the magnificent performance of Berlioz' *La Damnation de Faust, Legende Dramatique*.

The work is in four parts and requires a large orchestra with a small brass band playing off stage at times, a large chorus, five soloists and a boys' chorus.

The Tanglewood Festival Chorus did an excellent job on the demanding chorus part. The part of Faust was sung by John Alexander, tenor, and the part of Mephistopheles was sung by Ezio Flagello, baritone. These two poured forth with all their might and gave stunning performances.

The part of Marguerite was sung by Lois Marshall, soprano, and the part of Brander by Saverio Barbieri, bass. David Cumberland sang the part of An Earthly Voice beautifully.

The boys' chorus was from the choirs of Christ Church Cathedral, Hartford, and St. James' Church, West Hartford. They quietly entered the already full stage during the last few minutes of the performance and added a special quality to the end of a marvelous piece of music — so perfect for the wide open spaces and beauty of the Tanglewood setting and the close of the summer season.

Seiji Ozawa conducted this final performance with a great deal of inspiration and understanding of the score. In fact, he appeared not even to use the score throughout the entire performance. The audience response at the end was most enthusiastic and appreciative of this performance and the entire season.

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HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

AUG 24 1971 New England Newsclip

Berlioz's 'Faust' Ends Tanglewood

By HARRY NEVILLE

LENOX—The Berkshire Music Festival at Tanglewood ended Sunday afternoon with a performance of Berlioz's dramatic legend, "The Damnation of Faust." The final event of the season here is traditionally a grand affair that involves most of Tanglewood's musical resources, and on this occasion the performing forces included the Boston Symphony, the Tanglewood Festival Chorus, a boys chorus recruited from Hartford, and five vocal soloists.

IN CHARGE of this impressive array was conductor Seiji Ozawa, and he gave a reading that provided further evidence of the thoughtfulness and musical integrity that now characterize the work of this once quite dashing maestro. "Faust" is a work that can yield handsome dividends when played in a swashbuckling, no-holds-barred fashion, but Ozawa chose instead an approach that sought to place every detail in an utterly logical musical context.

It was a performance that elucidated dimensions of the work that are usually overlooked or lost in the hands of more frenetic conductors. How pleasant it was, for example, to hear the "Rakoczy March" and the "Ride to the Abyss" played with such rhythmic clarity and attentiveness to orchestral balance and the progressive unfolding of dynamic levels.

ONE MISSED, perhaps, the sheer exhilaration of a less coolly calculated performance but one probably heard more of what the fastidious Berlioz really intended.

If there were shortcomings and disappointments, these were not attributable to Ozawa, whose mastery of the score was evident at every moment. More rehearsal time would have helped him to realize his intentions, and I suppose, too, that he was handicapped by a last-day-of-school attitude on the part of some of the players. Brass intonation, for example, was shockingly bad, and there were several instances of slipshod ensemble work and poor articulation.

NONE OF THE principal vocalists—tenor John Alexander (Faust), soprano Lois Marshall (Marguerite), baritone Ezio Flagello (Mephistopheles)—did much with the dramatic potentialities of their parts. Alexander, however, achieved some exquisite bel canto effects and sang with commendable French diction.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 26 1971 New England Newsclip

Concert Review

Final Weekend Of Berkshire Festival At Tanglewood

By Martha deB. Beaver

The final weekend of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox closed Sunday afternoon with prolonged and enthusiastic acclaim for an at times brilliant performance of Berlioz' Damnation of Faust directed by Seiji Ozawa, who revealed searching study of this magnificent work, conducted without a score.

The Tanglewood Festival Chorus, trained by John Olver, was joined in the dramatic evocation by soloists Lois Marshall, soprano, as Marguerite, tenor John Alexander as Faust, baritone Ezio El Flagello, Mephistopheles, bass Saverio Barieri as Brander, David Cumberland, an earthly voice. The angelic boys chorus for the final scene came from the choirs of Christ Church Cathedral, Hartford, Conn., directed by Raymond F. Glover, and St. James Church, West Hartford, directed by James R. Taylor.

Ozawa controlled his forces nobly and empathic response from the chorus indicated fine training by John Olver, but not enough rehearsals for control of sound, which often overshadowed the soloists, especially Barbieri's purely-toned but non-penetrating voice in his "Song of the Rat", in Part Two.

Alexander's articulation was perfection, his solos that followed the violas in subjective sadness and opening of the superb work second part, where his mood changes to tender retrospection, musically and dramatically conceived.

Superb too was the Hosanna of the second section, its simple melody intoned by the flute and oboe, then the male chorus, and the structural clarity of that fugued Amen completely enchanting. Flagello's Sond of the Flea displayed his magnificent artistry, and later an unmatched resonance, though his verbal articulation didn't equal that of Alexander's.

Where does one stop in describing the effect and performance of his inspired work, full of dramatic orchestral and vocal contrast, stresses and rhythms, melodic and harmonic counterpoint? It is interesting to recall not that he started conjecturing her verses in 1846 while rolling along in a post-chaise, beginning with Faust's invocation to nature, using Goethe only as inspiration, transporting the hero to Hungary because he wanted to include his just-completed and popularly received Hungarian March. Somehow this and the familiar Will O' the Wisps (third section) bring a touch of worldly assurance to the mounting intricasies of an otherwise introspective and other-world drama.

Friday night's prelude brought pianist Alexis Weissenberg in a musically evocative performance of the seldom heard Franck-Bauer Prelude, fugue and variation Op. 18, and Symphonic Schumann's Etudes.

Ozawa displayed an evolving understanding of the beautifully contrasted Romeo and Juliet works by Prokofieff, Berlioz, Tchaikovsky. There is certainly much of the terpischore in this conductor's style, but also an increasing seriousness in dedication to his musical responsibilities, now, one assumes, that he is maturing in understanding and artisitc scope.

Garrick Ohlsson appeared for the first time at Tanglewood in Prokofiev's second piano concerto, also seldom heard, a pianist's tour de force, rich and dissonant, arranged in modern Brahmsian fashion, which Ohlssen displayed with excitement and technical virtuosity. The non-stop 16th notes of Scherzo were breathtaking. Ozawa coordinated orchestra and soloist I excellently, unlike Michael Tilson Thomas with Weissenberg and the musicians in Tchaikovsky's first Saturday evening. We don't know why this tired work, heard at the Pops concert was substituted for the scheduled Ravel concerto which would have proved much more interesting.

The 24-year old pianist Ohlsson is 6-foot 4 inches, towering over the diminutive Ozawa, but according to this reviewer's father, less tall than the composer himself, seen and by him heard in his first piano sonata many years ago, in New York City which was not received well, although his Classical Symphony was an instant success. Obvious too is Prokofiev's study of Berlioz' orchestration. Until the latter's time, the orchestra comprised the small chamber group extant since Mozart, which Berlioz increased, adding a variety of instruments and thus more textural and tonal possibilities for the composer.

Saturday's program conducted with varying degrees of musically interpretive proficiency by Michael Tilson Thomas began with a deceptively simple Symphony in E-flat for double orchestra by Johann Christian Bach, evoking the charm of 18th century London, and a pleasing contrast to the following fruitful fifth symphony by the Danish composer Carl Nielsen.

In two highly contrasting movements, the second with suggestions of Gershwin and Brahms, the composer's idea of a dramatic struggle between the forces of good and evil didn't quite come across, although his use of powerful clashing tonalties and dissonant intervals against evocation peaceful themes served to intrigue the listener's interest, which had little opportunity to relax.

Winds, brass, and percussion instruments were superb, the strings as always tonally and resonantly secure in a galaxy of kaleidascopic color. We think the orchestra may have used up their usual strong reserve with this work, saving little for the concluding Tscahikovsky piano concerto. There was little wrong with Weissenberg's technique, and his beginning chords carving promised greatness to come, but never achieved.

There was a strong feeling of tension between conductor and soloist as to tempi and interpretation, which made each independent solo and cadenza most welcome. The audience, as always, responded with vociferous enthusiasm.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

AUG 29 1971 New England Newsclip

E. J. DIAS

A Look At the Arts

I spent last weekend in Lenox in order to hear the final three programs of the Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood. The air in the Berkshires was clean and crisp, the music pleasant. Two young conductors, Seiji Ozawa, currently music director of the San Francisco Symphony, and Michael Tilson Thomas, associate Conductor of the Boston Symphony and newly appointed director of the Buffalo Philharmonic, were on the Tanglewood podium — Ozawa for the concerts on Friday night and Sunday afternoon, and Thomas for the Saturday night program.

Perhaps the highlight of the weekend was the performance of Berlioz's dramatic cantata (sometimes done as an opera), "The Damnation of Faust," which includes scenes suggested by Gerard de Nerval's French translation of Goethe's "Faust," but which is more Berlioz than anything else. Often in the concert hall we hear selections from the work — the famous "Hungarian March," "Ballet of the Sylphs," the chorus of angels welcoming Marguerite into their celestial company. However, to hear the work as a whole can lead to nothing but admiration for Berlioz's genius. There is some glorious sound, there are alternating moods of lyricism and shattering power, there is an effective ending that tugs at the emotions.

Ozawa conducted the work with sensitivity and his customary elan. His soloists were first-rate — tenor John Alexander as Faust, Ezio Flagello as the menacing Mephistopholes, Lois Marshall as Marguerite, Saverio Barbieri as Brander, and the beautifully trained Tanglewood Festival Chorus.

The weekend also provided an opportunity to hear two distinguished pianists — on Friday night, the bearded and burly Garrick Ohlsson in pearformance of Prokofiev's "Piano Concerto No. 2 in G Minor," and on Saturday night, Alexis Weissenberg in Tschaikovsky's "Piano Concerto No. 1 in B Flat Minor." I was eager to hear young Ohlsson because later in the season he will present a recital here in the Greater New Bedford Concert Series. Of course, one cannot judge a pianist wholly on his performance of just one work. However, in the Prokofiev, Ohlsson did maintain an appropriately acerbic approach, gave a display of considerable keyboard virtuosity, and managed to perform with both power and precision.

As for Weissenberg, who is unquestionably one of the top keyboard artists of our day, he managed the impossible — that is, he injected new life into the old Tschaikovsy warhorse, accomplishing this miracle with an amazing range of dynamics, with runs and trills remarkable for their articulation, with a superb blend of poetry and power. Weissenberg also offered on Friday night a one-hour Prelude recital, in which he performed Schumann's 'E'tudes Symphoniques," the Franck-Bauer "Prelude, Fugue, et Variation," and encores by Chopin and Liszt. Again, he was impeccable both in technique and interpretation.

The Boston Symphony players now take a brief and well-earned vacation before opening their 91st season at Symphony Hall on September 24.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 24 1971

Tanglewood Shed's Finale Outstanding

By RICHARD VINCENT
Music Critic

The final summer concert in the Shed at Tanglewood was the performance of Berlioz' "La Damnation de Faust."

Seiji Ozawa led the combined forces of the Boston Symphony Orchestra, the Tanglewood Festival Chorus, a Boy's Choir from Hartford Connecticut, and soloists in this vivid and dramatic work period.

BERLIOZ IS without question one of the great geniuses of composition in musical forms of this dimension and concept. His "Requiem," "Romeo and Juliet," "The Damnation of Faust" and particularly "Les Troyens" are staggering achievements not only in terms of the size and mass of the voices and instruments involved, but in the rare ability to keep all these enormous factors quite within the great sweeping concepts of his ambition and text. In this sense, his gift was probably unique.

Mahler, with his "crucifiction Symphony," Boito with the prologue to "Mephistopheles" and Verdi's "Requiem" all tried works of much the same scope, and probably the only one who came close was Verdi.

THE SOLOISTS were Lois Marshall, soprano, John Alexander, tenor, Ezio Flagello, bass, and Saverio Barbieri, baritone.

The solo sork is extremely demanding particularly for "Mephistopheles." sung by Flagello. Both Aexander and Flagello were impressive, particularly the latter who was billed as a baritone, which he is not.

His great rich voice roared and swept through the music, exhibiting absolutely no dereliction of either range or quality. His delineation of this role both vocally and musically was easily the best I have heard since Ezio Pinza did it in 1943 with the New York Philharmonic under Toscaninni. And that is about as complete a critical remark of which I am capable.

ALEXANDER WAS likewise in command throughout, with no strictures of range and a sure dramatic understanding of Faust's classic and ambiguous dilemma.

Lois Marshall, who tours with the Bach Aria Group has always been difficult for me to assess. Musucally she is more than adequate, but she continually gives an impression of effort if not crisis.

The chorus was very effective indeed but Ozawa could take a page from the book of Colin Dvais in how he balances the soloists, the chorus and the orchestra when they all declaiming full bore.

THE ORCHESTRA often overwhelming the other two when a little more restraint would have brought it all into focus. The Boys' Choir in the finale could not be heard from my seat on the left front.

There was a virtual demonstration at the end. Ozawa is rapidly establishing a personality cult much of which is deserved. He is very sure and effective with the orchestra, but when balancing the several major forces he was less so. The off-stage brass in the few instances they were used were tentative and slightly out of meter.

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BERKSHIRE MUSIC CENTER '71

HERALD-TRAVELER
BOSTON, MASS.
S. 260,961

JUN 20 1971 New England Newsclip

Opening concert at Tanglewood

The 31st opening exercises of the Berkshire Music Center will be held in the Theater-Concert Hall, Tanglewood, next Sunday at 2:30 p.m. More than 400 students of the Boston Symphony's summer academy for the advanced study of music will mark the beginning of the Tanglewood season by performing Randall Thompson's "Alleluia," commissioned by Serge Koussevitzky for the opening ceremonies in 1940. The public is invited to the event and to the reception afterwards in the formal gardens.

The initial concert of the Berkshire Festival will take place in the shed Frdiay, July 2, at 9 p.m., when Seiji Ozawa conducts the BSO in works of Johann Christian and Johann Sebastian Bach. The featured work will be the latter's "Magnificat," with soloists Carole Bogard, soprano; Rose Taylor, alto; John McCollum, tenor; David Clatworthy, bass; and the Tanglewood Festival Chorus.

The weekend "Prelude" concert, Friday at 7 p.m. in the shed, will feature Joseph Silverstein, violin; Burton Fine, viola d'amore; Jules Eskin, cello; and Robert Levin, harpsichord, in works of Stamitz and J.S. Bach. The event is free to ticket holders of the 9 p.m. concert.

Seiji will again conduct the orchestra Saturday, July 3, at 8:30 p.m., when violinist Joseph Silverstein and flutist Doriot Anthony Dwyer will appear as soloists in a program of works by Mozart, Bernstein, Berio and Tchaikovsky. Michael Tilson Thomas will be the conductor Sunday at 2:30 p.m. His program will include Vivaldi's "The Seasons" and selections from Monteverdi's "Vespro della Beata Vergine."

TELEGRAM
WORCESTER, MASS.
D. 61,977

JUN 28 1971 New England Newsclip

Symphony Summer Academy Draws 300 to Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Nearly 300 students from 17 countries and 28 states received a lot of sound advice and encouragement yesterday afternoon at the 32nd annual opening exercises of the Berkshire Music Center.

This is the Boston Symphony's summer academy at Tanglewood for advanced music study.

Main speakers were Seiji Ozawa and Gunther Schuller, two of three Tanglewood artistic directors. The third, Leonard Bernstein, sent greetings from California.

Boston Symphony manager Thomas D. Perry established a compatible relationship with the young people in his introductory remarks.

"While you are here," he said, "we will be learning and gaining much more from you than we will be giving."

Lucid Counsel

Although Ozawa apologized for his imperfect English, the young Japanese conductor improvised lucid counsel that earned him tremendous student reaction.

"Everything you do here during the eight weeks will be a test of the Center and what it stands for," he said.

"Eleven years ago, I was seated where you are. I have since learned that everything in music becomes more difficult. But you always discover things that are more and more fantastic.

Solfeggio Missing

"Music demands so much technique that hard work must be done every day for years. You must improve your mind, heart and hand.

"What is most missing in American music education is solfeggio — recognition and production of tones," he stressed. "If you don't get enough of it here, you must improve yourselves."

Schuller said not a word about the severe material hardships of musical institutions, like the New England Conservatory of which he is president.

As a prominent composer, it came as no surprise that he devoted most of his time to championing contemporary music.

"Tanglewood represents a totality of combined experiences," he said. "Don't cling to preconceived notions. Let the place wash over you."

Schuller described even the most advanced techniques in present-day music as the continuation of the unbroken development since the Middle Ages.

"We're in a unique period," he stated. "It evolves most noticeably from shocking developments of 50 or 60 years ago. Faith and patience are necessary ingredients for remaining young."

This could be interpreted as advance defense of the Center's annual contemporary music that will be held during the second week in August, co-sponsored by the Fromm Music Foundation of Chicago.

One Blight

With only one rehearsal, earlier in the day, the students gave a glowing performance of Randall Thompson's unaccompanied "Alleluia," conducted by John Oliver of the Center faculty.

The occasion's one blight was connected to Roman Totenberg's appearance in Bach's unaccompanied G minor Sonata for violin.

When he came on stage, the violinist was accorded the usual applause with which most performers are greeted.

A German shepherd added his voice to which Totenberg showed his annoyance.

The seeing-eye dog and its owner, a young woman student at the Center, hastily removed themselves.

Totenberg's lags in tempo to accomodate technique and spotty note-playing didn't seem to justify the degree of undisturbed listening that he apparently expected.

In his greetings from the Council of Tanglewood Friends, financial contributors to the Center, Curtis Buttenhiem advised the students that they would receive every cooperation from local citizens, including pianos for practice.

The outburst of reaction was such that it's likely Berkshire County piano tuners will be kept extremely busy during the next eight weeks.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUN 27 1971 New England Newsclip

Berkshire Music Center Opens at Lenox

By RAYMOND MORIN
Telegram Music Critic

Special interest is directed at comments this afternoon by Gunther Schuller at the opening of the Berkshire Music Center at Tanglewood.

The Berkshire Center is the Boston Symphony Orchestra's summer academy in Lenox for advance music study.

Schuller and Seiji Ozawa are artistic directors at Tanglewood, with Leonard Bernstein as advisor.

Some 425 young musicians from all parts of the United States and foreign countries will study at the Center during this summer's intensive eight-week session ending August 22.

The Tanglewood operation accounts for more than 40 per cent of the Boston Symphony's annual deficit.

Recently, the Charles E. Merrill Trust announced a grant of $35,000 to the Berkshire Center.

This grant now places the Boston Symphony's 90th Anniversary Fund near the $2 million level. The orchestra is currently conducting a fund campaign to raise $6 million.

When this amount is raised and added to the $4 million subscribed to match the Ford Challenge Grant of $2 million, the Boston Symphony will have investment income sufficient to cover a large part of its annual operating deficit.

Schuller is also president of The New England Conservatory which has been conducting a valiant drive this past year to raise enough money to keep its doors open.

Orchestras, opera companies, schools of music, and the concert stage have been functioning under stringent financial problems.

MUSIC

Raymond Morin

It will be interesting to learn what encouragement Schuller has to offer the 425 young musicians whose financial investment, academic effort and personal sacrifice are made in the hope of earning a living through some form of musical employment.

BERKSHIRE Music Festival by the Boston Symphony at Tanglewood begins at 9 p.m., Friday, July 2.

The music season in the Berkshires began yesterday afternoon at the opening of the South Mountain Concerts in Pittsfield.

Prague Madrigal Singers and Instrumentalists, 18 performers from Czechoslovakia, appeared yesterday at South Mountain on their first American tour.

Berkshire Boy Choir, an ensemble of 60 voices, will be heard Saturday afternoon (all programs at 3 p.m.), July 31. Vermeer String Quartet, recently organized by Rudolf Serkin at Marlboro, Vt., will make their South Mountain debut, Aug. 21.

New Cleveland String Quartet, also affiliated with Marlboro, will play Sept. 12. Closing concert will be given by the Beaux Arts Trio of New York, Oct. 3.

South Mountain concerts had to be abandoned last summer because of extensive damage to the concert hall. Only the most urgent repairs were made so that the season could begin yesterday afternoon.

ALTHOUGH much is written about the music presented at the Stratford Festival in Canada, it plays a small role in the overall picture by comparison with drama.

Statistics show that last year 218 dramatic performances were given in 18 weeks before a combined attendance of 325,768. Box office gross was $1,668,190.

During nine weeks last summer, 16 musical performances were attended by 13,754 who brought $66,422 into the boxoffice.

Musical support last year was about one fourth of the peak years from 1964 to 1966.

IT IS of real significance that Katherine Dunham, dancer - choreographer - educator, has been engaged as technical advisor for Inter-Cultural Communications by the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Miss Dunham has made an invaluable contribution to the introduction and preservation of ethnic dance in this country.

She is currently Cultural Affairs Consultant for Illinois University in East St. Louis.

Gunther Schuller

It is not generally known that Miss Dunham purchased and restored the palace of Pauline Bonaparte Leclerc at Le Cap in Northern Haiti where she conducts extensive dance activities.

Concert Calendar

FRIDAY

Berkshire Music Festival, Tanglewood, Lenox, Boston Symphony, Seiji Ozawa, conductor. All-Bach: Grand Overture, Opus 18, No. 4 (J. C. Bach); Brandenburg Concerto No. 6; Magnificat — Tanglewood Festival Chorus; Carole Board; Rose Taylor; John McCollum; David Clatworthy, 9 p.m.

Weekend Prelude, Boston Symphony String Trio, 7 p.m.

SATURDAY

Berkshire Festival, Boston Symphony, Ozawa. Serenade for Winds, K.388, Mozart; Serenade for Violin, Bernstein (Joseph Silverstein, violin); Serenade for Flute, Berio (Doriot Anthony Dwyer, flute); Serenade for Strings, Tchaikovsky. 8:30 p.m.

SUNDAY

Berskshire Festival, Boston Symphony, Michael Tilson Thomas. The Seasons, Vivaldi (Silverstein, violin); Music from The Vesters of 1610, Monteverdi (Tanglewood Festival Chorus). 2:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 28 1971

New England Newsclip

Schuller, Main Speaker

BMC Students Welcomed

By ANNE-GERARD FLYNN

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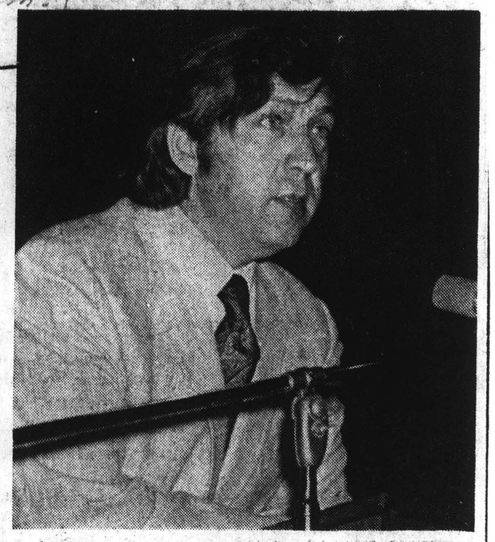

Whitestone

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The scholarly looking man also introduced the speakers and informed the students that although Schuller never had been a student at the Center, unlike the other speaker on the program, Seiji Ozawa, he was "in all other respects a perfect gentleman."

Schuller, noting that he has been associated with the Center for nine years, observed that "Tanglewood in its own way, has helped shape trends that have altered music in the last decade."

Contemporary Music

The main core of his address was aimed at the acceptance of contemporary music, which he defined as "the present state of music on a continuous spectrum that dates back to the 1700s." He said that few people realize the historical background of contemporary music and pointed out that "the step across the threshold in atonality was inherent in the diatonic tonality and highly chromatic works of Brahms."

The large-framed artistic director urged the students to respond to the advances in music, which he compared to flying to the moon and climbing Mt. Everett. He asked what would have happened if the contemporaries of Brahms and Beethoven had refused to be influenced by these two masters, and called for closer cooperation between composer and performer. He said that only twice before had music undergone anything near the revolution it is experiencing today. These similar revolutions, he explained, occurred during the Middle Ages when the use of church modes was replaced by diatonic modes, and music for single voices was expanded to two and three-part music.

"Today music reaches out in all directions, toward Renaissance music, toward the study of ethnic music, which would at one-time have been regarded as the weird aberrations of primitive peoples," Schuller told the group of informally dressed students.

"To learn anything new requires additional input on the part of the learner. Such effort is often more than one has been prepared to give. The Berkshire Music Center is designed to fill in these gaps in education. It is designed to open one's vision, sharpen one's talent and, most important, to impart to one the excitement of seeing beyond one's self," Schuller continued.

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STEREO REVIEW
NEW YORK, N. Y.
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MAY 1971

Whitestone Photo

Leonard Bernstein rehearsing the BMC orchestra

YOUNG CLASSICAL MUSICIANS TODAY—AND TOMORROW

At the Berkshire Music Center, students are optimistic about their carrers in the Seventies

By ROBERT S. CLARK

DURING the past winter of the classical recording industry's discontent, I have thought often of the two days I spent last August at the Berkshire Music Center, the teaching arm of the Boston Symphony Orchestra's summer establishment at Tanglewood, Massachusetts. They were days of listening to some remarkable music-making, sitting in on classes and rehearsals, and, most important, encountering the attitudes and opinions of the students who will tomorrow be our concert soloists, composers, orchestral players, and music teachers.

The Berkshire Music Center was founded in 1940 by Serge Koussevitzky, then musical director of the BSO, to give young musicians the opportunity to study and perform with members of the orchestra and other prominent musicians. For its eight-week term this past summer, the Center had 158 young (nineteen to twenty-nine) instrumentalists, singers, composers, and conductors enrolled in its Fellowship Program, the only thing of its kind in the world operated and wholly paid for by a symphony orchestra. The fellows this past summer worked with such outstanding musicians as flutist Doriot Anthony Dwyer, trumpeter Armando Ghitalla, oboist Ralph Gomberg, and concertmaster Joseph Silverstein, all of the BSO; violinists Paul Zukofsky, Aaron Rosand, and Matthew Raimondi; pianists Lillian Kallir, Claude Frank, and Byron Janis; composer Charles Wuorinen and soprano Phyllis Curtin.

In 1970, too, Gunther Schuller assumed artistic co-direction of Tanglewood with Seiji Ozawa, and made the Center his primary responsibility. Although, in his remarks at the opening ceremony, he disclaimed any intention of drastic change, his influence was felt at once. The program for conductors, with Leon Barzin in charge, was expanded and the number of student instrumentalists increased, enabling the Center to form a chamber orchestra in addition to the full orchestra and smaller chamber groups of previous years. By means of rotation, each Center student had some exposure to the three different kinds of ensemble and repertoire. Schuller himself worked a great deal with both the chamber orchestra and the full orchestra—one of the summer's outstanding events was the American premiere, under Schuller's direction, of Luigi Nono's cantata for soloists, chorus, and orchestra, *Il Canto sospeso*, during the annual Festival of Contemporary Music presented by the Center and the Fromm Music Foundation. Another of Schuller's innovations was the "open rehearsal": the Center Orchestra, led variously by Schuller, Ozawa, Leonard Bernstein, Michael Tilson Thomas, and the conducting fellows, performed (for audiences) repertoire that had not received rehearsal sufficient for a finished performance. Thus the participants were able to work on—and the audiences to hear—a range of repertoire broader than would have been possible had a polished rendering been the goal. Schuller also continued the "Contemporary Trends" series, which he, as head of the Center's contemporary music activity, had introduced to the Tanglewood programs in 1968. Last summer, on six evenings, the Center students and audiences heard the Who, Jethro Tull, Joe Cocker, John Sebastian, the Preservation Hall Jazz Band, Odetta, and many others.

I had gone to the Center principally to find out what the students were thinking as they completed their summer of study. How, I wondered, did these young musicians feel about careers in a field whose future was clouded with uncertainty, whose financial condition approached the disastrous in many parts of the country; and whose prestige was low, perhaps particularly among people their own age? It was refreshing to find that these questions, which have worried pundits through many columns of newsprint, were not very much on the students' minds. What *was* very much on their minds was music—studying it, performing it, composing it.

(Continued on page 50)

Most of these young performers were optimistic about the future of classical music in America, although one cellist admitted that, for those like himself who "are not Pinky Zukerman—he had it made when he was fifteen," a job in the string section of an American orchestra could no longer be counted upon. The young people of today, most of the students felt, are a potential audience for classical music, and current fashions in popular music were providing a kind of "lead-in" to classical music by borrowing from it. One student pointed out that *Rite of Spring* would not have sounded out of place between the rock bands that had appeared at a recent "Contemporary Trends" concert. "A lot of rock fans tell me they think Mahler is groovy," said one girl, a charming pianist whom I had heard playing (and pedaling barefoot) through a lusty rendition of the finale of Brahms' Piano Trio in C. "And they'll warm up to Brahms when they get around to hearing it."

I ASKED a young composer about the problem of finding an audience for his works. He replied that, in our time, when popular music is disseminated largely through recordings, they were the ideal way to reach a classical audience as well. The coming decade, he felt, would see more and more composing with recording in mind—concert performance, with its obvious limitations, would decline in importance. As for style, the 1970's would be an era of eclecticism. "I think we've seen the last of the technique-centered cliques," said a University of Michigan student, "the feeling that if you wrote, say, aleatory music you were on the side of the good guys." And another composer added, "I don't feel it is part of my job to move music in any particular direction." "I'm not content," the first went on, "to appeal just to the university modern-music circles, as composers did in the Fifties and Sixties. We're looking for wider exposure—in centuries past, you know, the leading composers *were* heard by large numbers of people. Recordings can reach a broad public. The techniques I want to use are available in this medium, too—mixing of electronic, instrumental, and vocal sounds, for example. Rock musicians have moved out a bit in this direction, but they are limited by commercial considerations. I want to say something unique with my music. I think young people are ready to listen to me—but I may be naïve about that." And what of the repertoire of the concert halls and recordings today? Will young audiences want to hear Bach and Beethoven as well as the music that will be "now" in the Seventies? "Our concert halls and opera houses are in bad shape, in matters of both finance and morale. Changes will have to come to bring more people in. But the classics won't die. They are too great to die."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

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New England Newsclip

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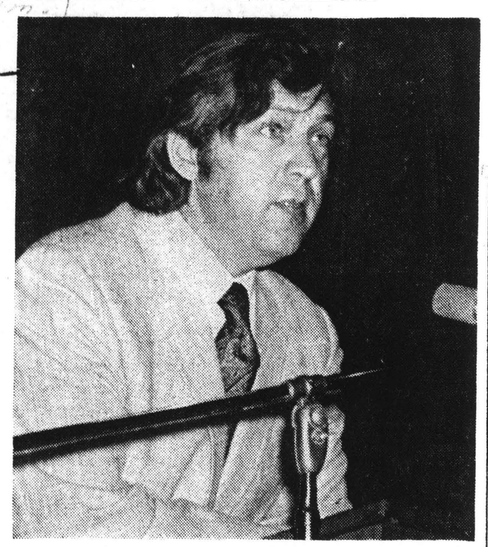

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DURING the past winter of the classical recording industry's discontent, I have thought often of the two days I spent last August at the Berkshire Music Center, the teaching arm of the Boston Symphony Orchestra's summer establishment at Tanglewood, Massachusetts. They were days of listening to some remarkable music-making, sitting in on classes and rehearsals, and, most important, encountering the attitudes and opinions of the students who will tomorrow be our concert soloists, composers, orchestral players, and music teachers.

The Berkshire Music Center was founded in 1940 by Serge Koussevitzky, then musical director of the BSO, to give young musicians the opportunity to study and perform with members of the orchestra and other prominent musicians. For its eight-week term this past summer, the Center had 158 young (nineteen to twenty-nine) instrumentalists, singers, composers, and conductors enrolled in its Fellowship Program, the only thing of its kind in the world operated and wholly paid for by a symphony orchestra. The fellows this past summer worked with such outstanding musicians as flutist Doriot Anthony Dwyer, trumpeter Armando Ghitalla, oboist Ralph Gomberg, and concertmaster Joseph Silverstein, all of the BSO; violinists Paul Zukofsky, Aaron Rosand, and Matthew Raimondi; pianists Lillian Kallir, Claude Frank, and Byron Janis; composer Charles Wuorinen and soprano Phyllis Curtin.

In 1970, too, Gunther Schuller assumed artistic co-direction of Tanglewood with Seiji Ozawa, and made the Center his primary responsibility. Although, in his remarks at the opening ceremony, he disclaimed any intention of drastic change, his influence was felt at once. The program for conductors, with Leon Barzin in charge, was expanded and the number of student instrumentalists increased, enabling the Center to form a chamber orchestra in addition to the full orchestra and smaller chamber groups of previous years. By means of rotation, each Center student had some exposure to the three different kinds of ensemble and repertoire. Schuller himself worked a great deal with both the chamber orchestra and the full orchestra—one of the summer's outstanding events was the American premiere, under Schuller's direction, of Luigi Nono's cantata for soloists, chorus, and orchestra, *Il Canto sospeso*, during the annual Festival of Contemporary Music presented by the Center and the Fromm Music Foundation. Another of Schuller's innovations was the "open rehearsal": the Center Orchestra, led variously by Schuller, Ozawa, Leonard Bernstein, Michael Tilson Thomas, and the conducting fellows, performed (for audiences) repertoire that had not received rehearsal sufficient for a finished performance. Thus the participants were able to work on—and the audiences to hear—a range of repertoire broader than would have been possible had a polished rendering been the goal. Schuller also continued the "Contemporary Trends" series, which he, as head of the Center's contemporary music activity, had introduced to the Tanglewood programs in 1968. Last summer, on six evenings, the Center students and audiences heard the Who, Jethro Tull, Joe Cocker, John Sebastian, the Preservation Hall Jazz Band, Odetta, and many others.

I had gone to the Center principally to find out what the students were thinking as they completed their summer of study. How, I wondered, did these young musicians feel about careers in a field whose future was clouded with uncertainty, whose financial condition approached the disastrous in many parts of the country, and whose prestige was low, perhaps particularly among people their own age? It was refreshing to find that these questions, which have worried pundits through many columns of newsprint, were not very much on the students' minds. What *was* very much on their minds was music—studying it, performing it, composing it.

(Continued on page 50)

Most of these young performers were optimistic about the future of classical music in America, although one cellist admitted that, for those like himself who "are not Pinky Zukerman—he had it made when he was fifteen," a job in the string section of an American orchestra could no longer be counted upon. The young people of today, most of the students felt, are a potential audience for classical music, and current fashions in popular music were providing a kind of "lead-in" to classical music by borrowing from it. One student pointed out that *Rite of Spring* would not have sounded out of place between the rock bands that had appeared at a recent "Contemporary Trends" concert. "A lot of rock fans tell me they think Mahler is groovy," said one girl, a charming pianist whom I had heard playing (and pedaling barefoot) through a lusty rendition of the finale of Brahms' Piano Trio in C. "And they'll warm up to Brahms when they get around to hearing it."

I ASKED a young composer about the problem of finding an audience for his works. He replied that, in our time, when popular music is disseminated largely through recordings, they were the ideal way to reach a classical audience as well. The coming decade, he felt, would see more and more composing with recording in mind—concert performance, with its obvious limitations, would decline in importance. As for style, the 1970's would be an era of eclecticism. "I think we've seen the last of the technique-centered cliques," said a University of Michigan student, "the feeling that if you wrote, say, aleatory music you were on the side of the good guys." And another composer added, "I don't feel it is part of my job to move music in any particular direction." "I'm not content," the first went on, "to appeal just to the university modern-music circles, as composers did in the Fifties and Sixties. We're looking for wider exposure—in centuries past, you know, the leading composers *were* heard by large numbers of people. Recordings can reach a broad public. The techniques I want to use are available in this medium, too—mixing of electronic, instrumental, and vocal sounds, for example. Rock musicians have moved out a bit in this direction, but they are limited by commercial considerations. I want to say something unique with my music. I think young people are ready to listen to me—but I may be naïve about that." And what of the repertoire of the concert halls and recordings today? Will young audiences want to hear Bach and Beethoven as well as the music that will be "now" in the Seventies? "Our concert halls and opera houses are in bad shape, in matters of both finance and morale. Changes will have to come to bring more people in. But the classics won't die. They are too great to die."

109

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUN 28 1971 New England Newsclip

Berkshire Center Greets Students

By RICHARD CONWAY

The 32nd annual opening exercises of the Berkshire Music Center took place Sunday afternoon in the Theatre - Concert Hall on the beautiful Tanglewood grounds in Lenox.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, opened the program with words of welcome and told the good-sized audience that this year some 297 students from 17 countries were enrolled in the school and 28 states of the United States were represented.

He noted that as is so often the case, the school would probably learn more from its students than it would give in return. (Any educators in the audience had to know exactly what he meant.)

Two of the Center's three artistic directors spoke at the opening. The third, Leonard Bernstein, who could not be present, sent his best wishes for the students and informed the audience that he was hard at work on a major composition to be premiered at the John F. Kennedy Performing Arts Center in Washington this fall.

Brief remarks were made by Seiji Ozawa, the brilliant young Japanese conductor, who was himself a student at the Berkshire Music Center in 1960.

Obviously very popular with the s tudents, he told them that every performance they gave would be a testing hall for themselves and the school. He said that, as a student, he thought that as he got older and more experienced music would become easier. He found that this was not so. It became more and more demanding, and yet more marvelous and beautiful.

Trying to say what ne wanted to say in the English language was difficult for him. But the message got through. The true musician used his head, his heart, and his hands to bring the marvel to life.

The principle address of the afternoon was given by Gunther Schuller—composer, conductor, and president of the New England Conservatory.

Schuller began with much the same theme as that expressed by Ozawa, but this soon proved to be a subordinate theme. The principal theme was of the necessity for composer, performer, audience, and students to come to grips with contemporary music.

He told his listeners that so often students came to the Center with little background in, or even knowledge of, contemporary compositions. He said that these works must be viewed as "part of a total spectrum which stretches across time."

So often the effort to learn new music is more than one wants to give, Schuller said. But he noted that unless one does reach out to the new experience, he has already stoppd growing.

He urged the students to find the excitement and revelation of truly seeing and hearing new music. And he pleaded for a restoral of the "sense of faith between performer and composer."

Schuller emphasized that during the eight weeks of their summer at Tanglewood, the students should reach out in all directions for a "totality of experiences."

The program was brought to its traditional close with the singing of the Randall Thompson "Alleluia," which was composed in 1940 for the opening of the Berkshire Music Center.

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 10 1971 New England Newsclip

Berkshire Music Center Offers Broader Repertorie

This is the second in a four - part series on the regional musical festivals and their educational workshops.

By RICHARD CONWAY

The Berkshire Music Center at Tanglewood is structured toward rather different ends.

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra and head of the faculty of the Center, said that they tried to provide the young professional or the soon - to - be professional, an opportunity to delve more deeply into repertoire.

Silverstein emphasized that most of the colleges and universities that the students attend simply cannot provide this kind of training due to the very nature of their overall academic programs.

At the Berkshire Center, students spend their time studying various works from the different stylistic periods in music history. While the Center's orchestra does give concerts, this is not the primary aim of the program.

A new program this year, which is something of a revival of an older one, is that for singers. Training in vocal technique and a broadening of repertoire are its two principal aims. Officials said that there would be an emphasis on hearing and understanding contemporary.

In addition, this year inaugurates a Music Theatre Project. The works to be performed are those utilizing smal: casts and orchestras and only slight scenic demands.

Silverstein talked at some length about contemporary music and pointed to the Contemporary Music Project which takes place during the last week or two of the Tanglewood season. Several works have been premiered there over the past several seasons.

Both Boston University and the New England Conservatory of Music offer college credit for certain programs that can be taken at Tanglewood.

In short, the place is constantly alive with activity. Looking at a typical schedule, the student seems to have little time for anything but music and more music.

The Berkshire Music Center gets results though. Of 30 major symphony orchestras in this country, 293 musicians had training at the Center. As might be guessed, the Boston Orchestra alone has 41 of these.

Two Western Massachusetts musicians are at the Center this summer on fellowships — Claudia Anderson, a flutist from Amherst, and Stephen Gobel, an oboist from Sheffield. Several members of the Springfield Symphony are also there.

Some very well - known names have come out of the Berkshire school. There is Burt Bacharach, of popular music fame. And conductors Leonard Bernstein, Zubin Mehta, Seiji Ozawa, and Michael Tilson Thomas have all spent summers there.

One of the most interesting programs going on at Tanglewood is the one known as "Days in the Arts."

Unfortunately — we think — this program is available only to Title One schools in the Boston area.

Miss Mary Jo Sanna, who is in charge of the project, said that under a grant from the Frederick J. Kennedy Memorial Foundation, each week during the Tanglewood season 30 youngsters, age 11 and 12, are bussed from Boston to the Berkshires.

Housed at the Windsor Mountain School, where the Music Center students are also house, their four day stay from Tuesday to Friday will give them encounters with many of the performing arts and artists.

Besides Tanglewood, they will be taken to the Williamstown Theatre and to Jacob's Pillow Dance Festival. There will be a side visit to the Pleasant Valley Sanctuary, and time for a picnic and swimming.

For most of the children, it is their first real contact with professional musicians, actors, and dancers, Miss Sanna emphasized. And the performers almost always take time out to talk with the youngsters, and give them brief demonstrations of how things are done. Where ever possible, the children themselves are given an opportunity to participate.

Next: Red Fox Music Camp.

The Herald-News
PASSAIC, N. J.
D. 80,569

JUN 25 1971 Bufferello

Berkshire Music Festival opening at Tanglewood

Berkshire Musical Center's Tanglewood season opens at 2:30 p.m. Sunday in the Theater-Concert Hall at Lenox, Mass., with the 31st annual opening exercises of the Boston Symphony's summer academy for the advanced study of music.

Randall Thompson's "Alleluia" will be sung by 400 students of the Berkshire Music Center. Thompson's "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. A reception in Tanglewood's formal Gardens will follow. The public is invited to the exercises and the reception.

The Boston Symphony Orchestra gives its first Berkshire Festival concert next Friday evening at 9 o'clock in the Shed. Tanglewood artistic director Seiji Ozawa conducts. The program opens with Johann Christian Bach's Grand overture in D, followed by two works by Johann Sebastian Bach: Brandenburg concerto No. 6 and "Magnificat," with soloists soprano Carole Bogard, alto Rose Taylor, tenor John McCollum, bass David Clatworthy, and the Tanglewood Festival Chorus, John Oliver, conductor.

The weekend prelude, Friday at 7 p.m. in the Shed, presents the Boston Symphony String Trio. The prelude concerts are free to ticket holders of the 9 p.m. symphony concert.

The summer's first open rehearsal is Saturday morning, July 3 at 10:30 in the Shed. Open rehearsals are held in the Shed each Saturday morning at 10:30 a.m. and benefit the orchestra's pension fund. They offer a relaxed look at the orchestra, conductor and soloists preparing Berkshire Festival music. Seats are unreserved and are available the morning of the rehearsal.

Saturday evening, July 3 at 8:30 in the Shed, Seiji Ozawa conducts with soloists Joseph Silverstein, concert master of the Boston Symphony, and Doriot Anthony Dwyer, principal flute. The program is Mozart's Serenade No. 12 for winds, "Nacht Musique," Bernstein's Serenade for violin, strings, and percussion, Berio's Serenata for flute and 14 instruments and Tchaikovsky's Serenade in C for strings.

Sunday afternoon, July 4, at 2:30 Michael Tilson Thomas, associate conductor of the Boston Symphony, conducts Vivaldi's "The Season," and selections from Monteverdi's "Vespro Della Beata Vergine" with the Tanglewood Festival Chorus.

Bacharach matinee

A special late afternoon performance timed for family attendance on Saturday, July 3, has been added to the schedule of shows by Burt Bacharach at the Garden State Arts Center, Holmdel.

The added Bacharach performance will start at 5 p.m. that Saturday.

His originally scheduled six evening shows at the Arts Center from Monday, June 28, through July 3, have been sold out with the exception of lawn space.

The special Saturday afternoon show is to be over at approximately 7 p.m. and follows the concept of family matinees at the Arts Center.

Tickets for the added Bacharach performance can be purchased at the Arts Center box office in Telegraph Hill Park off Parkway Exit 116 starting Thursday. Meanwhile, mail orders can be sent by addressing Bacharach Afternoon, Garden State Arts Center, Box 116, Holmdel, N.J. 07733.

Appearing with Bacharach at each of his seven Arts Center shows will be the instrumental and vocal group Orange Colored Sky, who performed with the popular composer-arranger-conductor in Las Vegas.

Newport Jazz Festival

Eighteen consecutive summers is a long time for a jazz festival to last. Woodstock made a huge splash in one year but now it belongs to the ages. But the Newport Jazz Festival goes on and on, stronger, more vital and more important than ever.

This year's Newport Jazz Festival will be held July 2, 3, 4, 5 in Newport, R.I. Some 60,000 jazz fans are expected to attend.

This year's event has popular artists like Dionne Warwick, soul queen Aretha Franklin, Stan Kenton and Buddy Rich and nostalgia with Billy Eckstine and George Shearing also Willie "The Lion" Smith and Eubie Blake. Electronically inclined jazz artists like Miles Davis also are on the program along with about 25 other major artists.

TELEGRAM
WORCESTER, MASS.
S. 105,767

MAY 9 1971 New England Newsclip

Young Artists Awards Offers New Scholarships

By RAYMOND MORIN
Telegram Music Critic

Young Artists Awards has a number of new scholarships of $300 each available to young women music students, residents of Massachusetts, for the pursuit of their education.

Beginning next September, these new scholarships will be in addition to those already awarded and subject to renewal by decisions of the trustees.

The amount of renewed scholarship is $350 and may be awarded annually without further audition until the recipient has received a bachelor's degree in music.

For the fifth year since these awards were instituted in 1950, three fellowships of $500 each will be awarded to young women for study this summer at the Berkshire Music Center, Tanglewood, educational department of the Boston Symphony Orchestra.

Auditions for the Tanglewood fellowships are held at Symphony Hall, Boston. Names of the recipients will be announced shortly.

June Auditions

New candidates for the regular awards will be heard by a board of judges Thursday evening, June 3, at M. Steinert & Sons Co., 308 Main St., Worcester.

Judges will be Mrs Naomi Amos, faculty member of Worcester Community School of the Performing Arts; Edward D. Langille, director of instrumental music at Doherty Memorial High School; and Raymond Morin, chairman. Receptionist will be Mrs. Nicholas Zook.

All auditions are by appointment only. Applications must be postmarked not later than midnight, Friday, May 28.

Recipients of these scholarships, under the terms of the anonymous fund, are to be "such female students of music who are residents of Massachusetts and who are in need of financial assistance, as deemed by the trustees, to be the most worthy and deserving of assistance."

MUSIC

Raymond Morin

All scholarships must be applied toward tuition in accredited institutions of musical learning. These may be anywhere in the United States. Each candiate must be working for a degree with a music major.

Qualifications

Age limits are: Freshmen, not over 22 years of age; sophomores, 23; juniors, 24; seniors, 25. Although Young Artists Awards have fellowships available for graduate study, these will not be considered at the June 3 auditions.

Audition forms may be obtained by writing to Raymond Morin, 45 West Hill Drive, Worcester 01609.

Applicants may major in piano, voice, and any instrument of the symphony orchestra; also, organ, music education, sacred music, public school music, and musical therapy.

Since 1950, Young Artists Awards has assisted 103 young women with their musical education in 34 musical institutions throughout the country. Scholarships have amounted to nearly $90,000.

MUCH international good will was created by Worcester Polytechnic Institute Glee Club and Brass Choir on its recent 12-day performing tour of England.

It was a return visit to Oxford University for Prof. Louis J. Curran, glee club and brass group director, who was on leave from WPI last year to study for his doctorate. Curran will return to Oxford this summer to complete the work.

A large part of the total cost of $16,500 was paid by the students. Less than $4,000 came from the college's music budget. The students raised $3,500 from a raffle they ran themselves, and each paid $200 of his own money to make the trip.

They sang and played for audiences totalling over 3,000 at Oxford, Worcester, Shrewsbury and London.

Purpose of the tour was to gain knowledge by European exposure and further the prestige of Worcester Tech.

Other Worcester

In Worcester, England, they presented greetings and a key to the city from their local counterparts, City Manager Francis J. McGrath and Mayor Joseph M. Tinsley. They also presented a letter of greetings from the Shrewsbury Board of Selectmen in Massachusetts to town officials in Shrewsbury, England.

One vivid memory of the brass group was climbing 232 steps to the tower of Worcester (Eng.) Cathedral from which they performed.

Curran was assisted by John Minasian, glee club president, and Robert M. Byrne, tour manager.

Their program included Des Pres' Miss Mater Patris, and special repertory from England, the Continent and America.

Vocal soloists were Byrne, Thomas Ferguson, Mark Whitley and John Gibson.

BEE
NEWTOWN, CONN.
W. 12,559

JUN 18 1971 New England Newsclip

Musical Events

Organ concerts at Hartt College of Music, 200 Bloomfield Ave, West Hartford, reservations from 523-4811, at 8:30 pm June 14, 15, 17; fourth concert with Marilyn Mason, guest artist, at Hartford Center Church, 8:30 pm June 18.

At Hartt College of Music, summer festival of chamber music, series adm are $12 for 9 concerts; individual concerts $2 each:

NY Brass Quintet, now in residence at the College, 16th, 18th Century & recent works, in Millard Auditorium 8:30 pm June 20.

Auditions for Barber Shop Singers at Elks Home, 346 Main St, Danury, also program & refreshments; infor from 792-0492, 8 pm June 8, 15, 22.

New Haven Symphony on New Haven Green, if rainy in Sprague Hall, corner College & Wall Sts; 8 pm June 11, 18, 25.

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Music Mountain in Falls Village opens its season July 3, adds 2 Sunday concerts to the usual Saturday schedule, also children's concert. Call 927-3780 for more info.

NEWS-RECORD
DALTON, MASS.
WEEKLY 3,012

APR 29 1971 New England Newsclip

Summer Academy Program At Tanglewood Announced

The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes master classes given by soprano Phyllis Curtin and French Vocal Coach Pierre Bernac and a choral workshop.

The Master Classes, under the direction of Phyllis Curtin and Pierre Bernac, will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. The classes will be supplemented by individual coaching sessions as well as a series of workshops devoted to vocal techniques of contemporary music.

The choral workshop, under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions. During the first three weeks of the eight-week session, Lorna Cooke deVaron will compare choral literature of the 17th and 20th centuries. The fourth week will be devoted to the study and performance of Beethoven's "Missa Solemnis" with Leonard Bernstein conducting the Boston Symphony Orchestra. Thomas Sokol will spend the next two weeks studying choral music of the Romantic era. The final three weeks under the direction of Iva Dee Hiatt will concentrate on the music of the Renaissance. The choral workshop will be open to experienced choral conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

APR 26 1971 New England Newsclip

Expanded Vocal Program Listed At Berkshire

BOSTON — The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac and a choral workshop.

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All members of the choral workshop and singing project sing in the Tanglewood choir which performs with the Boston Symphony Orchestra under the direction of conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

PHOENIX
BRISTOL, R. I.
BI-WEEKLY 3,988

MAY 7 1971 New England Newsclip

Vocal Program In Berkshires

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For further information about the Singing Project and the Choral Workshop, contact Sally Jackson, Registrar, the Berkshire Music Center, Symphony Hall, Boston, Mass, 02115.

TELEGRAM
WORCESTER, MASS.
S. 195,767

MAY 9 1971 New England Newsclip

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UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

APR 26 1971 New England Newsclip

Expanded Vocal Program Listed At Berkshire

BOSTON — The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac and a choral workshop.

The master classes, under the direction of Phyllis Curtin and Pierre Bernac, will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. The classes will be supplemented by individual coaching sessions as well as a series of workshops devoted to vocal techniques of contemporary music.

The choral workshop, under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions. During the first three weeks of the eight week session, Lorna Cooke deVaron will compare choral literature of the 17th and 20th centuries. The fourth week will be devoted to the study and performance of Beethoven's Missa Solemnis with Leonard Bernstein conducting the Boston Symphony Orchestra. Thomas Sokol will spend the next two weeks studying choral music of the Romantic era. The final three weeks under the direction of Iva Dee Hiatt will concentrate on the music of the Renaissance. The choral workshop will be open to experienced choral conducters as well as choristers of all levels of accomplishment.

All members of the choral workshop and singing project sing in the Tanglewood choir which performs with the Boston Symphony Orchestra under the direction of conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

PHOENIX
BRISTOL, R. I.
BI-WEEKLY 3,988

MAY 7 1971 New England Newsclip

Vocal Program In Berkshires

The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes Master Classes given by soprano Phyllis Curtin and French Vocal Coach Pierre Bernac and a Choral Workshop.

For further information about the Singing Project and the Choral Workshop, contact Sally Jackson, Registrar, the Berkshire Music Center, Symphony Hall, Boston, Mass, 02115.

110

SUMMER COURSES SCHEDULED:

There's No Vacation for the Arts

The summer may be a reprieve from the other nine months of the year, but to those concerned with the arts, it is a season of continued study and experimentation.

An expanded vocal music program will be introduced at the Berkshire Music Center, the Boston Symphony's summer academy. The curriculum involves master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac and a choral workshop.

The master classes will meet 10 hours a week and are open to those seeking training and a broadening of their solo repertoire.

The choral workshop will examine the literature and conducting techniques of choral music under rehearsal conditions. The eight week course will be open to experienced choral conductors and choristers at all levels.

For further information, contact Sally Jackson, Registrar, the Berkshire Music Center, Symphony Hall, Boston, Mass., 02115.

For the sixth consecutive summer, Boston University's School of Fine and Applied Arts will be offering courses in music, dance, painting and drawing, in conjunction with the Berkshire Music Center at Tanglewood, Lenox.

The music curriculum at Boston University Tanglewood Institute includes a piano seminar, June 28 to July 24, by Bela Boszormenyi-Nagy, chairman of the piano department at B.U., and a three-week workshop under the direction of Robert Gartside, assistant professor of voice at B.U. and conductor of the university chorus. In addition, the school offers the young artists program, an eight-week session for a limited number of high school age instrumentalists.

The dance and movement program at Tanglewood will be headed by Clyde Morgan, a soloist with the Jose Limon Dance Company. The six-week program will include a dance workshop, a movement workshop, courses in "Dance History and Materials" and "Music and Sound for Dance."

The painting and drawing program will be under the direction of Iso Papo, a faculty member at B.U. As part of the curriculum, students and faculty will stage several exhibits in the Glass House at the entrance to the Tanglewood grounds.

For further information, contact Edwin E. Stein, Dean of the School of Fine and Applied Arts, Boston University, 855 Commonwealth Ave., Boston, Mass., 02215.

Consuelo Atlas, soloist with The Alvin Ailey American Dance Theater, will teach a 5-week series of dance classes in modern dance, modern jazz, and blues on Saturday afternoons starting May 15. The classes, sponsored by the Institute for Contemporary Dance, will be held at the Radcliffe Gym, 20 Mason St., Cambridge. Elementary-intermediate classes will be at noon and intermediate-advanced classes will be at 2 p.m. The fee for the series is $12.50.

For further information, contact the Institute for Contemporary Dance, P.O. Box 616, Brookline Village, Mass., 02047.

The School of the Worcester Art Museum will hold a session from June 28 through Aug. 6 in drawing, painting, design, sculpture and photography. The courses will be open to high school graduates, college students and adults, and the charge per course is $150.

Applications are being accepted now through June 25. The application form, together with high school and college transcripts, should be addressed to the Clerk of the School, accompanied with a $10 fee.

The Harvard Summer School Theater Workshop will be held from July 6 through Aug. 28 at the Loeb Drama Center in Cambridge. Anna Sokolow will be a member of the teaching faculty. In conjunction with the Players Project of New York, the workshop will continue work on a dramatized version of Kafka's "Metamorphosis."

Applicants to the workshop should have completed the first year of college by June of this year. Some experience in the theater is recommended but not required.

The application form must be in by May 15 and may be obtained by writing Harvard Summer School, Theater Workshop, 735 Holyoke Center, Cambridge, Mass., 02138.

The Cape Playhouse School of Theater, an offshoot of the Raymond Moore Foundation will begin its season on June 21 and will remain in session for six weeks. The school offers Cape Cod high school and college age students the opportunity to learn about theater through formal classroom courses, seminars, and actors' workshops. The tuition for basic enrollment is $45, with other courses carrying individual fees.

For further information, contact George P. Tuttle, Director, Cape Playhouse School of Theater, Dennis, Mass., 02638.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
MAY 6 1971 New England Newsclip

UNION
SPRINGFIELD MASS.
(M) 77
APR 22 1971 New England Newsclip

Theater News and Views

BERKSHIRE MUSIC CENTER EXPANDS VOCAL PROGRAM

Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music at Tanglewood in Lenox, will feature an expanded vocal program for the summer, including master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac, and a choral workshop.

The classes will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. The classes will be supplemented by individual coaching sessions as well as a series of workshops devoted to vocal techniques of contempoary music.

The workshop, under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions.

During the first three weeks of the eight week session, choral literature of the 17th and 20th centuries will be compared. The fourth week will be devoted to the study and performance of Beethoven's Missa Solemnis with Leonard Bernstein conducting the Boston Symphony Orchestra.

Sokol will spend the next two weeks studying choral music of the Romantic era. The final three weeks will concentrate on the music of the Renaissance. The choral workshop will be open to experienced choral conductors as well as choirsters of all levels of accomplishments.

All members of the choral workshop and singing project sing in the Tanglewood Choir which performs with the Boston Symphony Orchestra under the direction of conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the festival.

For further information about the singing project and the choral workshop, contact Sally Jackson, registrar, the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115.

NEWS
SPRINGFIELD, MASS.
(E) 85,055
APR 14 1971 New England Newsclip

BU Offers Courses at Tanglewood

Bos Symphony

For the sixth consecutive summer, Boston University's School of Fine and Applied Arts will be offering courses in music, dance, painting, and drawing, in conjunction with the Berkshire Music Center at Tanglewood, Lenox.

The Boston University program, headed by Edwin E. Stein, dean of the School of Fine and Applied Arts, features applied music instruction by faculty from the Division of Music at BU, as well as members of the Boston Symphony Orchestra.

The music curriculum at Boston University Tanglewood Institute includes a piano seminar, June 28 to July 24, by Bela Boszormenyi-Nagy, chairman of the piano department at BU, and a three-week workshop, "The Choral Conductor as Singer; The Singer as Choral Conductor," under the direction of Robert Gartside. Gartside is an assistant professor on the voice faculty at BU and is a conductor of the Boston University Chorus.

In addition to the applied music instruction and the two workshops, Boston University also offers the Young Artists Program, an eight-week session for a limited number of exceptionally gifted high school age instrumentalists from throughout the country.

The Young Artists, chosen on the basis of auditions in cities across the country, perform in chamber music groups and in the Young Artists Symphony Orchestra. They also have private lessons and coaching from members of the Boston Symphony Orchestra and faculty from BU's Division of Music.

The dance and movement program at Tanglewood will be headed by Clyde Morgan, a New York dancer who has been a soloist with the Jose Limon Dance Company, as well as other dance companies in Europe and the United States. Morgan will be assisted by Carla Maxwell, also of the Jose Limon Dance Company, and Ze'eva Cohen, a dancer who has appeared with the Anna Sokolow Lyric Theater in addition to serving as a lecturer at the Yale University Drama School.

The dance and movement program will include a Dance Workshop; a Movement Workshop; and courses in "Dance History and Materials" and "Music and Sound for Dance." Participants in the dance and movement workshops will appear in student - faculty performances during the last week of the six-week session.

The painting and drawing program, consisting of workshops on advanced and basic levels, will be under the direction of Iso Papo, a faculty member from BU's Division of Art. He will be assisted by a resident faculty of Sandy Sokoloff, also of BU; Wilbur Niewald, chairman of the painting department, Kansas City Art Institute; Robert D'Arista, professor of art at George Washington University; and Nathan Goldstein, a teacher of painting and drawing at the DeCordova Museum in Lincoln, Mass.

Visiting artists for the painting and drawing program will be Leland Bell, Paul Risaka and Leonard Bacour.

As part of the painting and drawing program, students and faculty in the BU program stage several exhibits in the Glass House at the entrance to the Tanglewood grounds.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
APR 24 1971 New England Newsclip

Bernstein, Phyllis Curtin To Aid BMC Vocal Program

BOSTON — The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music at Tanglewood, announces an expanded vocal program for this summer. The program includes master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac and a choral workshop.

Solo Repertoire

The master classes will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. They will be supplemented by individual coaching sessions as well as a series of workshops devoted to vocal techniques of contemporary music.

The choral workshop, under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions. During the first three weeks of the eight-week session, Miss deVaron will compare choral literature of the 17th and 20th centuries.

The fourth week will be devoted to the study and performance of Beethoven's "Missa Solemnis," with Leonard Bernstein conducting the BSO. Mr. Sokol will spend the next two weeks studying music of the Romantic era. The final three weeks, under the direction of Iva Dee Hiatt, will concentrate on the music of the Renaissance.

The workshop will be open to experienced choral conductors as well as choristers of all levels of accomplishment.

All members of the choral workshop and singing project sing in the Tanglewood Choir, which performs with the orchestra under the direction of conductors Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

For further information about the singing project and workshop, contact Sally Jackson, registrar, the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115.

UNION
SPRINGFIELD, MASS.
D. 79,398
MAY 6 1971 New England Newsclip

Berkshire Music Center Expands Vocal Program

BOSTON — The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes Master Classes given by soprano Phyllis Curtin and French Vocal Coach Pierre Bernac and a Choral Workshop.

Choral Workshop

The Master Classes, under the direction of Miss Curtin and Bernac, will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. The classes will be supplemented by individual coaching sessions as well, as a series of workshops devoted to vocal techniques of contemporary music.

The Choral Workshop, under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions.

During the first three weeks of the eight week session, Lorna Cooke deVaron will compare choral literature of the 17th and 20th centuries. The fourth week will be devoted to the study and performane of Beethoven's Missa Solemnis with Leonard Bernstein conducting the Boston Symphony Orchestra.

Thomas Sokol will spend the two weeks studying choral music of the Romantic era.

The final three weeks under the direction of Iva Dee Hiatt will concentrate on the music of the Renaissance.

All members of the Choral Workshop and Singing Project sing in the Tanglewood Choir which performs with the Boston Symphony Orchestra under the direction of conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

TELEGRAM
WORCESTER, MASS.
W. 61,977

MAY 16 1971 New England Newsclip

Tanglewood Expands Program for Students

By RAYMOND MORIN
Telegram Music Critic

The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at Tanglewood, will offer an expanded vocal program this summer.

It includes master classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac.

Classes will meet 10 hours a week and are available to those seeking training and broadening of solo repertory. The classes will be supplemented by individual coaching sessions and workshops devoted to vocal techniques of contemporary music.

All members of the choral workshop, directed by Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will be members of the Tanglewood Choir. They will sing with the Boston Symphony under conductors Leonard Bernstein, Seiji Ozawa, Colin Davis and Michael Tilson Thomas at the Berkshire Festival.

WOODSTOCK (Conn.) Music Festival has announced a tentative list of concerts for the music room at Woodstock Academy.

Director David Allan Demers has scheduled The Southern Connecticut Chamber Players, Friday, July 9; Phillip Naegele, viola, and John Buttrick, piano, Wed., July 14; Susan Halligan, pianist, Wed., Aug. 4; The Vermeer Quartet with Chester Brezniak, clarinet, Wed., Aug. 18.

All programs begin at 8:30 p.m.

There will be no rise in ticket costs from last year — $10.00 per adult subscription (two tickets to every concert, $1.25 per ticket), and $3.00 per student subscription (one ticket per concert, 75 cents per ticket).

The address is Woodstock Music Festival, Woodstock Academy, Woodstock, Conn., 06281.

IMPRESSIVE progress was noted in the recent performance by Anna Maria College Glee Club in Foundress Hall. Director Mrs. Wallace Robbins has developed a group with disciplined style, excellent balances, confident procedure, and enthusiastic participation.

Morales' "Missus Est Gabriel" and Weelkes' "The Nightingale" were impressive

MUSIC

Raymond Morin

for security in pitch and ensemble tonal warmth.

The fast-stepping "Geographical Fugue" by Toch had comical words that could be understood and moved at a fast clip without voice collisions. Herrmann's arrangement of "Ye Saints and Servants" was spirited and significant.

Eight student pianists and five singers acquitted themselves with varying degrees of success.

Guest soprano May Ann Knight gave a searching performance of "Pace, Pace" from Verdi's "Il Trovatore."

SOPRANO Beverly Sills is indeed limiting her scope of activity insofar as Bellini's opera, "Norma" is concerned.

In a press interview, Miss Sills stated that "she would sing 'Norma' only for Miss Caldwell (artistic director of The Opera Company of Boston) because of Miss Caldwell's special abilities at creating exciting and dramatic operatic productions."

Fortunately, other divas have been less demanding in their "Norma" vehicles and have been content to appear in less "exciting" productions — such sopranos as Jenny Lind and Rosa Ponselle.

At the Met's 1970 season in Boston, Joan Sutherland sang "Norma" in a production by Paul-Emile Deiber. The sumptuous sets and costumes were by Desmond Heeley.

Anyhow, Miss Sills is scheduled to sing "Norma" with the Opera Company of Boston, staged by Miss Caldwell, as the final production of the company's season, June 11 and 13.

COLBY INSTITUTE, Waterville, Me., will hold its 16th annual Institute of Church Music, Aug. 22-28. Director is Thomas Richner.

Activities include instruction, recitals and a social program.

Instructors are Mildred Andrews, John Powell, Daphne Powell, Richner, Phyllis M. Cobb, Samuel Walter and Adel Heinrich.

Further information: Director of Special Programs, Colby College, Waterville, Me. 04901.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264

AUG 18 1971 New England Newsclip

NEWS
FRAMINGHAM, MASS.
(E) 19,654

APR 23 1971 New England Newsclip

Expandad Vocal Program By Berkshire Center

BOSTON — The Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music at Tanglewood, announces an expanded vocal program for the summer of 1971. The program includes Master Classes given by soprano Phyllis Curtin and French vocal coach Pierre Bernac and a choral workshop.

The master classes, under the direction of Phyllis Curtin and Pierre Bernac, will meet 10 hours a week and are available to those seeking training and broadening of solo repertoire. The classes will be supplemented by individual coaching sessions as well as a series of workshops devoted to vocal techniques of contemporary music.

The choral workshop under the direction of Lorna Cooke deVaron, Thomas Sokol and Iva Dee Hiatt, will examine the literature and conducting techniques of choral music under rehearsal conditions. During the first three weeks of the eight week session, deVaron will compare choral literature of the 17th and 20th centuries.

The fourth week will be devoted to the study and performance of Beethoven's Missa Solemnis with Leonard Bernstein conducting the Boston Symphony Orchestra.

Thomas Sokol will spend the next two weeks studying choral music of the Romantic era. The final three weeks under the direction of Iva Dee Haitt will concentrate on the music of the Renaissance. The Choral workshop will be open to experienced choral conductors as well as choristers of all levels of accomplishment.

Further information about the singing project and the choral workshop may be had by contacting Registrar Sally Jackson, the Berkshire Music Center, Symphony Hall, Boston.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 2 1971 New England Newsclip

EAGLE 8/7/71

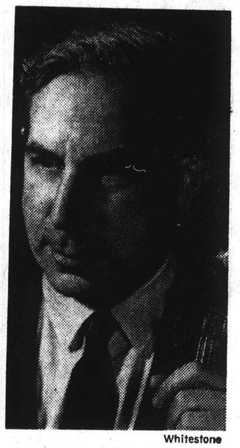
Violinist Roman Totenberg To Give Recital Monday

Violinist Roman Totenberg of The Berkshire Music Center will give a recital Monday evening at 8:30 in the Theatre-Concert Hall at Tanglewood. With Totenberg will be pianist Victor Rosenbaum. The program will open with a performance of Brahms' Sonata in G Major, followed by Stravinsky's "Duo" and Beethoven's Sonata in A Major, "Kreutzer."

White House Recital

Roman Totenberg has appeared with numerous American orchestras including the New York Philharmonic, the Boston Symphony and the Cleveland, Minnesota, Indianapolis, Los Angeles and Washington symphony orchestras. In Europe, he has given concerts with major orchestras including the Berlin Philharmonic and the London Philharmonic. His recitals in the United States have included performances in the White House, the Library of Congress, Carnegie Hall and the New York Metropolitan Museum of Art. Totenberg has toured South America with Artur Rubinstein and has given joint recitals with Karol Szymanowski, the Polish composer. Totenberg is professor of music at Boston University and is head of the string department.

Rosenbaum has studied with Leonard Shure in New York and Rosina Lhevinne at the Aspen Music School. A cum laude graduate of Brandeis University,



Whitestone

Roman Totenberg

Rosenbaum did graduate study in theory and composition at Princeton University. He has performed as guest soloist with the Boston Pops and the Indianapolis and Atlanta Symphony orchestras. He is on the faculty of the New England Conservatory where he teaches theory and chamber music, and is assistant head of the piano department. This summer he is teaching and conducting the orchestra at the Merrywood Music School in Lenox.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 8 1971 New England Newsclip

BMC Symphony Plays Tonight

Joseph Silverstein, the Boston Symphony's concertmaster, will conduct the season's first concert by the Berkshire Music Center orchestra tonight at 8:30 at Tanglewood. The BMC orchestra is made up of the young musicians spending eight weeks at Tanglewood as students of the Berkshire Music Center.

The program lists three works, the "Corsair" overture of Berlioz, the ballet suite, "Le baiser de la fee," by Stravinsky, and Mendelssohn's "Italian Symphony, No. 4."

Admission is free to members of the Friends of Music at Tanglewood or to the general public by a small donation at the gate.

BU's Tanglewood teens

Lenox, Mass.

On Saturday afternoon, there was another concert at Tanglewood. This one however was not in the Shed, but in the smaller Theater-Concert Hall, and the orchestra was not the BSO but the Young Artist Orchestra of Boston University's Tanglewood Institute — 80 or so instrumentalists, average age 17. They are chosen each year by auditions held throughout the United States, and they spend eight weeks at the Berkshire Festival with its facilities for study and practice at their disposal.

Leonard Bernstein, Seiji Ozawa, Colin Davis, Gunther Schuller, and Michael Tilson Thomas have all spent time with them in rehearsals and members of the Boston Symphony have been at hand for chamber music sessions.

Under the direction of their mentor, James Yannatos, Saturday's program was the orchestra's fourth and last of the summer — Schubert's B-Flat major Symphony (No. 5), and the first and third sections of Debussy's "La Mer."

One cannot cease to be amazed at the polish and poise with which these young musicians attack the formidable problems inherent in such works, and the splendid quality of total sound they already produce. On this evidence, there is great hope for a rising generation of well trained, proficient instrumentalists. Indeed, this summer there are 17 former members of the Boston University Institute who have graduated into the Berkshire Music Center's Fellowship program at Tanglewood — which means more young musicians further on their way.

L. Sn.

Music Review

Young Artists Concert

By JAY C. ROSENFELD

THE YOUNG ARTISTS orchestra of the Boston University Tanglewood Institute, James Yannatos, conductor, gave its second concert Saturday afternoon in the Theatre Concert Hall. They played Brahms, Haydn and Stravinsky and, although the members of the orchestra are all only 17 years old or younger, little if any compromise was necessary to enjoy their demanding program.

Probably the first distinction which becomes apparent is the security of the various sections. This is undoubtedly due to the training Yannatos imparts to them, but they participate with as much strength and confidence in the last stand of the violins and cellos, as seen from the audience, as in the first desks.

* * *

AN ORCHESTRA of a caliber a degree less than professional is apt to play without contrasts of dynamics, but not so Yannatos' charges. They might have made the note values of the initial two notes of the Haydn Variations more accurate and been a little less rigid in tempo, but they were assuredly on the verge of maturity. The violas were allowed to sound through in the lovely siciliano and details of excellence were apparent all the afternoon.

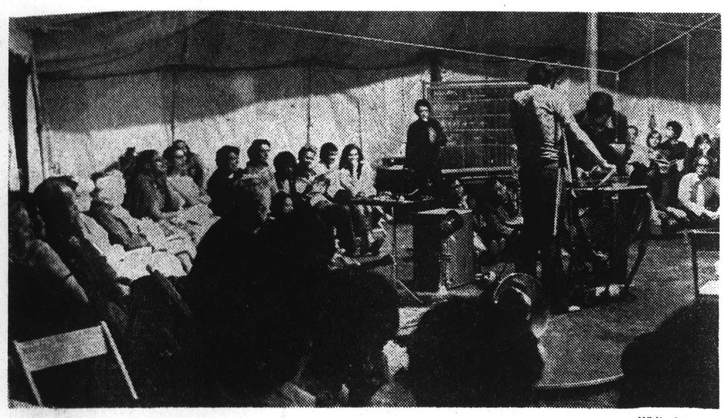
For the Haydn Sinfonia Concertante in B Major, Opus 64, four soloists stepped forward from the ranks: Roger Cole, oboe; Nancy Goeres, bassoon; Udo Hildebrandt, violin; and Walter Gray, cello. They gave a thoroughly sensitive execution of the pleasant three movements. The program closed with Stravinsky's symphony in three movements, of 1945.

The members of this orchestra are selected from all over the country and represent a stratum of our musical education and culture which is most reassuring. The conditions under which they work at Tanglewood, and the faculty to whom they are assigned, are both of a character to move these embryo artists along at a fast and firm pace. Saturday's program was proof enough.

112

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 8 1971 New England Newsclip



Whitestone

Lukas Foss chalks the "fight" in the background.

? Music ? Review

Our Reviewer Covers a (?) WHAT (?)

By JAY C. ROSENFELD

THERE IS one specific word which describes the evening in the Tent at Tanglewood for which Lukas Foss was toastmaster last night. It escapes me for the moment, but it will return, I am sure, before we close.

Foss designated his ploy as MAP, a musical game, and it was delightful sophisticated nonsense.

* * *

I WISH I could think of that word.

* * *

THERE WERE a few places for some of the large audience to sit down, but everyone else willingly and happily draped themselves on the grass, both within and without the arena. The stage setting was a combination of boxing ring and auction sale. The performers responded to their trainer's prescriptions with a spirit difficult to ascertain. Whether it was docile or constrained was not patently detectable.

* * *

I BEGIN to recall where I heard that elusive word last and who used it. It was some kind of a fertilizer, it seems, maybe a sort of Fossphate.

* * *

THE GAME was to make the piece of music happen. The participants, one for each type of instrument, employed an aleatory system; that is, they resorted to sound sequences played at random and arrived at by chance, as by throwing dice. But it wasn't dice that Foss threw.

OH DEAR! What was that word?

* * *

IN ANY case, it was highly amusing, although I am not able to render a complete report as I was not able to hear the entire evening and thus cannot render a verdict on Foss' fate.

* * *

AH! I'm getting closer. That fugitive word was used several times by the lovely girl in the movie "Love Story." Well, I'll have to give up. It's exasperating, though, isn't it?

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 7 1971 New England Newsclip

Musical Boxing Match Tonight

MAP, a musical game fashioned after a boxing match, will be presented tonight at 8:30 by composer-conductor Lukas Foss and the Berkshire Music Center in the Tanglewood Tent. The composition was written by Foss and is an acronym for Musicians at Play.

Win Instruments

The concert will be presented in-the-round with four musicians occupying separate areas on stage. Each musician will be equipped with a tape recorder and loud speaker in addition to his regular instruments, and the object of the game will be for one player to win all the instruments. The concert will be divided into 12 "rounds." During each round three players will invade the fourth player's "ring" in an effort to "knock-him-out" musically. The winner of each round gets to keep the loser's instruments, and the process continues until one player has captured all the instruments or until three of the players have disqualified themselves by losing three consecutive rounds.

The competing musicians in tonight's match are Paul Zukofsky, bowed instruments; Jim Fulkinson, brass instruments; Jan Williams, percussion instruments; and Ed Flower, plucked instruments.

Foss will act as referee and explain further the rules of the game.

The concert is open to the Friends of Tanglewood and the public.

SUNDAY CITIZEN
MILFORD, CONN.
S. 9,100

JUL 18 1971 New England Newsclip

Berkshire Boy Choir To Sing In Bridgeport

The Berkshire Boy Choir, which will sing at the opening concerts of the John F. Kennedy Performing Arts Center in Washington, D.C. this fall, will perform at the United Congregational Church, corner of Park Avenue and State Street, Bridgeport, at 8 p.m. on Thursday, July 22.

The concert, which is open to the public at a nominal charge is sponsored by the Kodaly Musical Training Institute (Wellesley, Mass.) which is conducting a four week graduate course for over 100 participants at the University of Bridgeport through July 31.

Other concerts scheduled by the institute will take place in the Alumni Hall Student Center on the UB campus and are open to the public without charge.

Two young pianists, past winners of the New Haven Symphony annual contest, will perform on July 20 at 8:30 p.m.: Miss Oresta Cybriwsky of New Haven, and Kiyoshi Tamagawa of North Haven. Their program will include works by Domenico Scarlatti, J.S.Bach, Robert Schumann, Johannes Brahms, Frederic Chopin and Alan Hovhaness.

On July 23 at 8:30 Cynthia Jolly, a soprano who has performed throughout Europe and the United States, will sing selections by Henry Purcell, Bela Bartok, Franz Liszt, Zoltan Kodaly and Benjamin Britten among others.

An Elite Group

The Berkshire Boy Choir, under the direction of Allan Wicks, organist and master of choristers of Canterbury Cathedral, England, is an elite group of 43 boys, selected from across the United States by competitive auditions to sing together for 8 weeks each summer with an adult complement of 16 professional men singers.

These boys, as soloists in their home town choirs, have sung with the Metropolitan Opera, the New York City Opera, and many national symphony orchestras. Later this summer the Choir will also sing with the Boston Symphony at Tanglewood, the Philadelphia Orchestra at Saratoga.

This remarkable group of youngsters, age 10 to 13, are based at Amherst College in Amherst, Mass., where they rehearse four hours every day when not on tour.

In the past five years 9 choristers from Trinity Church, Southport, have won places in the Choir, and James Cutter of Westport and Stewart Day of Fairfield are members of this summer's group.

The group has been cited by The New York Times as "the best choir of its kind in the country."

"We are delighted to give our participants and the community the opportunity to hear this nationally acclaimed group," said Miss Denise Bacon, musical and educational director of the Wellesley institute, which bases its teaching on the method created by the late Hungarian composer, Zoltan Kodaly.

Kodaly Method

The Kodaly method is based on a singing approach, teaching children to hear and feel melodically and rhythmically, and eventually to read and understand music as easily as their mother tongue, Dr. Harry R. Valante, chairman of the UB music department, explained.

The system originally became internationally known through student and foreign exchange programs and is rapidly becoming an important method of teaching music in elementary schools throughout the United States, Dr. Valante noted. The UB music department has sponsored Kodaly method work shops since 1969.

Participants in the summer course at UB include enrollees from Austria, Switzerland, Hungary, England, Australia, Canada and the Virgin Islands as well as from the United States, according to Dr. Nick Rossi, professor in the UB music department and resident coordinator for the institute.

The Westport News
Westport, Conn.

JUL 16 1971 New England Newsclip

Boy Choir to give concert July 22

The Berkshire Boy Choir, cited by the New York Times as "the best choir of its kind in the country," under the direction of Allan Wicks, organist and master of choristers of Canterbury Cathedral, England, will perform at the United Congregational Church, corner of Park Avenue and State Street, Bridgeport, Thursday, July 22, at 8 p.m., in a concert sponsored by the Kodaly Musical Training Institute, in residence at the University of Bridgeport through July 31.

The Berkshire Boy Choir is an elite group of 43 boys, selected from across the United States by competitive auditions to sing together for 8 weeks each summer with an adult complement of 16 professional men singers.

These boys, as soloists in their home town choirs, have sung with the Metropolitan Opera, the New York City Opera, and many national symphony orchestras.

Later this summer the choir will sing with the Boston Symphony at Tanglewood, the Philadelphia Orchestra at Saratoga, and in September at the opening concerts of the John F. Kennedy Performing Arts Center in Washington, D.C.

This group of youngsters, age 10 to 13, are based at Amherst College in Amherst, Mass., where they rehearse four hours every day when not on tour. In the past five years nine choristers from Trinity Church, Southport, have won places in the choir, and James Cutter of Westport and Stewart Day of Fairfield are members of this summer's group.

Tickets will be available at the door at $3 and $1 for children.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,034

AUG 6 1971

Boy Sopranos

Tuesday night's program in the Canfield Casino draws the musical ear to the world of boys' choir. The Philadelphia Musical Academy Boys' Choir, holding its summer institute on the Skidmore campus, will give its first public appearance of the session Aug. 10.

For a double take on names, how about Engelbert Humperdinck, the original, "Hansel and Gretel," to be sung by the PMA Boys' Choir at Skidmore Aug. 13? WMHT plans to tape it. (The Johnny-come-lately E. H. is booked for Aug. 22 at SPAC.)

The Berkshire Boys' Choir will sing Aug. 21 at SPAC, with famous bass-baritone Norman Treigle and the Saratoga Potsdam Chorus, as Julius Rudel conducts work by Glinka, Tschaikovsky Moussourgsky, Rossini and Boito.

The Berkshire Boys' Choir also sings at Tanglewood. Based for eight summer weeks at Amherst, 43 singers range from 10 to 13 in age, with sixteen young men in the lower voice parts. By Nancy Curran

Master of choristers at the Cantebury Cathedral in England, Allan Wicks, trains the choir. John Hoyt Stookey is the Stowe School president determined to preserve the art of choir singing through the Berkshire group.

SAN FRANCISCO, CAL.
SUN REPORTER
W. 8,561 (N)

JUL 31 1971

music ★★ ★★ media

by evelyn williams

THE MAESTRO, Leonard Bernstein, is one of the warmest men I have ever met. Luckily, we have a mutual admiration for each other. To sit next to this man, during one of our Celebrations at Glide, and feel his vibrations and sensitivity to the total environment was a special privilege of mine. His social awareness, his revolutionary outlook, his strong statements concerning change convinced many people of his human-ness. I was not at all shocked to hear that he and his wife have literally been persecuted for a year and a half because of the benefit held at their house for the Black Panther Party. In spite of this persecution, they continue to expose their home to the dynamic, revolutionary movements of the day. Mr. Bernstein is a very open man and is eager to know everything about our AMERICA in which we all live. We need many, many more of his kind.

News comes from Tanglewood concerning the 1971 Berkshire Music Center Conducting Fellows. For the second season, the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood for the advanced study of music continues in cooperation with the National Orchestral Association to offer an expanded Fellowship program for gifted young conductors. Philip Kelsey, John Mauceri, Thomas Michalak and Paul Polivnick are the 1971 Conducting Fellows.

Co-ordinated by Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, the conducting program involves training in conducting techniques as well as conducting experience with the Berkshire Music Center Orchestra and other instrumental and vocal ensembles from the Center's Fellowship Program. The Fellows enrolled will work under the close supervision of Mr. Thomas, with the advice and participation of Seiji Ozawa, Gunther Schuller, Leonard Bernstein, William Steinberg, Colin Davis and Bruno Maderna. Repertoire will be drawn from many different composers, styles, and instrumental ensembles. The biographical data of the conducting Fellows show a cross-section of cultural backgrounds and training. New York City, Krakow, Poland, Atlantic City, New Jersey, and San Francisco being the homes of the young men. San Francisco Conservatory of Music, Yale University, Warsaw Musical Academy and the Julliard School of Music being the schools that offered them their basic training.

George Goodman, bass baritone and Sylvia Lee gave two very excellent offerings on last Sunday. The first was to a standing ovation at Glide Celebration and the next to an intimate group who literally moved their chairs to the stage of the Greek Theatre on the Berkeley Campus. The thunderous applause given Mr. Goodman and Mrs. Lee on that morning must've inspired them to continue their superb performance in the afternoon. The audience in the afternoon was scarcely enough to form an appreciative group for the very high caliber people who performed. Where were the people and why weren't they there? This again raises a very serious question as to where one places his efforts; energies and talents at this time in which we live. Is self-satisfaction enough? Which culture shall we perpetuate?

The fabled "Dizzy Gillespie," his trumpet, and his quintet, headlined the second trio of Pops concerts at the Civic Auditorium last week in the current Art Commission series with guest conductor Arthur Fiedler and the San Francisco Symphony. The Pops moves inot its third week still playing to sell-out audiences. Arthur Fiedler programmed a series of delightful bits of music in keeping with Gillespie's unusual contribution. There were three Leroy Anderson tunes, including "Bugler's Holiday" and "Syncopated Clock," Roger's "Slaughter On Tenth Avenue," a pair of Glenn Miller hits, etc. The quintet ended the program unaccompanied and playing whatever came naturally, then a final jazz piece together with orchestra written by comedian Bill Cosby.

SUN
LOWELL, MASS.
S. 40,129

JUL 25 1971

New England Newsclip

Berkshire awards many conducting fellowships

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Awarded conducting fellowships at the Berkshire Music Center for the 1971 season were Philip Kelsey, John Mauceri, Thomas Michalak, and Paul Polivnick.

Associate Conducting Fellows include, Charles Darden and John DeMain. Conducting auditors are Robert Frisbie, Robert Kogan and John Neschling.

This marks the second season at the Berkshire Music Center that the Boston Symphony Orchestra's summer academy at Tanglewood is in session. The academy was created for those qualified for advanced study. This is in cooperation with the National Orchestral Association.

Co-ordinated by Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, the conducting program involves training in conducting techniques as well as conducting experience with the Berkshire Music Center Orchestra and other instrumental and vocal ensembles from the center's fellowship program.

The Fellows enrolled will work under the close supervision of Mr. Thomas, with the advice and participation of Seiji Ozawa, Gunther Schuller, Leonard Bernstein, William Steinberg, Colin Davis and Bruno Maderna.

Repertoire will be drawn from many different composers, styles and instrumental ensembles.

Music theater will be on a regular basis at the Berkshire Music Center during the 1971 season. Performances are being held in the newly re-designed restructured West Barn. Partial support has been received from the National Opera Institute, Washington, D.C. Directing is Ian Strasfogel, chairman of the department of opera at the New England Conservatory of Music. He is being assisted by Martin Smith, music supervisor of N.E.T. Opera who will act as chief coach, and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater who will serve as stage designer.

Five musical stage productions representing different periods are part of the seasonal activity. One will be Erik Satie's 1918 scenic cantata "Socrates". Texts from Socratic dialogues have been written into the piece. The performance of this score will be a rare event in this country's world of the musical stage. It will be sung in English.

Harrison Birtwistle's "Down By the Greenwood Side" which was commissioned in 1969 by the Music Theater Ensemble of London will be performed. The score is a grotesque parody of traditional pantomime. "Avantures Et Nouvelles Aventures" by the Hungarian born Gyorgi Ligeti is a two part work scored for three performers who sing sounds of the phonetic alphabet rather than words. The planned presentation will be an east coast premiere.

Jacques Offenbach has always enjoyed tremendous popularity in this country. His music is associated with hit-vehicles and one of his really enjoyable contributions to the world of the footlights is "Croquefer" which is a one act operetta written in 1857. America will be seeing this stage vehicle for the first time.

The fifth production will be Kurt Weill's "Mahagonny Songspiel." It will be sung in the original German. This version was written by Weill and Berthold Brecht for the Baden-Baden Festival.

The Music Theater Project's performing group includes twelve singers and two actors who are young professionals or graduate students. The Berkshire Music Center Orchestra and Conducting Fellows of the Center will participate.

WARREN, OHIO
TRIBUNE CHRONICLE
D. 40,000

JUL 6 1971

John DeMain, Area Conductor, Gets Fellowship

John Lee DeMain, Youngstown, was selected for the fellowship program for gifted young composers at the Berkshire Music Center, the Boston Symphony Orchestra's summer academy at Tanglewood, Mass.

The talented area musician, son of Mr. and Mrs. Dominic P. DeMain, 4240 Southern Blvd., is well known as a musical conductor for the Kenley Players and last summer directed "The Man From LaMancha" starring Giorgio Tozzi.

The Music Center program, in which DeMain will participate, involves training in conducting techniques as well as conducting experience with the Berkshire Orchestra and other instrumental and vocal ensembles from the center's fellowship classes.

DeMain is assistant conductor of the San Francisco Opera and assistant conductor for the National Educational Television Opera Project. He holds a bachelor of music and master of science degrees from the Julliard School of Music.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 1 1971

New England Newsclip

Music Center Fellows Announced

The Berkshire Music Center at Tanglewood, in cooperation with the National Orchestral Association, has announced the conducting fellows for the second season of the program.

The young conductors, who will work closely with Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, are Philip Kelsey, John Mauceri, Thomas Michalak and Paul Polivnick. Charles Darden and John DeMain will be associate conductors, and Robert Frisbie, Robert Kogan and John Neschling, conducting auditors.

114

The Miami Herald
MIAMI, FLA.
D. 352,009 SUN. 443,090

AUG 31 1971

Dedication Marks Life of Teen Musician

By JO WERNE
Herald Staff Writer

The life of a young musician is totally unlike that of his peers. "Typical teenager" cannot be applied to a 19-year-old whose life revolves around lessons, hours of daily practice, numerous orchestra rehearsals, and the constant hope of one day achieving a good position in a major orchestra.

Here is a "portrait" of one of Miami's young musicians, violinist Terri Sternberg.

In romantic novels about artists, the painter or musician usually lives in a chilly garret, his hunger forgotten in his intense dedication to his art.

Terri Sternberg wouldn't fit this description. This young musician lives in a comfortable West Miami home with her parents. She wears pretty clothes, has her own car, and studies the violin while pursuing a bachelor's degree in music on a full scholarship.

BUT DEDICATION to her art is as much a part of 19-year-old Terri's life as it is in fiction. Though she hides her earnestness under a cool, slightly aloof exterior and a "it's no big deal" shrug of the shoulders.

"My life may seem unusual to others, but to me it's a very normal existence," said Terri, a tall girl with big brown eyes, black hair, and a charming smile that's slow to come but genuine when it does.

Terri's "normal" life includes studying full time at the University of Miami, playing in three professional orchestras — the Miami Philharmonic, the Fort Lauderdale Symphony, and the North Miami Beach Symphony — and the UM Symphony of which she was concertmistress last year.

IN HER STRAIGHT FORWARD manner, Terri said she was "not a prodigy, but was better than the average kid" in her music lessons. She began piano lessons at nine, and played in her first recital at 11.

"I remember that I was the only one who played a classical piece," she said. Then with a slow smile: "I was the star of the show."

At 11, she began playing the violin in the junior high school orchestra. "I chose the violin because it would give me more opportunity to play in an orchestra. There just aren't many works that call for piano. And by this time I knew that I wanted to play in an orchestra."

Terri said she didn't inherit her musical talent, since neither of her parents, Mr. and Mrs. Wallace D. Sternberg of 6316 SW 15th St., have studied music.

A MECHANIC, Sternberg is supervisor of maintenance for the city of West Miami and Mrs. Sternberg, formerly a hairdresser, chose to be a full time housewife and mother while Terri was growing up.

Although her parents reminded her to practice, they didn't push her toward a career in music, said Terri. "If they had, I probably would not have decided on music."

At 12, Terri had to make a choice between the piano and violin, since there was not time, energy or money for lessons in both. She chose the violin, and began practicing several hours a day.

By the time she was 16, Terri was beginning the frantic schedule of rehearsals and concerts that would become "normal" to her. She played in the Coral Park Senior High School Orchestra, the All-Miami Youth Symphony, and the Young Artists' Baroque Society Orchestra, serving as concertmistress of all three.

WHEN SHE REACHED her 17th birthday, she auditioned for the Philharmonic "not really expecting to be accepted." She was accepted and became the youngest member of the orchestra.

Terri sits in the last chair of the second violin section "between the percussion and the piccolo."

"You don't sit in the very last chair, do you dear?" her mother interjected anxiously.

"Yes, the very last chair." Later, Terri said: "I don't believe in building myself up or tearing myself down. I just tell what I've done and what I'm doing and leave it at that."

ALTHOUGH Terri considers her position in the Philharmonic an honored one — "not everyone can sit in the last chair" — she "loves leading a section . . . I don't like to be a follower in bowing."

Yet she's content to be a follower for as many years as it takes to get the experience needed to become concertmistress of a major orchestra. This is her goal. But realistically, Terri said her world wouldn't crumble if she didn't make it.

"I think every musician should work toward becoming a soloist, if only because it makes you a better musician. But if everyone wanted to be soloist, or concertmaster, there wouldn't be anyone to sit in the orchestra," she said.

WHEN the winter concert season is in full swing, Terri runs from class to rehearsal to concert with rarely any free time for social life. She remembers one week last season when she played eight concerts and attended 10 rehearsals.

Almost without exception, her friends are musicians. If they're not performing, they go to concerts. She rarely sees a movie, and shuns college social life, especially the big dances, as "a boring waste of time."

She rarely dates. "I'm not too interested in dating right now. As for marriage, it's so far off that I don't think about it. I can't see myself married, but if I do, it won't be until I'm in my 30s," she said.

TERRI does some studying backstage during concert intermissions, and catches up with term papers and reading on weekends. Her recreation tends to be light — ping-pong, frisbee, sunbathing — and her reading heavy — philosophy.

"I enjoy reading philosophy because it helps you understand yourself," she said. "A musician has to be introspective. You have to portray what's inside you and you can't do this until you know what is inside you."

TERRI STUDIES with former Boston Symphony concertmaster George Zazofsky at the University of Miami. Earlier this summer she became the first student to receive a $500 scholarship given by Evelyn Spitalny in honor of her late husband Phil Spitalny, conductor, composer and clarinetist who died in 1970 in Miami. The rest of her tuition is paid by a university scholarship.

She's also won summer scholarships to music festivals — once to the Saratoga, N.Y., Performing Arts Center string congress, and twice to the Berkshire Music Festival at Tanglewood, Mass.

TERRI AUDITIONED for Tanglewood by sending a tape recording of her playing. "You had to be 18 and have had two years of college to be eligible, but I was allowed in even though I was 17 and had had just one year of college. I always seem to slip in under the wire."

This past summer, Terri had the exciting — if unnerving — experience of finding conductor-composer Leonard Bernstein watching her during a rehearsal.

Sounding for a brief moment like a typical teenager, Terri said of that experience: "I nearly freaked out!"

TERRI, center, was unnerved to find New York Philharmonic conductor Leonard Bernstein watching her during rehearsal at the Berkshire Music Festival, Tanglewood, Mass., this summer.

—Herald Staff Photo by JOHN PINEDA

TERRY STERNBERG began her musical training with piano lessons at age 9. At 11, she began the violin, confident even then that she would have a career in music.

COURANT
HARTFORD, CONN.
D. 165,925

SEP 17 1971 New England Newsclip

Dinerstein Named To Hartt Faculty

Boss Symphony

The appointment of Norman Dinerstein to the theory and composition faculty of Hartt College of Music, University of Hartford, has been announced by president A.M. Woodruff.

Dinerstein has been a member of the New England Conservatory of Music faculty since 1968. He taught at Princeton University and at Hartt, where he earned his master of music degree in 1963. He holds a bachelor's degree from Boston University and a master of fine arts degree from Princeton.

He studied at Tanglewood, and was a Fulbright scholar in Berlin and a Fulbright fellow in Argentina. His awards include the Koussevitzky composition and Sagalyn orchestral awards at Tanglewood, two Ford Foundation grants, and a composer's grant from the National Endowment for the Arts.

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000

AUG 25 1971 New England Newsclip

Jean Beasley plays with Young Artists

Jean Beasley, daughter of Dr. and Mrs. Albert Beasley, 272 Bayberry Lane, is one of 75 high school musicians praticipating in Boston University's Young Artist Program at the Berkshire Music Center in Lenox. Mass.

Miss Beasley, a flutist, will attend Princeton University in the fall. She previously performed as a member of the All-State Orchestra and American Youth Performs.

The Young Artist Program is an eight-week session of performance and study for outstanding high school musicians from all over America. The Young Artists have the opportunity to study privately with members of the Boston University faculty and personnel from the Boston Symphony Orchestra.

In addition, the Young Artists are members of the Young Artists Symphony Orchestra, conducted by James Yannatos of the Harvard music faculty, and perform in small ensemble and chamber groups.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY

FEB 1971

Violinist Ruth Posselt, artist-in-residence at Florida State University for the past six years, will also add to her duties those of Professor of Violin. She will participate in the Bartok Festival this month performing the **Sonata No. 2** with Dr. John Boda, pianist. Besides her regular series of concerts as violinist in the Florestan Quartet, she will solo in the **Khatchaturian Violin Concerto** with orchestra conducted by Dr. Richard Burgin in Opperman Music Hall. Miss Posselt gave the first performance of this work with the Boston Symphony Orchestra at the Berkshire Music Festival in Tanglewood with Dr. Burgin conducting. Following this, she played it at Symphony Hall in Boston at three Boston Symphony concerts.

ST. PAUL, MINN.
ROSEVILLE SUBURBAN SUN
W. 10,226

JUL 7 1971

Miss Sigford Awarded Music Scholarship

Kristin Elizabeth Sigford, daughter of Dr. and Mrs. K.J. Sigford, 1987 Beacon, Roseville, a 1971 honor graduate from Alexander Ramsey, has again been awarded a scholarship to return for the third year to the Tanglewood Young Artists Program of the Berkshire Music Festival, Lenox, Mass.

The festival is jointly sponsored by the Boston Symphony Orchestra, Boston University, and the New England Conservatory.

A violinist, Miss Sigford has been a student of Lea Foli, concertmaster of the Minnesota Orchestra. She has been active in many music organizations in the twin cities including having served four years as concertmistress of the St. Paul Philharmonic Society, the MacPhail Center Young Peoples' Orchestra, as well as various Roseville school orchestras.

The Miami Herald
MIAMI, FLA.
D. 352,000 SUN. 443,000

AUG 31 1971 Buffalo

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WESTPORT, CONN.

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POST
WASHINGTON, D. C.
500,118

JUN 11 1971 New England Newsclip

Andrew White ... Musician

By Hollie I. West

Andrew White, oboist in the American Ballet Theatre Orchestra for two years and currently electric bassist with the Fifth Dimension, says he has no problem in making the artistic jump from Tchaikovsky's "Swan Lake" to Jim Webb's "Up, Up and Away."

"There's idiomatic differences in music, but they're elementary," he says. "All the way from Bach, Beethoven, to John Coltrane and Miles Davis on to the Fifth Dimension and Stevie Wonder, they all do the same thing—make music.

"I remember when I played under Erich Leinsdorf, in a certain section he might holler out, 'Play with some balls.' The Fifth Dimension might say, 'Give us some ummph' and Stevie Wonder might say, 'Do your thing.' All music is the same. I know it's easy to say but hard to do. But I look at music more as notes than emotion. I'm fascinated by how it is put together."

White, 28, is at his Northeast home on vacation from the Fifth Dimension. He spends at least two hours a day practicing oboe and works six nights a week as electric bassist in the band that plays for the musical "Hair" at National Theater.

He also plays alto and tenor saxophones at occasional jazz dates, the last of which was a virtuosic performance of his own and other contemporary jazz pieces in early May at the Corcoran Gallery of Art.

"There's no conflict in what I do," he explains. "Sure, there're different approaches, but I'm a positive thinker. Conflict to me is a negative thing. Scheduling and discipline are the key elements in my life.

"I have time to play all kinds of music because I discipline and schedule my life. That's why I work with the Fifth Dimension. They work eight months a year and that means I have four months off to do my own thing."

White's life has been a series of extreme musical twists. While studying classical music at Howard University (he's a 1964 graduate), he also played jazz six nights a week, leading the JFK Quintet at the Bohemian Caverns. Next came Dartmouth College and John Hay Whitney Fellowships, a Rockefeller Foundation grant to study new music and a Tanglewood Fellowship.

Between 1968 and 1970 he performed with the American Ballet Theatre Orchestra and soul singer Stevie Wonder concurrently.

"I started playing Fender (electric) bass by accident," he recalls. "Stanley Turrentine (the saxophonist) came to town one week back in 1967 and his bass man was late, so I filled in. I didn't know much about the instrument. I still haven't studied it outside what I've taught myself, and I don't practice. I play bass by the law of physics—the shorter the string, the higher the pitch."

White, who has been asked to write a book on electric bass playing, says his success is not based on how he plays the instrument but what he plays on it.

"If I didn't have a well-rounded musical background, I couldn't adapt to any circumstances I play in with rock groups," he says.

White is eager to show interested visitors precise transcriptions of jazz solos he has made over the years, particularly of saxophonist John Coltrane. "Doing this taught me how to develop in my own way," he says. "More jazz musicians would avoid a lot of repetition if they analyzed music this way instead of just listening to it. All they do is steal a few licks (musical phrases) and play cliches."

By Matthew Lewis—The Washington Post

Andrew White: "I have time to play all kinds of music because I discipline and schedule my life"

Montgomery Advertiser
MONTGOMERY, ALA.
D. 62,328 SUN. 82,174

APR 29 1971

Mrs. Eagar To Be Member Of Pro Musica in Boston

Mrs. William H. Eagar Jr. (Judith Ann Lyon) formerly of Montgomery and now a resident of Arlington, Mass., has been chosen to be a member of the Chorus Pro Musica, Boston, Mass. She is also to perform this summer in the Tanglewood Festival Chorus with the Boston Symphony Orchestra.

The Chorus Pro Musica, conducted by Alfred Nash Patterson, is a twenty year old group which gives performances of secular and sacred music at Boston Symphony Hall, Tanglewood, and Boston area churches. It has several radio and television appearances to its credit and several recordings made with the Boston Symphony Orchestra, including "Beethoven's Ninth Symphony" with Leonard Bernstein conducting. They will perform in May at Carnegie Hall in New York.

Tanglewood, the summer home of the Boston Symphony, is located on the estate of Nathaniel Hawthorne in the Berkshire Mountains, at Lenox, Mass. Performances there will include Magnificat by Bach; Missa Solemnis by Beethoven; Requiem, in Latin, by Mozart; The Damnation of Faust, in French, by Berlioz; Cantata No. 34, "O Ewiges Feuer, O Ursprung der Liebe", by Bach; and Friede auf Erden, by Arnold Schonberg. Conductors of the Boston Symphony are Michael Tilson Thomas and William Steinberg.

Mrs. Eagar, a mezzo soprano, was one of 50 chosen from 250 auditioning for the Tanglewood Chorus. She taught music and English at Cloverdale Junior High School while a resident of Montgomery. She was also Youth Choir Director at the Episcopal Church of the Ascension and sang in the choir at Trinity Presbyterian Church. Mrs. Eagar is a graduate of the University of Alabama, where she studied music under Miss Sylvia Debenport and graduated with a Bachelor of Music degree. Mr. and Mrs. Eagar moved to Arlington, Mass. from Montgomery in January. Mr. Eagar is Manager of the Customer Service Department and Field Service Engineer for Acoustic Research, Inc., Cambridge, Mass.

Mrs. Eagar is the daughter of Rev. and Mrs. Frank Lyon of Clio and the niece of Dr. Henry Lyon of Montgomery. Mr. Eagar is the son of Mr. and Mrs. William H. Eagar of Montgomery.

MRS. WILLIAM EAGAR

NEWS
FRAMINGHAM, MASS.
(E) 19,654

APR 21 1971 New England Newsclip

MARY L. VICKREK
. . . harpist

Mary Vickrek To Perform At Carnegie Hall

FRAMINGHAM — Mary Lee Vickrek, daughter of Mr. and Mrs. William Vickrek Jr. of 7 Ruth Dr. has been selected from more than 60 cities throughout the United States, Canada and Mexico.

This is the sixth annual musical concert of "American Youth Performs" sponsored by American Airlines. There will also be a 120-voice chorus. These groups of young people will be directed by Morton Gould, guest conductor for the May 19 program in Carnegie Hall, New York.

Miss Vickrek, a member of the North High School orchestra, has also played with the Greater Boston Youth Symphony, the Framingham Symphony Orchestra, the Wellesley Symphony Orchestra and the New Hampshire Philharmonic Orchestra.

For the past two years she has represented her school by performing with the Massachusetts Northeastern District Orchestra and the Mass. All-State Symphony Orchestra. Last summer she was accepted at Tanglewood to study harp with Miss Lucille Lawrence of Boston University.

NEWS
MALDEN, MASS.
D. 12,420

JUN 25 1971 New England Newsclip

The home of the Misses Oma and Marion Giles, 20 Crystal st., was the setting for a Choir Supper and Farewell Party for First Congregational Church Organist Michael Smith, who has played the organ for the regular Sunday services of the church in five different sanctuaries. The Smiths, with their three children, Whoppy, 5, Michale, 3, and Peter, 1½, are moving to their new home in Norton this summer.

The group of about 20 guests at the party included the Rev. and Mrs. Clarence Fuller and the Rev. Robert Mitchell. A lovely Holland pewter pitcher was presented to the guest of honor.

Mrs. Smith, Carolyn Friguglietti, is a soprano soloist and also a vocal teacher at MIT. She and her husband performed together at the Symphony Gala held during the winter at the home of the James Mroses, 50 Russet Lane. They enjoy doing recitals together and have developed an informal approach by talking about the texts and background of the songs and about the composers.

In March Miss Friguglietti was the soprano soloist with the Melrose Symphony Orchestra in their performance of Faure's Requiem at Memorial Hall.

She has received an eight-week full-time vocal fellowship at Tanglewood for the summer and will be studying with Phyllis Curtin and Pierre Bernac. She is really excited about her wonderful opportunity!

Melrose is looking forward to hearing both Smiths again soon.

TOWN CRIER
WESTPORT, CONN.
D. 10,990

MAY 20 1971 New England Newsclip

Soloist

Julie Charland, daughter of Mr. and Mrs. John Charland of 572 Main St., will be the cello soloist with the Hartford Youth Orchestra Sun., May 23, at 8 p.m. at Millard Auditorium, University of Hartford.

She is a junior at St. Thomas Aquinas High School in New Britain, and was a soloist in the school's recent program at Welte Hall, Central Connecticut State College. She was first chair cellist for the annual Connecticut All-State Orchestra and represented Connecticut at the Music Educators National Conference in Atlantic City, N. J., in February.

She is the recipient of a scholarship to Tanglewood this summer to participate in the young artist program sponsored by Boston University. At Tanglewood she will be one of 75 students studying and working with members of the Boston Symphony Orchestra and visiting artists.

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D. 41,000

MAR 13 1971

English organist in recital

Martin Neary
. . . English organist

Martin Neary, widely known English recitalist and organist of St. Margaret's Church at Westminster, will present an organ recital at 8:30 p.m. Sunday at the Cathedral Church of Christ the King, Kalamazoo.

His program will include works by Bach, Gibbons, Tomkins, Walond, Vierne, Langlais and Buxtehude.

Neary, on his third concert tour of the United States and Canada, was a prizewinner at the 1963 International Organ Festival at St. Albans. He was awarded a Boston Symphony Orchestra scholarship for study at Tanglewood the same year, was a diploma winner of the 1968 International Bach Competition held in Leipzig and, in 1969, was made an honorary fellow of Trinity College of Music in England.

As organist for St. Margaret's, the parish church of the British House of Commons, he has appeared in numerous recitals at Royal Festival and Queen Elizabeth Halls in London and at private musicals at the home of British Prime Minister Edward Heath.

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AMERICAN
WATERBURY, CONN.
D. 29,675

MAY 4 1971 New England Newsclip

Workshop Slated On Black Culture

A workshop seminar on black history, art and music will be sponsored by the Early Childhood Education Program, Department of Education, on Friday, from 4 to 7 p.m. and Saturday 10 a.m. to 4 p.m. at Bishop School and again May 14 and May 15, at the same time, at Woodrow Wilson School.

Main speakers for the workshop will be three black experts in their chosen field.

They are Warren Smith, director of African-American Studies and Black Student Affairs at Adelphi University, Garden City, L.I.,; Alvin Makapela, instructor in Afro-American history at the same university, and Frank Smith, a member of the faculty of the Art Department of Howard University, Washington D.C.

The workshops are being conducted to orient both teachers, aides and the community to the importance of black culture and history in relationship to all children.

Smith is presently Director of African-American Studies and Black Student Affairs at Adelphi University, as well as an instructor in Black Studies and Black Music in America.

He received his BS degree in music education from the University of Illinois in 1957 and his M.M. degree from the Manhattan School of Music in 1958. He attended the latter institution on a scholarship and also attended the Berkshire Music Center, Tanglewood, Mass., on a scholarship in 1956.

Makepela was born in Johannesburg, South Africa, and has been in the United States for nine years.

He received his degree in sociology from the University of South Africa, his BA in history from Buffalo State University and an MA degree in economics from the New School. He is presently a PhD candidate in economics at the New School and is also a candidate for the same degree in African History at the University of Buffalo.

Makepela taught linguistics in South Africa at the University of Witwatersrand, Johannesburg, in the African Studies Department; was employed for two years at the United Nations as an officer in the African Problems Section; and has also taught Afro-American History in the Newark, N.J. public school system.

Frank Smith, currently a member of the faculty of Howard University, Washington, D.C., where he is teaching black art and black art history, is a native of Chicago, Ill.

He received his BA degree in art education from the University of Illinois and further studied at the Art Institute, Chicago, where he also exhibited many of his works.

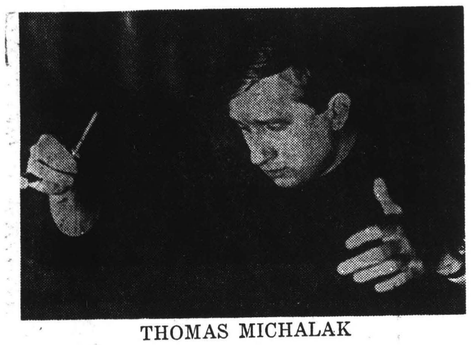
Smith taught in the Chicago public school system before moving to New York City in 1957, where he taught in that system for three years.

In addition to giving one-man shows in Chicago and Detroit, his works have been exhibited in Boston, New York and other large cities along the East Coast.

Warren Smith

The Wichita Sunday
Eagle and Beacon
WICHITA, KANS.
SUN. 171,019

SEP 5 1971



THOMAS MICHALAK

Guest Conductor Wins Koussevitsky

Thomas Michalak, guest conductor for the Wichita Symphony's fourth subscription concerts this fall, has just received the Koussevitsky Prize at the Boston Symphony's summer home, the Berkshire Music Center at Tanglewood, Mass.

One of the most highly coveted music awards in the world, the Koussevitsky Prize is awarded to the most outstanding young conductor at the Berkshire Festival. The prize honors Serge Koussevitsky, conductor of the Boston Symphony who died in 1951. Although available annually, it is given only when a conductor of extraordinary talent is present. It was not given in 1970.

Previous recipients include Leonard Bernstein, Seiji Ozawa, Claudio Abbado, Lorin Maazel and Michael Tilson-Thomas.

Michalak, who conducts the Utica, N.Y., Symphony and the Ithaca College Orchestra, attended the festival as one of four conducting fellows. He conducted three orchestra concerts and two opera performances.

At his concerts here on Nov. 21 and 22, Michalak has programmed works of Berlioz, Mozart and Prokofieff. With guest violinist Josef Suk, he will conduct the Dvorak Violin Concerto.

FAIRMONT, MINN.
SENTINEL
D. 10,599

AUG 26 1971

Robert Frisbie conducts under watchful eye of Leonard B Bernstein

Fairmonter's son assists in conducting at Boston Symphony's music center

Chicago conductor Robert Frisbie has just completed an eight week period as conducting fellow at the Boston Symphony's Berkshire Music Center at Tanglewood in Lenox, Massachusetts. During the intensive summer session, he worked with Seijzi Ozawa, Tanglewood's artistic director; Leonard Bernstein, Tanglewood's musical adviser; Italian conductor-composer Bruno Maderna, and the Boston Symphony's associate conductor, Michael Tilson Thomas. Frisbie conducted the Berkshire Music Center Orchestra as part of his program.

Frisbie, son of Mr. and Mrs. Donald Frisbie of Fairmont, holds a bachelor's degree from St. Olaf College and a master's degree from Stanford. He also has done graduate work at Yale and trained under conductors Robert Shaw and Igor Markevitch.

In 1969 he was assistant conductor of the Ravinia Festival Chorus and in 1968-69 he was assistant conductor of the Chicago Symphony Chorus. He is also founder of the Robert Frisbie Chorale and an assistant professor at Beloit College, DePaul University and the University of Wisconsin at Milwaukee. He plans shortly to return to Europe for additional extended study with Igor Markevitch.

The Berkshire Music Center at Tanglewood is maintained by the Boston Symphony for the advanced study of music. Each summer, some of the most gifted professional musicians and advanced students from this country and abroad spend the summer in rehearsal and performance under the guidance of a faculty of Boston Symphony players and distinguished guest teachers and artists. Its conducting program is particularly renowned, since it numbers among its alumni such names as Bernstein, Ozawa, Thomas, Lukas Foss, Zubin Mehta, Thomas Schippers and Lorin Maazel.

CALL
WOONSOCKET, R. I.
(E) 30,774

APR 8 1971 New England Newsclip

Cumberland High Clippings

By DAWN McCOSKER

Dominating the musical spotlight last month at CHS has been Dennis Alves, sophomore. Starting with a weeklong convention at Atlantic City, Dennis performed March 1 at the All-Eastern Music Festival. Two other CHS students who also attented this festival were David Martins, clarinetist, and Cynthia Robinshaw, vocalist.

After returning home from Atlantic City, Alves received an offer to attend Tanglewood, a summer music camp, located in the Berkshire Mountains. This camp, sponsored by the Boston University, is the summer home of the Boston Symphony Orchestra. To help Dennis with the expenses of Tanglewood he was awarded a check amounting to $100 by Thomas Skahan principal, at the winter concert, March 14 at the Highland Avenue Middle School, where he played with the CHS stage band. The total cost of the eight-week session at Tanglewood is about $1,200. Dennis is groping to receive a partial scholarship from Boston University to help with the expenses.

Dennis has been playing the trumpet for the past eight years. He has played with the Brown University Orchestra, Barrington Orchestra, and the Rhode Island Youth Orchestra. He has also made a number of solo appearances throughout New England, including a spot on the Ted Mack show, when the company was visiting Providence. He is presently with the Greater Boston Youth Symphony Orchestra.

Although Alves has no definite plans for the future, he feels certain that music will play an important role in his decision. Whatever your decision, Dennis, CHS wishes you the best of luck!

TOWN CRIER
WESTPORT, CONN.
D. 10,990

MAY 20 1971 New England Newsclip

Lurene Ekwurtzel, daughter of Mr. and Mrs. Kenneth Ekwurtzel of 121 Southwood Rd., will be a featured soloist at the Newington Choral Club's centennial spring concert Saturday at Martin Kellogg Junior High School.

A junior at Watkinson School in Hartford, she is a student of Mrs. Dorothy Fidlar at Hartt School of Music. She is a member of the Hartt Cello Ensemble and the Greater Hartford Youth Orchestra. She recently played the Saint-Saens Concerto in A Minor at the youth orchestra's winter concert. She is planning to include this number in her spring concert selections. She will attend the young artists program at Tanglewood this summer, and is the recipient of numerous musical awards. She earned the honor musician award last summer at the New England Music Camp and placed third in the National Federation of Musical Clubs scholarship competition.

Accompanied by Stephen Kramer, she will also play Saint-Saens' "The Swan" and Grieg's Cello Sonata in A Minor.

The concert, which will begin promptly at 8:15 p.m. under the direction of Mark Guderian, will also feature vocal soloists Lana Shaw singing "HiLili, HiLo" and Karen Parisi singing "This land is your land." A limited ticket supply will be available at the door. Prices are $1.50 general admission and $1 student. Last minute reservations may be made by calling Ralph Gilbert, president. Photo by Newington Police Department.

Buffalo Evening News
D. 281,982 SAT. 297,247

APR 1 1971

Pianist Performs, Tells Of Youth Opportunities

By LISA MUEHLBAUER

Aspiring young musicians should avail themselves of opportunities presented by youth competitions and local community symphony organizations, Miss Leslie D. Sixfin told members of the Twentieth Century Club before luncheon Wednesday in the clubrooms on Delaware Ave.

Miss Sixfin, a senior student in Mannes College of Music, New York, performed a portion of the senior piano recital she will give April 30 and described places in which young musicians can be heard and the opportunities available in universities for connecting music with related art.

Drawing from her own musical experiences, the pianist said an interst in ballet prompted her to begin piano studies at the age of 8.

"I grew up in the Long Island area and acquired most of my early experience there," Miss Sixfin related. As a child she studied in the Preparatory Division of Juilliard School of Music.

Young musicians can gain early exposure by performing with local community symphony orchestras, Miss Sixfin said. She explained that she played with a community symphony in Long Island and with the American Symphony Orchestra as a result of neighborhood competition in New York. She also has performed twice with the Mannes Conservatory Orchestra.

* * *

LIMITED FINANCIAL means need not deter a musical aspirant, Miss Sixfin noted, explaining there are music settlements that provide low-cost musical education to students who otherwise couldn't afford it.

Miss Sixfin, who was awarded fellowships in 1969 and 1970 at the Tanglewood Festivals, described her experiences at the Berkshire Music Center "where I was exposed to a lot of chamber music, a lot of modern music and excellent professional musicians.

"Working there with excellent young musicians and professionals helped me to develop a very natural and joyous attitude toward music," she continued.

Miss Sixfin noted she last was in Buffalo in October when she was accompanist for Miss Carol Wincenc, flutist, during a Chromatic Club program.

For her first selection this morning, Miss Sixfin chose the Bach Chromatic Fantasy and Fugue. Taking quotes from "Landowska on Music" by Denise Restout, the pianist explained:

* * *

"THERE ARE many who find in Bach's chromatic fantasy an anticipation of Romanticism. Yet in this rhapsody, rather than fantasy with its fiery recitatives interrupted by chords spread out in a skillfully built disorder, we find the surviving experience and influence of the great French lutenists of the 16th and 17th Centuries."

The artist was presented by the club's Music Committee, with Mrs. Albert C. Olson chairman and Mrs. Lester S. Knapp co-chairman.

BULLETIN
NORWICH, CONN.
S. 29,099

JUN 29 1971

New England Newsclip

Charles Pikler To Participate At Berkshire

785

NORWICH — Charles R. Pikler, 5 Huntington Pl., a senior at the University of Connecticut, will participate in the eight-week Berkshire Music Center at Lenox, Mass. according to Harry J. Kraut, administrator.

Pikler will return to the session as an Associate Fellow in Violin. His tuition will be underwritten by the Boston Symphony Orchestra, sponsor of the annual Western Mass. event.

The program will be staged under the joint artistic directorship of Seiji Ozawa and Gunther Schuller, with Leonard Bernstein serving as advisor.

It is expected that William Steinberg, Michael Tilson Tomas, Bruno Maderna, Colin Davis, and Leon Barzin will be principal guest teachers in instrumental music, along with the principals of the Boston Symphony Orchestra.

Pikler will participate from June 27 to August 22. The local violinist studied nine years under Ben Ornstein of Norwich, and is presently being tutored by Branislaw Gimpel at UConn.

Conductor challenges concert traditions

Worcester Telegram
July 31, 1971

By RAYMOND MORIN
Telegram Music Critic

No area of revolution and innovation in our times is more of a boiling cauldron than serious music.

It's personified by one of the accompanying pictures.

John Mauceri is wearing the "Howdy-Doody" shirt. He's holding the baton, the score and the notebook.

The other gentleman in the also lively shirt, "establishment" aged, and immensely respected by the younger generation, is Gunther Schuller. He's president of The New England Conservatory of Music and one of the artistic directors at the Berkshire Music Center, Tanglewood.

Conducting Fellow

Mauceri is a conducting fellow at the center this summer. The center, by the way, is the Boston Symphony Orchestra's summer academy for advanced musical study.

There are but four full-fledged conducting fellows this summer. This is the second season the Center has offered conducting fellowships which are given in cooperation with the National Orchestral Association.

Only young supermen of the podium make the grade.

Mauceri has already had great success at Yale University where he's a 1972 Ph.D. candidate. Since 1968, he has taken over Yale's podiums — Yale Symphony Orchestra, Greater New Haven Youth Symphony, New Haven Opera, Yale Repertory Orchestra; guest conductor, New Haven Symphony, Yale Collegium Musicum Orchestra.

Now 25, Mauceri hasn't been dawdling.

It doesn't disturb Mauceri that virtually every musical organization in the country is tottering at the edge of a financial precipice.

"I'm not really concerned about it," he says. "I'm young enough, idealistic and perhaps foolish enough to think that we can overcome it."

A familiar phrase.

Photos for the Telegram by WHITESTONE

John Mauceri conducts at a rehearsal.

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cont'd from preceding page

Mistakes Made

"Mistakes have been made," he goes on to say. "It may be that orchestras and record companies will close, but they're bound to come back."

Mauceri isn't enamoured of the present recording production.

"They keep issuing new recordings of old works, and neglecting the new. Why should I buy still another recording of 'Aida'?"

"Sure, there's a feeling of insecurity among music students but that's true of every field. Many young musicians are reconciled that what they may have to do isn't what they want, but it's a living."

Mauceri has a lot of point-blank opinions about conductors and conducting, and he isn't shy about expressing them.

One has to do with an area that's generally avoided because it would never do to suggest that the choral conductor is a limited creature.

"There shouldn't be orchestral conductors, and choral conductors," he insists. "There should be just conductors."

No Refugee

Mauceri protests the popular notion that the conductor is a refugee from a dwindling instrumental career. It's of significance to some that Koussevitzky played the double bass (Toscanini was a cellist), Ormandy played the violin, Leinsdorf, the piano.

"A conductor is primarily that," says Mauceri. "He may have had some other career, then went into conducting. But he's got to be many things, like master of his scores. He's got to be a superb politician. He must make the orchestra want to play for him.

"I try to make my orchestra love to play. My responsibility is to music, the orchestra and the public. It doesn't matter whether the orchestra primarily loves to play the piece or hates it. I must excite its interest."

Mauceri believes that audiences come to hear soloists rather than the orchestra.

To an idealist in program building, that has severe limitations.

A Mauceri program must have a focal point and some kind of generating idea.

Which makes pretty ludicrous the average group of program "architects" who are primarily motivated by the lengths of compositions and their own personal preferences without concern for public interest.

"Most soloists have highly limited repertories, or at best offer a narrow choice of available works each season," Mauceri declares. "Therefore, it becomes necessary to build a program as best you can around what the soloist is willing to offer."

Mauceri is constantly searching for something new. He certainly hit the jackpot two years ago when he conducted the American premiere of Debussy's "Khama."

The repertory he proposed to conduct this summer at the Berkshire Center under his fellowship status was miles off the beaten path.

Among the 20th century works were the Berg Violin Concerto, Ives' Symphony No. 4, Scriabin's "Prometheus," Debussy's "Music for King Lear," Cage's "Atlas Eclipticalis," and the Shostakovich Cello Concerto.

However, it didn't end there.

"I think a lot of things should change," he said. "The exterior trappings should pass. Why shouldn't we add lights to music, and films? Why shouldn't the strings be heard from offstage if that's the needed effect?"

He does not go along with the idea that the audience should be liberated from its concert hall imprisonment — don't move, don't make a sound, don't applaud until decorum says so!

"Music is to be listened to." Mauceri says. "For that, everyone is entitled to surrounding silence.

"The other day, when the Boston Symphony played Vivaldi's, 'The Seasons,' how much more effective it would have been with a running commentary! The composer even marked on the score what he was describing. But perhaps the orchestra and soloist would have objected . . ."

Defy Critics?

Would Mauceri deliberately repeat a work that had been roasted by critics and management?

"Yes, I would," he replied, "if I felt that the work really needed to be heard. Maybe I would try to find out where I'd failed."

As conductor of the Yale Orchestra, Mauceri has never had to compromise in his choice of repertory to maintain a healthy box-office. His concerts are sell-outs, mostly students who accept new music as a challenge and give it a chance.

"Even so, I try to strike a balance," he says. "I'm one who believes that the Boston Pops concerts are a great idea. Sometimes it pays to sugar the medicine."

In his proposed repertory for this summer, Mauceri included a number of "warhorses."

On paper they looked harmless enough — Herold's "Zampa" Overture, Grieg's "Peer Gynt," Tchaikovsky's "Romeo and Juliet."

"If one wished to add a somewhat esoteric work," he wrote, "the Tchaikovsky Piano Concerto No. 3 would be a possibility."

But it wasn't quite as obvious as it seemed.

Do the Original

For example, what he hoped for with Tchaikovsky's "Romeo" wasn't the familiar, time-worn version, but the original with two singers — almost never performed.

"Take Moussorgsky's 'Boris'," he says. "Everyone knows the Rimsky-Korsakoff revision. Why not perform Moussorgsky's original? As a matter of fact, I think it's a lot better."

Mauceri takes an ardent interest in observing other conductors, mainly their technique.

"I can learn a lot more from a bad conductor than a good one," he says. "It helps a geat deal to see what you shouldn't do. Everyone finds his own way. Last week, I was amazed to see how Seiji Ozawa uses his left hand."

Not that he's closed the door on rock, but Mauceri is "skeptical" as to what it will contribute to a solid orchestral repertory of the future.

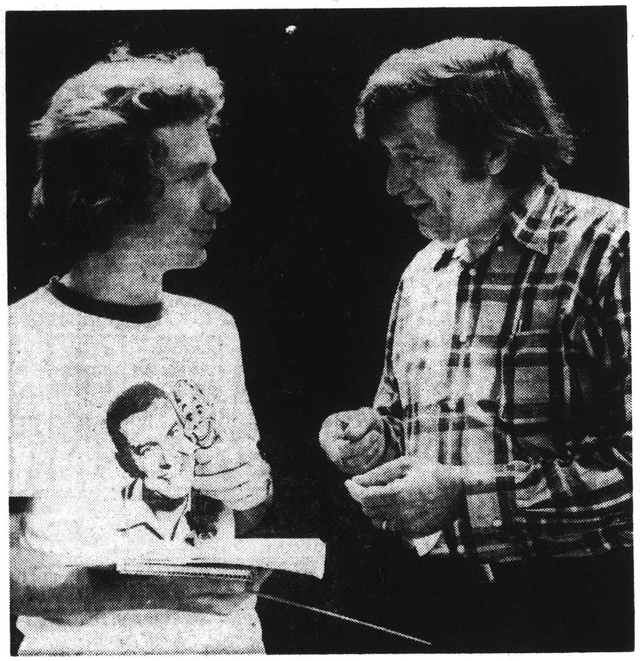
"It will all depend on the interest of a good composer. So far, none has turned up. If a good composer writes a good piece using rock, it will happen. Not otherwise."

Bearing in mind that Mauceri doesn't go along with the idea that conductors are defeated instrumentalists, he says, "Conducting can be taught. But only some people can be conductors."

He would have removed from the scene batonists who are actually conducted by the orchestra and respond like weathervanes in a high wind.

Whoever said it was right:

"A good conductor has the score in his head, and not his head in the score."



John Mauceri, left, and Gunther Schuller

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 325,351 SUN. 396,682

JUL 8 1971

One at School

Students Diminish With Philharmonic

By Joseph Kaye
The Star's New York Correspondent

Lenox, Mass.—The number of students at the Berkshire Music Center from the Kansas City area seems to have dwindled with the weakening of the Kansas City Philharmonic.

LANCE FRITTER

Several years ago, when the Philharmonic was still reasonably flourishing and its Connoisseur Concerts had gained a national reputation, eight or nine students from Missouri and Kansas attended the famed summer music school connected with the Boston Symphony Orchestra's summer festival here. The group diminished each year —five, four, three and last year two.

This year there was only one, a fact that coincides with the suspension of the Philharmonic.

The lone student is Lance Fritter of Paola, Kan., who is studying orchestral trumpet. His teacher at the center is the principal trumpeter of the Boston Symphony, Armando Chitalla. Fritter also studies in New York at the Manhattan School of Music where his teacher, William Vacchiano, has a similar post with the New York Philharmonic.

Fritter was introduced to the trumpet in grade school in Paola. He continued his music studies at the University of Kansas and majored in trumpet and orchestra. Before moving East to continue his musical studies he played occasionally with the Kansas City High School Orchestra.

PLYMOUTH, MICH.
MAIL & OBSERVER
TW. 11,842

JUN 19 1971

Trumpet Player Wins Award

Paul Randall of Livonia has been awarded a tuition scholarship to attend the young artists program of the Berkshire Music Festival at Tanglewood, Mass.

This program is run by Boston University for talented young musicians of high school age, chosen from all over the U.S., in conjunction with the Boston Symphony Orchestra.

The Berkshire Festival offers eight weeks of professional training in orchestra and chamber music beginning June 26.

Paul, who is 15 and a student at Dickinson Junior High School in Livonia, is the son of Mr. and Mrs. Leonard Randall of Norwich Road.

He is currently principal trumpet with the Detroit Symphony Youth Orchestra. In past years, he has played first trumpet in the All-State Intermediate Orchestra at Interlochen, the Schoolcraft College Summer School Orchestra, the Livonia Junior Orchestra and the Livonia Youth Wind Ensemble.

His only teacher has been Irving Sarin of Westland, for 17 years first trumpet with the Pittsburgh Symphony Orchestra. Sarin also played with the Israel Philharmonic and other major orchestras under such distinguished conductors as Fritz Reiner and Leonard Bernstein.

Paul also recently traveled to Pittsburgh where he met and played for William Steinberg, the internationally-known conductor of the Boston Symphony and Pittsburgh Symphony Orchestras.

PAUL RANDALL

SENTINEL
FITCHBURG, MASS.
D. 20,300

AUG 6 1971

New England Newsclip

Scholarship In Music

Michael Coleman of Ashby and Donna Dignard of Leominster stand before the Music Shed at Tanglewood, the summer home of the Boston Symphony Orchestra. A special scholarship concert held in Fitchburg by the Boston Symphony Chamber Players provided the funds for the youths to study with the Symphony. Sponsors of the concert were the Fitchburg Rotary Club, the Montachusett Community Concert Association, Fitchburg State College and the Montachusett Association for the Performing Arts.

AT TANGLEWOOD INSTITUTE

She's on the 'band' wagon

Pamela Paikin played under the baton of maestro Morton Gould at the "American Youth Performs" concert in Carnegie Hall.

By NANCY CACIOPPO

For her 17 years, Pam Paikin of Nanuet has achieved as much success musically as some professional musicians do in a lifetime.

The Nanuet High School honor senior, who has been studying music seriously since the seventh grade, earned two of her greatest credits playing last May in a Carnegie Hall "American Youth Performs" concert, and this summer, spending eight weeks steeped in music study at Tanglewood Institute, the Berkshire Music Center in Lenox, Massachusetts.

The young French horn player hopes to become a professional musician some day, but now her concert appearances and musical experiences are keeping her immersed in busy schedules.

Locally, Pam has been selected to perform as first French horn soloist for the Suburban Symphony's Young People's Concert next March.

She also has participated in the Nanuet High School band, all-county orchestra, and was first-horn player in the Mid-East Band in Pittsburgh and the New York All-State Band at the Concord Hotel.

She belongs to a local woodwind chamber trio and last summer toured five European countries with the Metropolitan Wind Ensemble.

She auditioned for both the Carnegie Hall concert and the Tanglewood youth study program by using a tape recording of her performance with the Mid-East Band.

The National Youth Orchestra and chorus concert at Carnegie Hall climaxed the sixth season of "American Youth Performs" concerts, training ground and showcase for accomplished high school musicians.

Pam was chosen from among 500 young people from 27 states, Canada and Mexico to perform in the 110-piece orchestra.

At Tanglewood, Pam rehearses five hours a day with 90 other young musicians, participates in lessons given by members of the Boston Symphony Orchestra, performs in ensemble groups and plays for and attends concerts sponsored by this Boston University summer institute.

OLEAN, N. Y.
TIMES HERALD
D. 21,000

JUN 23 1971

Husband Directs Band During Tour Of Europe

OSSINING — A former Salamanca woman and her husband, director of the Ossining High School Band, have recently completed an eight-day tour of Europe with the band members in a presentation of concerts in Holland and Germany.

The former Betty Jane Edmund of Salamanca, and her husband, Roy C. Wilkinson of Ossining, accompanied the 70-piece high school band on the European tour. The band was selected by an organization known as "Concerts Abroad" because of its consistent A-6 ratings in the New York State school music festivals and for the high caliber of performance in school and community programs.

It is believed to be the first New York State high school band to give performances overseas.

THE COST to each member of the band for the overseas trip was $600. The community of Ossining joined in fund raising enterprises to help the students raise money.

Mr. and Mrs. Wilkinson arrived at Amsterdam, Holland, May 27, where the Ossining High School Band presented its first concert the next morning.

TOUR EUROPE. Mr. and Mrs. Roy C. Wilkinson of Ossining have completed a tour of Europe with the Ossining High School Band, which Mr. Wilkinson directs. His wife is the former Betty Jane Edmund of Salamanca.

The following day, they gave a concert at Arnkem, Holland. After their performance in Cologne, Germany, before 5,000 in Tanzbrunnen Park. The audience requested five encores. After the performance, Mr. Wilkinson was presented a bouquet of flowers tied with a large red, white and blue ribbon.

He received a medal after the Arnkem concert, and other musical emblems at Amsterdam.

The final concert was presented at Heidelberg Castle, Heidelberg, Germany.

The band and chaperones traveled by motor coaches to tour Luxembourg, Belgium, before returning to Amsterdam for the air flight back to Kennedy Airport.

MR. WILKINSON received his bachelor of music degree at State University College at Fredonia, did graduate work at Eastman School of Music in Rochester, and also at New York University, where he received his master's degree.

Most recently he took a sabbatical leave from teaching and studied again at New York University, where he completed his studies for his doctorate degree. He was the recipient of a scholarship several years ago at Tanglewood, where he studied conducting under the renowned Serge Koussevitsky. He also has conducted the U.S. Marine Band and West Point Academy Band at concerts.

MRS. WILKINSON is the daughter of Mr. and Mrs. William Edmund, 148 Wilson St., Salamanca. She is an elementary school teacher in Ossining, and is active in music organizations in that city. She and her husband, formerly of Rochester, met while attending Fredonia State Teachers College.

They are parents of two daughters, Mrs. Arthur T. Cranston, a music teacher in Kenmore public schools, where her husband is co-chairman of the English Department at East High School, Kenmore; and Mrs. David Simpson, completing her junior year as a history major at Oklahoma State University at Edmond, Okla. Her husband will graduate in August from the same university with a major in English and journalism.

NYACK, N.Y.
JOURNAL-NEWS
(NEW YORK CITY MARKET AREA)
D. 29,000

JUL 23 1971

PLYMOUTH, MICH.
MAIL & OBSERVER
TW. 11,842

JUN 19 1971

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SENTINEL
FITCHBURG, MASS.
D. 20,300

AUG 6 1971

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TIMES HERALD
D. 21,000

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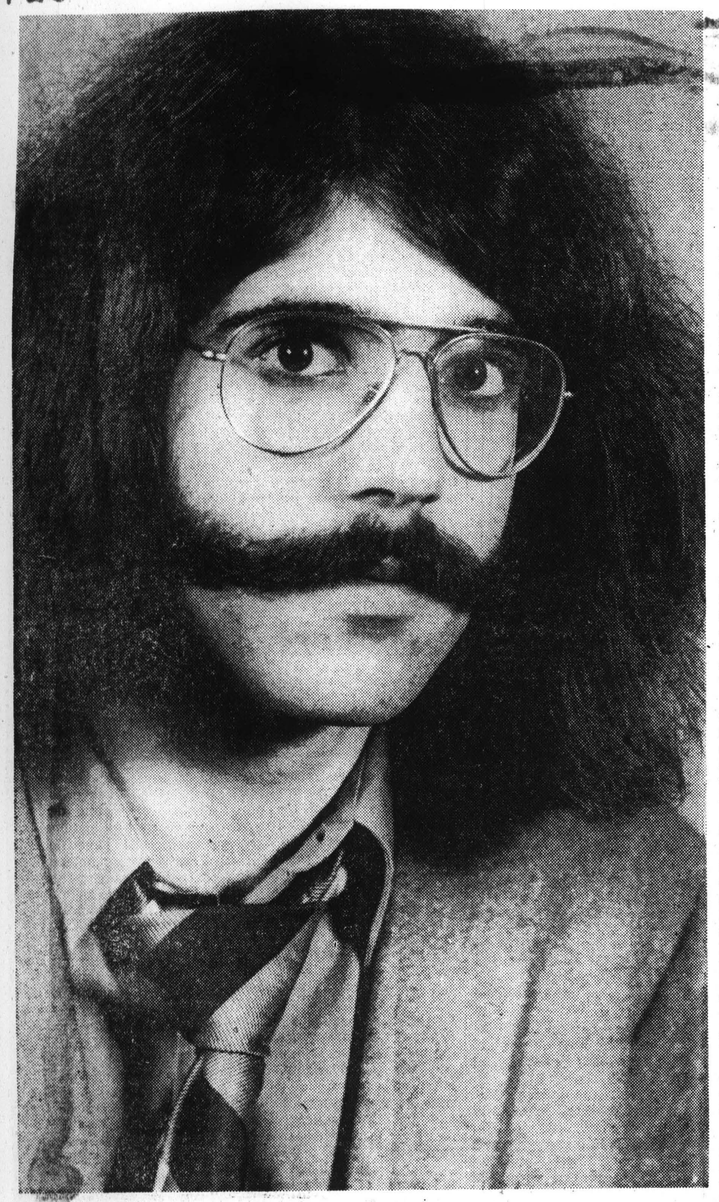
NYACK, N.Y.
JOURNAL-NEWS
(NEW YORK CITY MARKET AREA)
D. 29,002

JUL 23 1971

120



—Journal-Bulletin Photo

AS A POTENTIAL artist and a young Jew, Marc Parmet has to try new things.

A Versatile Young Artist

BULLETIN
PROVIDENCE, R. I.
D. 149,649

JUL 10 1971

New England Newsclip

By STUART FINE

MARC PARMET, a recent Hope High graduate, is a versatile percussionist, an occasional composer-arranger, a musical director of theatrical productions, and as Leo Durocher would say, "a regular take-charge guy."

During the summer, Marc is providing the powerful, percussive background at Matunick's Theater by the Sea, for the group's production of the record-breaking Broadway sensation, "Fiddler on the Roof." (The play is presented nightly through July 17, with matinees every Wednesday.)

Marc, who has worked with the dramatics crew at Hope and the Pawtucket Community Players, said, "This is the closest thing to professional that I've ever done; I jumped at the opportunity to join them for the summer."

He was student musical director at his high school's most recent theatrical endeavors, "The Love Man" and "The King and I," which were directed by Mrs. Marian B. Strauss.

In September, Marc, a recipient of a scholarship from the Rhode Island Philharmonic Youth Orchestra, will enter the New England Conservatory of Music in Boston. He hopes to pursue a career in drumming, but at college, Marc will major in music education.

Despite his varied musical talents in classical music and theater production, Marc has devoted time to the sounds of today.

For the past year, Marc has been the backbone of a brassy, eight-piece, jazz-rock band, Beale Street. Most of the members "are majoring in music." When fall rolls around, the young musicians will be going their own ways, forcing the nifty beat of Beale Street to dissolve.

Despite the unquestionable talent of Beale Street (each member of the rhythm and horn section was selected to an "All-Star" band at Berklee School of Music's annual stage band competition), the band has had trouble marketing its sound. Marc feels the lack of popular appear is due in part to inferior AM programming and limited music courses in public schools.

"Only recently have truly talented jazz-oriented artists like Blood, Sweat and Tears, Chicago, and Chase been included on Top-40 stations," he said. The minimal exposure the young, mass audience has to jazz also has maimed the commercial success of Beal Street, Marc said.

The most extensive musical training Marc has had to date is an eight-week session at Tanglewood, the summer home of Arthur Fiedler's Boston Pops. He was awarded a scholarship there last summer from the Fine Arts School of Boston University to study privately under Charles Smith, who was formerly with the Boston Symphony Orchestra.

Students from all over the United States were selected for the institute. They were visited on a regular basis by such acclaimed conductors and musicians as Leonard Bernstein, who spent a day at the institute, and even directed the Young Artists Orchestra. According to the moustached Providence youth, "it was the greatest that I have ever played in my life; he had complete command of all of us."

While at Tanglewood, the young symphony orchestra studied or prepared works by Stravinsky, Beethoven, Bach and Berlioz. The pieces ranged from Debussey's "Iberia" to Tschaikovsky's "Romeo and Juliet" to Mozart's symphony number 41.

Music has always been a favorite pastime in the Parmet home; Marc's mother has played the piano since she was seven. Marc's interest in the art form began when he was enrolled in the Providence School Department instrumental program.

Since the days of elementary school, Marc's rhythmic abilities have developed. As a junior high student at Nathan Bishop, he was a member of the All-City Band and Orchestra,

As the principal tympanist of Hope's marching band during his sophomore and junior years, he was selected manager of the band, directed by Mary Ellen Dunn. In his senior year, Marc became president of the concert band as well as the marching band.

A member of the congregation of Temple Emanu-El, Marc recently worked with the post-conformation class which rewrote a service for the synogogue "because our generation was not reflected in the service as a whole." Marc arranged the musical accompaniment.

"We wrote contemporary sounding music for the service, which blended with older, but 'Hip' compositions," he said, claiming the effect was dazzling!

The choir was omitted for the service, forcing the congregation to give more of themselves. "We wanted them to get involved.."

A crisp, five-piece brass section, composed of two trumpets, two trombones and a French horn, replaced the conventional singing choir. "Traditional melodies were utilized, but we added modern harmonies with different durations. We wanted the young people to feel somewhat at home." Even a melody from "Chicago 3" was effectively used, "so the kids could relate religion to the chaotic world of the 70s," he explained.

"The innovation went over surprisingly well" he said. "I felt the older people would be offended, but they gave it a chance and were pleased.

"As a potential artist and a Jew, I felt I had to try something new, which would appeal to youth."

Outside of music, Marc's life is equally exciting and eventful. At Hope, he organized a student-faculty senate at the beginning of his senior year. Marc's activities at the Jewish Community Center have been numerous; he had a stint as a counselor at a day camp, was technical director for the Children's Theater, and even gigged as the coordinator for the Israel Anniversary Festivals.

Marc was invited to speak at Lincoln High School concerning "Black-White Interaction in the High School," during the spring of 1970. He was chosen to represent Hope at the American Legion Boys' State, a program dealing with the operations of modern governmental systems. He even made his mark as an athlete in the fall of his sophomore year, when he was a member of the junior varsity cross-country team.

Between thoughts about Schonberg, Stravinsky, Chase and Dave Brubeck, Marc briefly speaks about his future, although he doesn't set goals for himself. "Ultimately, I would like to compose and be able to express my own ideas to the public, and witness their reactions."

STATE COLLEGE AND BELLEFONTE, PA.
CENTRE TIMES
D. 16,000

JUN 28 1971

State College Musician:

Youth To Attend Berkshire Festival

Attending the Berkshire festival at Tanglewood this summer is cellist David Boyle, the son of Mr. and Mrs. J. David Boyle, State College. The Berkshire festival, held in Massachusetts, runs from June 27 to August 26.

Participants in the summer-long festival were chosen by competitive auditions at various locations in the country last winter. Representatives of the festival auditioned Dave in New York in February, and he was accepted and awarded a scholarship.

A student of Leonard Feldman of the Alard Quartet, Dave has performed with many musical organizations in State College. He sat first chair in the Penn State Symphony, performed in several Music Guild concerts, played for high school and State College Community Theater musicals, performed at church services as both a soloist and an accompanist, and played with various chamber music groups.

In the high school, he was first chair in the orchestra, and cellist in the piano trio. For two years he placed first at district and regional orchestras, and was seated first in the All-State Orchestra at Harrisburg this year. At the 11-state All-Eastern Conference held in Atlantic City in the spring, he was seated second chair in the cello section.

At the spring orchestra concert and at the ensemble concert, he performed Luigi Boccherini's "Concerto for Violoncello" in B flat major and Camille Saint-Saens' "Concerto for Violoncello" in A minor. He was awarded the Col. George S. Howard Orchestra Award for musical excellence and promise at the orchestra concert.

Tanglewood, summer home of the Boston Symphony Orchestra, was founded by Serge Koussevitsky, who was for a long time conductor of the Boston Symphony Orchestra. It was his dream to create a place in order to "interweave music and landscape, where a great symphony could play greatly outdoors." The other feature of his concept was the establishment of the Berkshire Music Center "for accomplished young musicians about to embark on concert careers."

DAVID BOYLE

Several important musicians have graduated from Tanglewood; one of these, Leonard Bernstein, will return to Tanglewood this summer as an adviser and conductor. Other musicians who will appear in concerts at the festival include Earl Wild, Itzhak Perlman, Zara Nelsova, William Steinberg, and Seiji Ozawa, who along with Gunther Schuller serves as an artistic director of the festival.

After participating in the Berkshire Festival Dave will attend college at the Eastman Conservatory of Music in Rochester, N.Y., beginning in early September. — JoAnn Taricani

Berkshire music center receives $35,000 grant

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUN 14 1971 New England Newsclip

Tanglewood's Academy Receives $35,000 Grant

BOSTON — Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra, and Charles E. Merrill, Jr., chairman of the Charles E. Merrill Trust, have jointly announced a grant of $35,000 from the Merrill Trust, to the Berkshire Music Center, the Symphony's summer academy at Tanglewood for advanced music study.

This is the trust's second grant to the orchestra's 90th Anniversary Fund, the first to the Tanglewood operation.

This grant now places the Orchestra's 90th Anniversary Fund near the $2 million level. The Symphony is currently conducting this second-phase capital fund campaign to raise $6 million.

When this fund is raised and added to the $4 million subscribed to match the Ford Challenge Grant of $2 million, the Boston Symphony will have investment income sufficient to cover a large part of its annual operating deficit. Tanglewood's share of the $6 million to be raised is $2.5 million. The Tanglewood operation accounts for more than 40 per cent of the annual deficit of the orchestra.

Banks, in acknowledging the grant on behalf of the Trustees, said "For over one-third of its ninety years, the Boston Symphony has maintained the Berkshire Music Center, taking pride in the work of the numerous young men and women whose musical careers now enrich our lives. We are grateful indeed to The Charles E. Merrill Trust for their second generous grant in support of this important work."

Graduates of the Berkshire Music Center account for nearly 10 per cent of all the players in major orchestras in this country. Of these, 30 per cent are concertmasters and principals in their orchestras.

The Berkshire Music Center opens Sunday afternoon, June 28, at Tanglewood. Some 425 young musicians from all parts of the United States and from abroad will study at the Center during this summer's intensive eight-week session ending August 22.

Seiji Ozawa, a Berkshire Music Center graduate, and Gunther Schuller are artistic directors of Tanglewood and Leonard Bernstein, also a graduate, is advisor.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 15 1971 New England Newsclip

Berkshire Music Center Gets $35,000

A grant of $35,000 has been made to the Berkshire Music Center, the Boston Symphony's summer academy at Tanglewood for advanced study, from the Charles E. Merrill Trust. This is the second contribution the trust has made to the orchestra's 90th anniversary fund, which has raised nearly $2 million of its projected goal of $6 million. The drive is being undertaken to offset the orchestra's annual operating deficit, 40 per cent of which is incurred by Tanglewood expenses. Tanglewood is expected to raise $2.5 million for the fund.

The Berkshire Music Center will open this season on June 28 with 425 students from all over the world. Graduates of the Center, who include among their number Leonard Bernstein and Gunther Schuller, comprise nearly 10 per cent of all players in major orchestras in this country. Of these, 30 per cent are concertmasters and principals in their orchestras.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUN 16 1971 New England Newsclip

Talcott M. Banks, president of the Board of Trustees of the Boston Symphony Orchestra, and Charles E. Merrill Jr., chairman of The Charles E. Merrill Trust, have jointly announced a grant of $35,000 from the Merrill Trust, to the Berkshire Music Center, the Symphony's summer academy at Tanglewood for advanced music study. This is the trust's second grant to the orchestra's 90th Anniversary Fund, the first to the Tanglewood operation. Tanglewood is located in Lenox.

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RECORD AMERICAN
BOSTON, MASS.

SEP 28 1971 New England Newsclip

BSO Receives $100,000 For Berkshire Center

The Boston Smphony Orchestra will establish a training program at the Berkshire Music Center in Lenox under a $100,000 grant it has received from the National Endowment for the Arts.

Announcement of the grant was made yesterday in a joint statement by Sen. Edward W. Brooke and Rep Silvio O. Conte, both Republicans.

NEWS
MALDEN, MASS.
D. 12,400

JUL 28 1971 New England Newsclip

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

JUL 28 1971 New England Newsclip

NEWS
MILFORD, MASS.
D. 11,172

JUL 28 1971 New England Newsclip

MONEY MAKES MUSIC
WASHINGTON (UPI) — The Boston Symphony Orchestra was awarded $100,000 Tuesday from the National Endowment for the Arts to finance a musical training program at the Berkshire Music Center in Lenox, Mass.

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BSO Receives Grant For Training Program

HT Washington Bureau

WASHINGTON — The Boston Symphony Orchestra has received a $100,000 grant from the National Endowment for the Arts, it was revealed yesterday.

Sen. Edward W. Brooke said the money would go toward the costs of providing a training program at the Berkshire Music Center.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

SEP 28 1971 New England Newsclip

$100,000 BSO Grant For Training Program

The Boston Symphony Orchestra has received a $100,000 grant from the National Endowmennt for the Arts, Sen. Edward W. Brooke and Rep. Silvio O. Conte announced yesterday.

The money is for a training program at the Berkshire Music Center in Lenox.

ENTERPRISE
BROCKTON, MASS.
D. 54,587

JUL 28 1971 New England Newsclip

MONEY MAKES MUSIC
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UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 28 1971 New England Newsclip

The Boston Globe
(MORNING)

SEP 28 1971 New England Newsclip

Berkshire Center Announces Grant

Talcott M. Banks, president of the Board of Trustees of the Boston Symphony Orchestra, and Charles E. Merrill Jr, chairman of The Charles E. Merrill Trust, have jointly announced a grant of $35,000 from the Merrill Trust to the Berkshire Music Center, the symphony's summer academy at Tanglewood for advanced music study. This is the Trust's second grant to the orchestra's 90th Anniversary Fund, the first to the Tanglewood operation.

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Hub Orchestra Gets $100,000 Federal Grant

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The grant was announced jointly by Sen. Edward W. Brooke and Rep. Silvio O. Conte, both R-Mass.

BSO receives $100,000 grant

The Boston Symphony Orchestra has received a $100,000 grant from the National Endowment for the Arts for a training program at the Berkshire Music Center in Lenox.

BEE
NEWTOWN, CONN.
W. 12,559

JUN 18 1971 New England Newsclip

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUL 28 1971 New England Newsclip

MONEY MAKES MUSIC
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UNION LEADER
MANCHESTER, N. H.
D. 21,008

JUL 28 1971 New England Newsclip

Symphony Gets $100,000 Grant

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RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 28 1971 New England Newsclip

Symphony Given $100,000 Grant

Sen. Edward W. Brooke and Rep. Sylvio Conte announced Tuesday that a grant of $100,000 has been approved for the Boston Symphony Orchestra. The National Endowment for the Arts has made the grant to fund a training program at the Berkshire Music Center.

NEWS
MELROSE, MASS.
D. 2,800

JUL 28 1971 New England Newsclip

MONEY MAKES MUSIC
WASHINGTON (UPI) — The Boston Symphony Orchestra was awarded $100,000 Tuesday from the National Endowment for the Arts to finance a musical training program at the Berkshire Music Center in Lenox, Mass.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUL 28 1971 New England Newsclip

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122

AMERICAN
WATERBURY, CONN.
D. 40,675

JUN 26 1971

New England Newsclip

Tanglewood Redesigns West Barn

Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer in Tanglewood's newly re-designed and restructed West Barn.

The new Music Theater Project, supported in part by a grant from the National Opera Institute, Washington, D.C., is directed by Ian Strasfogel, chairman of the Opera Department of the New England Conservatory of Music. Martin Smith, music supervisor of N. E. T. Opera, is chief coach, and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater, is stage designer.

Five musical stage works from different periods will be produced. Erik Satie's 1918 scenic cantata Socrates, using texts from Socratic dialogues, will be given one of its rare performances in this country, sung in English. Harrison Birtwistle's Down By The Greenwood Side, commissioned in 1969 by the Music Theatre Ensemble of London, is a grotesque parody of traditional English pantomime.

Aventures Et Nouvelles Aventures, by Hungarian-born Gyorgi Ligeti, is a two-part work scored for three performers who sing sounds of the phonetic alphabet rather than words. The choice of scenario is left up to the participants.

Offenbach's Croquefer, an 1857 one-act operetta comment on certain contemporary mores. The fifth production is the American premiere of Kurt Weill's Mahagonny Songspiel in its original German version written in 1927 by Weill and Berthold Brecht for the Baden-Baden Festival.

The Music Theater Project's performing group includes 12 singers and two actors who are young professionals or graduate students. The Berkshire Music Center Orchestra and Conducting Fellows of the Berkshire Music Center also participate.

Designer Douglas Schmidt has redesigned the interior of Tanglewood's West Barn to provide a fluid theater environment which can be significantly altered for each work. There is no pit or balcony, but, as described by Project Director Ian Strasfogel, "only a grouping of performer and audience that shifts according to the needs and meaning of each piece."

PRESS
BRISTOL, CONN.
D. 18,000

JUL 10 1971

New England Newsclip

Productions Scheduled For New Tanglewood

Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer in Tanglewood's newly re-designed and restructured West Barn.

The new Music Theater Project, supported in part by a grant from the National Opera Institute, Washington D.C., is directed by Ian Strasfogel, chairman of the Opera Department of the New England Conservatory of Music. Martin Smith, music supervisor of N.E.T. Opera, is chief coach, and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater, is stage designer.

Five musical stage works from different periods will be produced. Erik Satie's 1918 scenic cantata SOCRATES, using texts from Socratic dialogues, will be given one of its rare performances in this country, sung in English. Harrison Birtwistle's DOWN BY THE GREENWOOD SIDE, commissioned in 1969 by the Music Theatre Ensemble of London, is a grotesque parody of traditional English pantomime.

AVENTURES ET NOUVELLES AVENTURES, by Hungarian-born Gyorgi Ligeti, is a twopart work scored for three performers who sing sounds of the phonetic alphabet rather than words. The choice of scenario is left up to the participants. AVENTURES ET NOUVELLES ~~AVENTURES~~ receives its East Coast premiere in this production.

Offenbach's CROQUEFER, an 1857 one-act operetta never before performed in this country, will be seen in a new version as a satirical comment on certain contemporary mores. The fifth production is the American premiere of Kurt Weill's MAHAGONNY SONGSPIEL in its original German version written in 1927 by Weill and Berthold Brecht for the Baden-Baden Festival.

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Designer Douglas Schmidt has redesigned the interior of Tanglewood's West Barn to provide a fluid theater environment which can be significantly altered for each work. There is no pit or balcony, but, as described by Project Director Ian Strasfogel, "only a grouping of performer and audience that shifts according to the needs and meaning of each piece."

Mr. Strasfogel added, "Our aim in this first season is to present a broad survey of the genre — its high achievement, its great stylistic variety."

Tanglewood Artistic Director Gunther Schuller noted that "With limited forces of small casts and orchestras and slight scenic demands, these pieces use the elements of opera in strkingly fresh, exciting ways which must influence the opera composer and performer of tomorrow."

TIMES UNION
ALBANY, N. Y.
D. 71,225 SUN 115,180

JUN 28 1971

Music Theater Will Return To Tanglewood's West Barn

Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer in Tanglewood's newly re-designed and restructured West Barn.

The new music theater project, supported in part by a grant from the National Opera Institute, is directed by Ian Strasfogel, chairman of the Opera Department of the New England Conservatory of Music. Martin Smith, music supervisor of N.E.T. Opera, is chief coach, and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater, is stage designer.

FIVE MUSICAL stage works from different periods will be produced. Erik Satie's 1918 scenic cantata Socrates, will be given one of its rare performances in this country, sung in English. Harrison Birtwistle's "Down by the Greenwood Side," commissioned in 1969 by the Music Theatre Ensemble of London, is a grotesque parody of traditional English pantomime.

"Aventures et Nouvelles Aventures," by Hungarian-born Gyorgi Ligeti, is a two-part work scored for three performers who sing sounds of the phonetic alphabet rather thtn words. The choice of scenario is left up to the participants.

OFFENBACH'S "Croquefer," an 1857 one-act operetta never before performed in this country, will be seen in a new version as a satirical comment on certain contemporary mores. The fifth production is the American premiere of Kurt Weill's Mahogonny Songspiel in its original German version written in 1927 by Weill and Berthold Brecht for the Baden-Baden Festival.

The music theater project's performing group includes 12 singers and two actors who are young professionals or graduate students. The Berkshire Music Center Orchestra and Conducting Fellows of the Berkshire Music Center also participate.

DESIGNER Douglas Schmidt has redesigned the interior of Tanglewood's West Barn to provide a fluid theater environment which can be significantly altered for each work. There is no pit or balcony, but, as described by project director Ian Strasfogel, "only a grouping of performer and audience that shifts according to the needs and meaning of each piece."

EAGLE 6/29/71

Music Theatre Projects Set At Tanglewood

Music theatre works from five periods will be presented in the redesigned and restructured West Barn on the Tanglewood grounds. The productions, made possible by a grant from the National Opera Institute, will be directed by Iran Strasfogel, chairman of the opera department of the New England Conservatory of Music. Chief coach will be Martin Smith of NET Opera, and state designer will be Douglas Schmidt of the Lincoln Center Repertory Theatre.

A company of 12 singers and two young actors will present the works. The Berkshire Music Center orchestra and conducting fellows of the Berkshire Music Center will also participate.

The works to be staged are "Socrates," Erik Satie's 1918 scenic cantata; "Down by the Greenwood Side" by Harrison Birtwistle; "Aventures et Nouvelles Aventures," by Gyorgi Liget; "Croquefer," an 1857 one-act operetta by Offenbach; and "Mahagonny Songspiel," written in 1927 by Kurt Weill.

EAGLE 7/20/71

First Music Theatre Project Tomorrow

The Music Theatre Project will open its first season as part of the Berkshire Music Center's summer program with the presentation of Offenbach's "Croquefer" and Bertolt Brecht's and Kurt Weill's "Mahagonny Songspiel" tomorrow evening at 8:30 in the Tanglewood West Barn. The production, directed by Ignace Strasfogel and with costumes by Jeanne Button of New York, will be repeated July 22, 26 and 29.

The project will present Birtwistle's "Down by the Greenwood Side," Ligeti's "Adventures," Satie's "Socrates" and a new work by the Composition Fellows at BMC on Aug. 8, 9, 11 and 12.

Gunther Schuller, artistic director at Tanglewood, will conduct both of the opening productions. Reservations are required and can be made by contacting the office of Friends of Music at Tanglewood.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 6 1971

New England Newsclip

Music Theater

TANGLEWOOD, LENOX — Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer in Tanglewood's newly redesigned and restructured West Barn.

The new Music Theater project, supported in part by a grant from the National Opera Institute in Washington, D.C., is directed by Ian Strasfogel, chairman of the Opera Department of New England Conservatory of Music. Martin Smith, music supervisor of NET Opera, is chief coach and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater, is stage director.

Five musical stage works from different periods will be produced. Erik Satie's 1918 scenic cantata "Socrates" using texts from Socratic dialogues, will be given one of its rare performances in this country, sung in English. Harrison Birtwistle's "Down by the Greenwood Side," commissioned in 1969 by the Music Theatre Ensemble of London, is a grotesque parody of traditional English pantomime.

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Offenbach's "Croquefer," an 1857 one-act operetta never before performed in this country, will be seen in a new version as a satirical comment on certain contemporary mores. The fifth production is the American premiere of Kurt Weill's "Mahogonny Songspiel" in its original German version written in 1927 by Weill and Berthold Brecht for the Baden-Baden Festival.

The Music Theater project's performing group includes twelve singers and two actors who are young professionals or graduate students.

BANNER
BENNINGTON, VT.
D. 6,000

JUN 25 1971

New England Newsclip

Music theatre project to be at Tanglewood

LENOX, Mass. — Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer in Tanglewood's newly re-designed and restructured West Barn.

The new Music Theater Project, supported in part by a grant from the National Opera Institute, Washington, D.C., is directed by Ian Strasfogel, chairman of the opera department of the New England Conservatory of Music. Martin Smith, music supervisor of N.E.T. Opera, is chief coach.

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NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 23 1971
New England Newsclip

Excellent Talent, Imaginative Staging Found in New Music Theater Project

The new Music Theater Project at Tanglewood got off to a most auspicious start this week with the opening two offerings of the summer schedule.

Ian Strasfogel, head of the project, has some excellent talent with which to work, and his imaginaitive staging breathes life into ever detail.

The opening work was "Croquefer," by Jacques Offenbach. Being given its American premiere just this summer, it sparkles with wit and humor. At its opening in France, in 1857, it was a lampoon on the operatic nonsense of its day.

The version being presented at Tanglewood is an adaptation by Strasfogel, and has been updated to take a few swipes at things contemporary.

In brief, the story line concerns Croquefer and Mousse - a - mort, two rival kings whose countries have been at war with each other for over 300 years. Now the two kings are the only soldiers left.

Croquefer kidnaps Mousse - a - mort's daughter; but his nephews, who has come to help him, falls in love with her and. . .

All of the characters are dressed in outlandish costumes, and the traditional operatic gestures are played for all they are worth. To help the audience follow the plot, stagehands rush out now and then to hold up "translation" signs.

The singers — Michael Best, John Seabury, Syble Young, David Holloway, and David Hall - Sundquist — are all good, with Seabury's being the most exciting voice.

Stephen Klein is excellent as the Ringmaster, and Jay R. Perry looks the very image of Offenbach.

In lirect contrast to the fun of the Offenbach work was the theater's second production — Kurt Weill and Bertolt Brecht's "Mahagonny Songspiel." Written in 1927, it served as the core for a full opera composed three years later. It was the initial collaboration of these two German geniuses.

The action takes place in a boxing ring. Four gangsters, later joined by two prostitutes, go to Mahagonny, a dream city where everything is permitted.

As the six brief scenes unfold, we find that all is not as it seems here, and the characters long for another city. At the end, the dream shatters, and the disillusioned seek again.

One man readily hear the Kurt Weill of the well - known "Threepenny Opera" in the score. And one can understand why these two Germans had to get out of Germany with the rise to power of Hitler. Der Fuhrer could hardly allow social commentary like this.

The use of slides flashed on a screen above the ring added insight to the play's meaning.

Singers David Hall - Sundquist, Robert Shiesley, Lenus Carlson, John Seabury, Cheryl Kanfoush, and Joyce Castle all captured the mood of the work.

Gunther Schuller, one of the artistic directors at Tanglewood this summer, conducted the orchestra, which in each case did an excellent job. Jeanne Button came up with marvelous costumes, especially for the "Croquefer" work. Richard Lee's lighting, again particularly in the first work, was highly imaginative.

The productions are to repeated next Monday and Thursday at the West Barn in Tanglewood. They are well worth the ride up to see and hear them.

R. G.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 22 1971
New England Newsclip

Whitestone

Director Strasfogel (left) and cast of 'Croquefer' lampooning medieval hocus-pocus.

Music Review

Hilarious Night of Offenbach, Brecht

By JAY C. ROSENFELD

THE MUSIC THEATRE Project of the Berkshire Music Center at Tanglewood, inaugurated this year and made possible by grants from the National Opera Institute, the Martha Baird Rockefeller Foundation and the Fromm Music Foundation, presented two single-act operas last night in the West Barn. This program is to be repeated tonight and twice next week, and although there is room for but a limited audience, no one interested in vital music and sparkling performances should miss it.

The West Barn serves its special purpose to perfection, as crude as is the construction. Ian Strasfogel, head of the project, and Gunther Schuller, artistic co-director of Tanglewood and last night's orchestral conductor, presented an early Offenbach operetta, "Croquefer," and Kurt Weill and Bertolt Brecht's "Mahagonny Songspiel."

* * *

"CROQUEFER," or the "Last of the Paladins," is as incongruous a piece as the theatre of the mid-19th century would permit and the Parisian public evidently could swallow and even that was tampered with, according to the program notes, to "lampoon the medieval hocus-pocus rampant on opera stages at that time." The version of last night included the insertion of implausible excerpts from other Offenbach works and even the final trio from Meyerbeer's "Robert il Diavolo," "Croquefer's" predecessor by a quarter of a century.

When anything patently ludicrous was enacted on stage, a corps of poster-bearers darted out and back from the wings with signs explaining and thereby doubling the confusion in the most hilarious and witty manner. The vocalists, in fantastic costumes, for all the grotesque abandoned gaiety, were just plain wonderful. Michael Best, the last of the Heroic Champions and Paragons of Chivalry, John Seabury, as Mousse-a-mort, his life-long enemy, Syble Young, fascinating as Fleur de Souffre, Mousse's daughter, and David Hall-Sundquist, as Ramasse-ta-tete, Crouque's long-lost nephew, were outstanding in their many and zany opportunities. The protagonists are both advanced students and professional singers of exceptional ability.

* * *

THE OFFENBACH orchestra, which was placed to the side of the ample stage, was replaced in the Brecht-Weill piece by a smaller ensemble, this time placed to the opposite side, and doubly melding with the stage action by wearing costumes, at least hats of an obviously absurd type, conductor Schuller as well entering into the spirit of the moment.

This short work was of the German period of collaboration of the two men and before their United States careers. It is grim and unpleasant in both characters and action, but it was done with properly offensive realism. A stage crew constructed an elevated prize-ring before the audience's eyes. The gangsters and prostitutes conveyed the malodorius nature of the play with thorough verisimilitude.

* * *

CHERYL KANFOUSH as Jessie and Joyce Castle as Bessie were vocally superb and in costume and makeup were too true to be good. Hall-Sundquist and Seabury as Charlie and Jimmy, respectively, doubled in parts of both operas and were joined in the second by Robert Shiesley as Billy and Lenus Carlson as Bobby.

Weill's music is identifiable at once to anyone familiar with his Threepenny Opera and Brecht's theatre is *sui generis*. The total atmosphere is as smoke-clouded, heavy and degraded as the Offenbach was light, gay and airy. It was totally enjoyable. A second program to be presented four times mext mid-month will include four recent and contemporary works, one written collaboratively by composition fellows at Tanglewood this summer.

GLOBE
BOSTON, MASS.
S. 531,160
JUL 4 1971
New England Newsclip

Opera returns to Tanglewood

Music theatre returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood this summer due, in part, to a grant from the National Opera Institute, Washington, D.C. Five musical stage works from different periods will be presented as part of the Music Theatre Project directed by Ian Strasfogel, chairman of the Opera Department of the New England Conservatory of Music.

The works include Erik Satie's "Socrate," Harrison Birtwistle's "Down by the Greenwood Side," Gyorgi Ligeti's "Aventures" and "Nouvelles Aventures," Offenbach's "Croquefer," and Kurt Weill's "Mahagonny" (in its 1927 Singspiel version).

Performances will be given in the re-designed West Barn.

GLOBE
BOSTON, MASS.
D. 261,042
JUL 24 1971
New England Newsclip

Weill's 'Mahagonny' nicely staged

By Michael Steinberg
Globe Staff

LENOX — Kurt Weill's first composition on texts by Bertold Brecht was the "Mahagonny Songspiel" of 1927. Weill set five poems from Brecht's "Haus Postille" plus a newly-written finale, and the 25-minute stage work that was the result was later expanded into the now rather better known full length opera, "The Rise and Fall of the City of Mahagonny."

On Wednesday and Thursday evenings of this week, the music theater project at Tanglewood provided a rare opportunity to see and hear the original "Little Mahagonny."

The most famous of the "Mahagonny" hits, the "Alabama Song" is part of the original version, which also includes the "Benares Song," the powerful "Gott in Mahagonny," and a moment of real theatrical genius when three men terrifyingly threaten a fourth to the music their own uncannily mellifluous humming (their menacing posture and the scene dissolves suddenly in mirthless and even more frightening "ha, ha, ha"). Some splendid things were added in the later full-length "Mahagonny" — "Demn Wie Man Sich Bettet So Liegt Man," the touching duet about the cranes, the scene in which one of the men gorges himself to death — but even more of what was added is padding.

Remembering a certain restlessness and dissatisfaction that attends any performance of the full opera, it seems clear that it is the original "Mahagonny Songspiel" that makes the most powerful statement of this story of immigration into a horrendous Brechtian, mythical America by quasi-gangster types who carry their passion for the Golden Calf and their capacity for boredom and exploitation with them wherever they go. And it is, I believe, a question not only of the absence of Weill's operatic padding, but also the presence of a perfect congruence of the time scale of the work as a whole with that of its parts (Weill, for all his brilliance, was short-winded), and the congruence of that time scale with its characteristic sonority, an astounding intersection of cabaret and Schoenberg's Chamber Symphony.

The Tanglewood production, staged by Ian Strasfogel, conducted by Gunther Schuller, designed by Douglas W. Schmidt (in a boxing ring, like the 1927 premier in Baden-Baden), and dressed by Jeanne Button, is an excellent one, tough and muscular, terse and economical, eye-searingly ugly, and, like book and score, hovering expertly on the edge of parody. Musically it goes extremely well, too, with good singers — David Hall-Sundquist, Robert Shiesley, Lenus Carlson, John Seabury, Cheryl Kamfoush, Joyce Castle — my one reservation being that in the racketing acoustics of Tanglewood's West Barn, I could not always find the singers' words.

"Mahagonny" is the second and more interesting half of the double bill that begins with an adaptation of Offenbach's "Croquesser." The piece is thin theater with a few amusing gags, and it has a bubbly score, reinforced here by borrowing from three other Offenbach works, with some parody of puffed-up contemporary grand opera, including Meyerbeer's once so famous "Rapaplam" chorus. The production is by the same team that did "Magagonny," with good male singers and a stiff soubrette, and it works best whenever it lets you see and hear Offenbach straight, but tends often to get swamped in a narcissistic flood of directorial cleverness.

The double bill is repeated at Tanglewood July 26 and 29.

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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUN 28 1971 New England Newsclip

Music Theater Project scheduled at Tanglewood

Music theater returns on a regular basis to the Boston Symphony's Berkshire Music Center at Tanglewood, Lenox, this summer in Tanglewood's newly re-designed and restructured West Barn.

The new Music Theater Project, supported in part by a grant from the National Opera Institute, Washington D.C., is directed by Ian Strasfogel, chairman of the Opera Department of the New England Conservatory of Music. Martin Smith, music supervisor of N.E.T. Opera, is chief coach, and Douglas Schmidt, staff designer for Lincoln Center Repertory Theater, is stage designer.

Five musical stage works from different periods will be produced. Erik Satie's 1918 scenic cantata "Socrates", using texts from Scoratic dialogues, will be given one of its rare performances in this country, sung in English. Harrison Birtwistle's "Down by the Greenwood Side", commissioned in 1969 by the Music Theatre Ensemble of London, is a grotesque parody of traditional English pantomime.

"Aventures et Nouvelles Aventures," by Hungarian-born Gyorgi Ligeti, is a two-part work scored for three performers who sing sounds of the phonetic alphabet rather than words. The choice of scenario is left up to the participants. "Aventures et Nouvelles Aventures" receives its East Coast premiere in this production.

Offenbach's "Croquefer," an 1857 one-act operetta never before performed in this country, will be seen in a new version as a satirical comment on certain contemporary mores. The fifth production is the American premiere of Kurt Weill's "Mahagonny Songspiel" in its original German version written in 1927 by Weill and Berthold Brecht for the Baden-Baden Festival.

The Music Theater Project's performing group includes twelve singers and two actors who are young professionals or graduate students. The Berkshire Music Center Orchestra and Conducting Fellows of the Berkshire Music Center also participate.

Designer Douglas Schmidt has redesigned the interior of Tanglewood's West Barn to provide a fluid theater environment which can be significantly altered for each work. There is no pit or balcony, but, as described by Project Director Ian Strasfogel, "only a grouping of performer and audience that shifts according to the needs and meaning of each piece."

Mr. Strasfogel added, "Our aim in this first season is to present a broad survey of the genre — its high achievement, its great stylistic variety."

Tanglewood Artistic Director Gunther Schuller noted that "With limited forces of small casts and orchestras and slight scenic demands, these pieces use the elements of opera in strikingly fresh, exciting ways which must influence he opera composer and performer of tomorrow."

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 4 1971 New England Newsclip

Music Theater Project Lists Second Series

The second series of Tanglewood's 1971 Music Theater Project performance opens Sunday, Aug. 8 at 8:30 p.m. in the West Barn with the American premiere of Harrison Birtwistle's "Down By the Greenwood Side."

On the same program the east coast premiere of Ligeti's "Adventures" and Satie's "Socrates" will be presented.

Three other performances will be given: Monday, Aug. 9, Wednesday, Aug. 11, and Thursday, Aug. 12. All performances begin at 8:30 p.m. in the West Barn; located near the Lion Gate.

The central action of Birtwistle's "Down By the Greenwood Side" is derived from the spoken drama of the Mummer's Play, which evolved in the British provinces during Elizabethan times. The play, with its part comic, part grotesque rhymed couplets, presents a ritual succession of battles, deaths, healings and rebirths.

Ligeti's "Adventures" consists of two works composed by Ligeti to phonetic texts: "Adventures," written in 1962, and "Nouvelles Adventures," composed between 1962 and 1965. Ian Strasfogel, director of the Music Theater Project, says, "Our realization of the piece takes as its central image that of people trapped in a room, desperately trying to escape as the hostile environment slowly closes in on them." These two pieces have been performed in concert, but rarely on stage because of their tremendous musical complexity.

Erik Satie's "Socrates," a "symphonic drama for voices," was composed in 1918 on commission from the Comtesse Edmond de Polignac. The work depicts Socrates from three vantage points using the texts of the Platonic dialogue.

The Music Theater Project, an integral part of the Berkshire Music Center's 1971 summer program, has been made possible in part by grants from the National Opera Institute and the Fromm Music Foundation.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 5 1971 New England Newsclip

Music Theatre Project Opens Sunday

The second music theatre project at Tanglewood will be presented this Sunday evening at 8:30 in the West Barn. The program will feature the American premiere of Harrison Birtwistle's "Down by the Greenwood Side," Ligeti's "Adventures" and Satie's "Socrates."

"Greenwood" is based on the mummer's play, dating from Elizabethan times in the British provinces. "Adventures" is a contemporary piece, and "Socrates" depicts the great philosopher through the use of Platonic dialogue. The project is under the direction of Ian Strasfogel.

Performances will also be given Monday, Wednesday and Thursday of next week. Curtain time is 8:30 p.m.

GLOBE
BOSTON, MASS.
D. 261,042

AUG 10 1971 New England Newsclip

'Adventures' brilliantly staged

By Michael Steinberg
Globe Staff

LENOX — If avant-garde musical theater has a comic masterpiece, it is surely Gyorgy Ligeti's "Aventures" (1962) and its companion-piece, "Nouvelles Aventures" (1965). The two were performed together by the Music Theater Project at Tanglewood Sunday evening (repeated Aug. 11 and 12) as partof a triple bill also, including the American premiere of "Down by the Greenwood Side" by Harrison Birtwistle and Satie's 'Socrate."

Ligeti's adventures, old and new, are short pieces, not quite 15 minutes each, for three singers (the production here distributes the soprano part of the second between two singers) and seven instrumentalists The phonetic, non-semantic text is the composer's own, and it includes almost every imaginable sound that can be produced by the human voice. The vocal parts stand in the foreground. But they are most imaginatively into the instrumental texture, often by means of delicate aural puns. The surface is fun and games, but Ligeti is always a composer, never a mere effects man, and the two sets of "Aventures" propound musical relationships that are rewarding and delightful to listen to, as many who own the excellent Heliodor recording will have discovered.

There is no scenario, but the texts in their musical setting are constantly suggestive of some affect or confrontation, and what Ian Strasfogel has done in his brilliant and very funny staging is to make visible what he has heard. In a receding box designed by Douglas Schmidt, four young singers, Syble Young, Joyce Castle, David Holloway, and Poppy Holden, do a super-virtuoso job of singing and a very good one of flinging themselves about, the whole thing being superbly paced by Gunther Schuller and excellently played by Berkshire Music Center students (playing includes tearing paper, rubbing piano strings with a hairbrush, and breaking a Coke bottle).

Satie's "Socrate," a series of settings for voice and small orchestra of passages from Plato's Symposium, Phaedrus, and Phaedo, seems to me so chaste a masterpiece — Satie was not one of the 20th century's great composers, but "Socrate" is one of its great works — as to resist the kind of reification that a staging (or even the division of its vocal line among several singers to indicate the different personages) brings with it. Strasfogel's staging was in fact as discreet as possible, except possible in so far as he both veiled and heightened the homosexual bias of the text by assigning the parts of Alcibiades and Phaedrus to a strikingly attractive young woman at whom Socrates in white pyjamas smiled sweetly and without cease.

This, too, was beautifully conducted by Schuller, with particularly effective singing (plus rather too much mugging) by Barbara Hocher as Phaedo, and almost very good singing, spoiled by too punchy and Broadwayish a delivery by Doris Peterson in those two aycee-deecee roles. With Debussy's "Pelleas," "Socrate" must be one of the most untranslatable things in the world, and the English version by Yale Marshall and Wesley Balk did an amazing job of dealing with the impossible.

Birtwistle's "dramatic pastoral," in which St. George is twice killed and resurrected, and through which there wanders a coloratura infanticide, seemed on the basis of one hearing to be (in contrast to "Aventures") fun and games with not much music. Except for the bad mother, the parts are for speakers rather than singers, and the instruments punctuate and underline rather neutrally. Bruno Maderna conducted, and there were outstanding performances by Barbara Hocher as the shrill lady and by Stephen Klein as Father Christmas, who functions as master of ceremonies and Evangelist for this tale.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 20 1971 New England Newsclip

First Music Theater Set at Tanglewood

The first production of the new Music Theater Project at Tanglewood, Lenox, this summer is Wednesday at 8:30 p.m. when Offenbach's "Croquefer" and Berthold Brecht's and Kurt Weill's "Mahagonny Songspiel" are performed in the newly renovated West Barn.

The Music Theater Project, an integral part of the Berkshire Music Center's 1971 summer program, has been made possible in part by grants from the National Opera Institute and the Fromm Music Foundation.

In addition, a generous grant from the Martha Baird Rockefeller Fund for Music, Inc., has made possible the final refurbishing of the West Barn and its conversion into an intimate theater quickly adaptable to the demands of the diverse music theater pieces to be produced.

In August, the Project will also produce Birtwistle's "Down by the Greenwood Side," "Adventures," Satie's "Socrates" and a new work to be evolved collaboratively by the Composition Fellows of the Berkshire Music Center working with Project Director Ian Strasfogel and Tanglewood Composer - in - residence' Bruno Maderna. These will be seen on Aug. 8 ,9, 11 and 12.

The Offenbach piece will be seen in a new version which is largely the work of Director Strasfogel. Additional material from other Offenbach operettas is utilized as well as an interpolated fragment of Meyerbeer's "Robert le Diable." The additional material is orchestrated by Henry Mollicone and by Tanglewood's Artistic Director Gunther Schuller, who will conduct both productions.

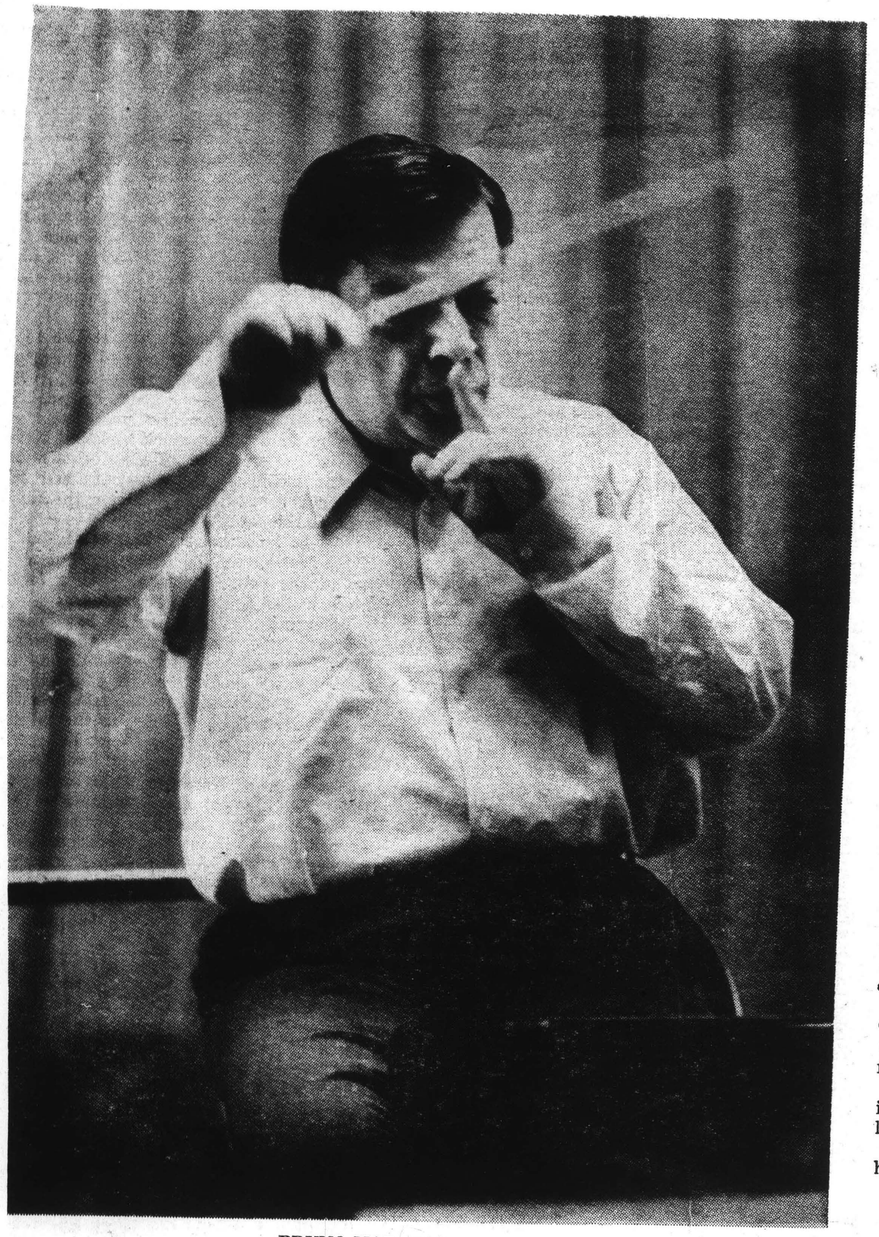
The noted New York costume designer Jeanne Button will design the costumes for all Music Theater Project productions.

Seating for the Offenbach piece will be traditional in form, but for the Brecht - Weill "Mahagonny," the theater will be rearranged in the shape of a boxing ring, in which the action takes place, with audience on four sides. Photo montage projections will be adapted from the work of the German artist John Hartfield, a contemporary of Brecht and Weill.

The July 21 Offenbach - Brecht - Weill evening will be repeated on July 22, 26 and 29. Performances are open to members of the Friends of Music at Tanglewood. Because of extremely limited seating — less than 200 places for each performance — seats are reserved. Reservations are taken through the Friends Office at Tanglewood.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 8 1971 New England Newsclip



BRUNO MADERNA

DEFYING THE ARTS

Maderna Proves Committee Can Create Musical Work of Art

By R. C. HAMMERICH
Republican Staff

LENOX — There is a small group of creators at Tanglewood who are defying one of the most deeply established beliefs in the arts. . .that a work of art cannot be created by committee.

Advising the group of 10 or 15 young composers and performers is Bruno Maderna, a musician of high international stature.

For two weeks the members of the group have been creating a music drama, collectively and separately, by composing passages of melody and words on the basis of suggestions made during group sessions and changing them during subsequent group sessions.

It will have its first public performance at Tanglewood tonight and continues tomorrow, Wednesday and Thursday along with three other, existing, short music dramas.

They are doing it for educational purposes, namely, mainly, to stretch their compositional muscles as part of the reestablished opera department in the Berkshire Music Center, the summer academy of the Boston Symphony Orchestra.

The rejuvenated department is called the Music Theater Project and is supported by grants from several foundations. Involved are a dozen singers and two actors plus any of the center's composing or conducting fellows or members of the center orchestra as needed.

Its director is Ian Strasfogel of the New England Conservatory of Music. Maderna, who is not exactly typical of the world's leading contemporary musicians, is its musical advisor.

But he exhibits several of the typical attributes, i.e., popular conductor, avant garde composer, busy lecturer and teacher, amiable associate.

Early in his visit at Tanglewood this summer he won the enthusiastic support of the members of Boston's orchestra while rehearsing them for his appearance July 11 as guest conductor. They liked him for his thorough knowledge of the music he was conducting, for the strongly decisive attitude he had about it, for his clearly - understood means of communicating his ideas and for his friendly, but no-nonsense and unpretentious manner.

On the podium during rehearsals it was obvious that he knew exactly how he wanted each phrase and passage to sound, which is not always the case with conductors.

His decisions about interpretation of the score were strongly held, and, in spite of some difficulty with the English language, he showed no lack of understanding of the orchestral language. The players had no difficulty in understanding what he wished them to do, a factor which increased their respect.

Such appreciation of guest conductors by orchestra members is uncommon; and it included those members who don't care for the kind of music Maderna composes.

At 51 he is not a radical youth, but he is one of the founders of the Fonologia Musicale in Milan, one of the early important studios for electronic music, and an advocate of atonalism.

His compositions show a strong influence from the work of the Viennese school (Schoenberg, Berg) which broke away from the traditional, tonal structure of music, and his name is sometimes coupled with the contemporary, atonal Italian composers, Luciano Berio and Luigi Nono. To the casual listener, their music may sound discordant and chaotic.

Maderna is a smiling, voluble, ebullient, energetic, jovial Italian with the sort of gregarious personality that can make him an effective teacher, especially in the atmosphere surrounding the group - creation of the little music - drama that will have its birth tonight.

It will be 20 to 30 minutes long, will have 10 to 15 in the cast and will be evolved from Trimalchio's banquet sequence from the "Satyricon" by Petronius Arbiter.

The "Satyricon" is a satire on the vulgar and dissolute life of the citizens of Rome, written at the time of the reign of Nero and the decline of the Empire. Trimalchio was a very wealthy citizen.

Ordinarily a composer or librettist, in splendid isolation, puts down on paper, one by one, the notes and words he thinks will enable his reader to reproduce his musical or literary ideas. The performer then, as best he can, recreates what he thinks the composer's "true meaning" is.

In this case at Tanglewood the method of composition is cumbersome. Bits from Petronius' writing (sights, dialogue, movement) are discussed with a view toward reproduction in music and action.

Short sequences, having been chosen by the group, are taken to semi-isolation by sub-groups of three or four singers, actors and composers where the sequence is reproduced in music and action.

This reproduction is displayed before the whole group for acceptance, rejection or modification. Thus, gradually, the whole music drama is "composed" by the whole group.

"They learn; they discover," said Maderna. "All the problems are seen with many eyes."

See DEFYING
Page LT 2

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UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 11 1971 New England Newsclip

Music Theater Interesting

LENOX — The new Music Theater Project at Tanglewood is staging three one-act music dramas this week, two of them new and bizarre, the other old and academic.

The first of four performances was Sunday; the final two are tonight and tomorrow at 8.30 in the West Barn off Hawthorne Street. Reservations are necessary. Seating is limited to about 200. (637-1600)

The project, sponsored by a few foundations, is part of the Berkshire Music Center, the summer academy of the Boston Symphony Orchestra, and is under the direction of Ian Strasfogel of the New England Conservatory of Music.

Its productions are designed and performed by advanced students of music, theater and dance who are members of the center.

The most impressive production of the current series on opening night was Gyorgy Ligeti's "Adventures," an almost impossibly difficult abstract expression of human conflicts and frustrations written between 1962 and 1965.

Four people are trapped in a symbolic room or cage; they express themselves in non-verbal symbolic sounds (vocal equipment is used to produce every human sound imaginable except words) and their movement expresses their changing relationships and attitudes.

The sequence illustrates most human conditions and emotions (love, hate, anger, curiosity, laughter, jealousy) as the characters, frustrated by their confinement, gradually become more and more irrational, eventually insane and finally animalistic.

Watching it (about 40 minutes) is a disturbing experience, and the participants, smiling under final audience approval, were obviously exhausted.

But not everyone in the audience liked it. Overheard objections referred to the ugliness of the ideas expressed.

The other works on the program were the American premiere of Harrison Birtwistle's "Down By the Greenwood Side," and Erik Satie's "Socrates."

The Birtwistle piece (about 40 minutes) presented a strange collection of stylized characters whose otherwordly, comic-strip appearances and utterances made only occasional sense, presumbably on purpose.

Action included mock-medieval jousts on hobby horses, symbolic switches of weapons between antagonists and miraculous resurrections by a physician who uses a tire pump to revive his dead patients.

The opera-play-pageant is simultaneously grotesque and farcical, and it is filled with symbols that pass by rapidly, usually unrecognized.

Satie's "Socrates" was composed in 1918 on commission and is rather static. It presents four characters in Grecian setting who converse in Platonic dialogue set to music harmonically organized according to modal scales.

Not much happens, even when Socrates drinks the poison and dies. He does it with supreme philosophical control.

The piece makes an odd cumulative impression, however, and is memorable without us knowing why.

(R. C. Hammerich).

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 9 1971 New England Newsclip

New Series at Tanglewood

B. Syn

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On the same program the East Coast premiere of Ligeti's "Adventures" and Satie's "Socrates" was presented. Three other performances will be given tonight, Wednesday and Thursday. All performances begin at 8.30 p.m. in the West Barn, located near the Lion Gate.

The central action of Birtwistle's "Down By The Greenwood Side" is derived from the spoken drama of the Mummer's Play, which evolved in the British provinces during Elizabethan times. The play, with its part comic, part grotesque rhymed couplets, presents a ritual succession of battles, deaths, healings and rebirths.

Ligeti's "Adventures" consists of two works composed by Ligeti to phonetic texts: "Adventures," written in 1962, and "Nouvelles Adventures," composed between 1962 and 1965.

Ian Strasfogel, director of the Music Theater Project, says, "Our realization of the piece takes as its central image that of people trapped in a room, desperately trying to escape as the hostile environment slowly closed in on them."

These two pieces have been performed in concert, but rarely on stage because of their tremendous musical complexity.

Erik Satie's "Socrates" a "symphonic drama for voices," was composed in 1918 on commission from the Comtesse Edmond de Polignac. The work depicts Socrates from three vantage points using the texts of the Platonic dialogue.

CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.
D. 217,264

AUG 16 1971 New England Newsclip

Operas at Tanglewood

By Louis Snyder

Lenox, Mass.

Father Christmas, Bold Slasher, Socrates, two Bens and two Marys, and four singers who didn't sing were among the characters in a glut of music theater in the Berkshires last week. To call these pieces operas would be inaccurate although the participants were in costume, sang or mouthed roles to musical accompaniment, and otherwise indulged in musicotheatrical activity of varied sorts.

As part of the Berkshire Music Center's Contemporary Music Festival at Tanglewood, the music project under Ian Strasfogel's direction presented a challenging triple bill of novelties: Harrison Birtwistle's "Down on the Greenwood Side," Erik Satie's "Socrate," and Gyorgy Ligeti's "Aventures et nouvelles aventures." Next door, geographically as well as stylistically, the Lenox Art Center gave the first performances (there will be more Aug. 19-22) of "Dream Tantras for Western Massachusetts" by Stanley Silverman and Richard Foreman, whose previous collaboration — "Elephant Steps" — has been a source of amuse- and puzzlement. A visit to either or both places last week would certainly give a fair idea of the theatrical inroads that are being made not only into dramatic music but into its production as well.

The Birtwistle piece, in its first American performances, like his previous "Punch and Judy" gives British traditionalism a violent shaking up in "Greenwood." Mrs. Green, subject of a sentimental ballad in which a "cruel mother" killed "her only son," is somehow drawn into a mummer's play with its stock characters—Father Christmas, St. George, Bold Slasher, and Dr. Blood. Their cumbersome symbolic battles are also joined by Jack (morris dance) Finney as the green man who rounds out a story more inferred than explained. Of the performers, only Mrs. Green sings — dementedly — while the men speak and roar, and the orchestra comments, also dementedly. It's a strange piece, fascinating in its bizarre simplistic structure and chilling in both its visual and tonal implications. It isn't apt to turn up at the Met as a substitute for "Cavalleria Rusticana," however. The performances and the production were exemplary.

'Socrate'

Satie's "Socrate," here sung in English translation, is a contrasting work of equal power, although its impact was achieved by an almost unvaryingly reposeful treatment. Three brief episodes based on the Platonic dialogues served as frames for some of the loveliest music Satie ever wrote, and in staging what is essentially a series of undramatic scenes Mr. Strasfogel succeeded admirably in infusing each successively with dignity, wryness, and pathos by the simplest theatrical means. Michael Best, Doris Peterson, Barbara Hocher, and Robert Shiesley were the sensitive interpreters.

The Ligeti birthplace is said to have been in what was Transylvania, home of Count Dracula and other weird manifestations. His "Adventures" and "Nouvelles adventures," two separate pieces written to gristly phonetic texts for concert performances, were joined together and staged on this occasion, the striking setting by Douglas W. Schmidt (like those for the first two pieces) being in this case a sinister exitless room. The subject matter chosen by Mr. Strasfogel concerned four individuals apparently eternally trapped by undetermined circumstances and frantic in their alternately hopeful and failing attempts to communicate. What they are up to is in almost every instance subject to a variety of interpretations as they thrash, dash, and throw themselves and one another about the stage.

Ligeti's musical vocabulary for the mezzo-soprano, baritone, and two sopranos is a wildly explosive string of noises almost animalistic, almost human, nearly mechanical, and somehow continuously absorbing—not only on account of their startling inventiveness, but because of the apparent sense they seem about to make. Pitch, intensity, tone, and vibration are all scrambled together into an infernal, unworldly sound spectrum produced by the four nonsinging singers accompanied by instrumentalists who have it easy by comparison. One can only be overcome with admiration for Joyce Castle, David Holloway, Syble Young, and Poppy Holden, who not only gave vent to these diabolical sounds (hopefully at no expense to their own vocal equipment), but coordinated them with Mr. Strasfogel's unceasing danse macabre in truly virtuosic style.

Highest level

Last week's performances — conducted respectively by John L. De Main, Paul Polivnick, and Thomas Michalak, in lieu of Bruno Maderna (the Birtwistle) and Gunther Schuller, who had directed the opening and second nights — were on the highest interpretative level, visually and aurally. Instrumental playing by Music Center fellows of this difficult music was again admirable, and among the performers onstage there were none, singing or growling, who weren't top flight. On this basis, Mr. Strasfogel has made the music theater a project to be cherished.

Meanwhile, at the Lenox Art Center, "Dream Tantras" (the word is Hindu in origin) has been greeted enthusiastically, largely by the with-it set for which it was written. It has a provocative rock score (Silverman), and a flimsy plot structure to hang it on (Foreman), but like much of what passes for theater these days the strong disparity between the ingredients doesn't seem to bother the young audience. The problems besetting Ben I and Ben II, and Mary I and Mary II, are of course easily recognized by it and the fact that "Tantras" is staged in a broad campy style with most of the current clichés worked in somewhere makes the whole thing relevant if you want it to be.

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NEWS ADVERTISER
WESTFIELD, MASS.
W. 5,050

AUG 11 1971 New England Newsclip

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126

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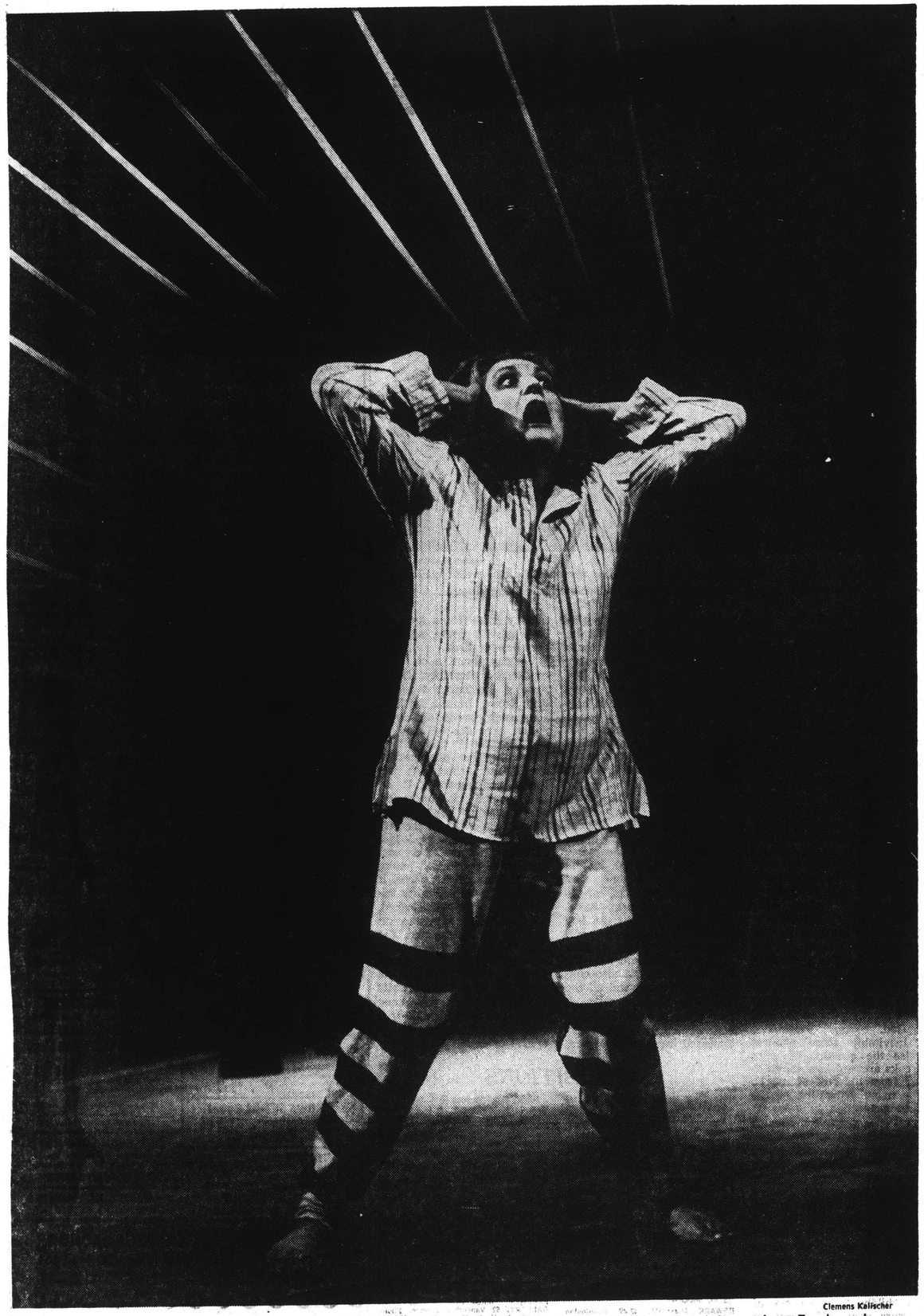
TIMES (SUNDAY)
NEW YORK, N. Y.
1,407,549

AUG 22 1971

New England Newsclip



Clemens Kalischer

Poppy Holden sings sounds, but no words, in György Ligeti's avant-garde opera, "Nouvelles Aventures," staged recently at Tanglewood.
"The music was excellently played, and included tearing paper, rubbing piano strings with a hairbrush and breaking a Coke bottle"

cont'd from preceding page

An Opera Theater for Our Time?

By MICHAEL STEINBERG

LENOX, Mass.

FOR the first time in some years, the Berkshire Music Center at Tanglewood has an opera department again. Called the Music Theater Project, it is modestly budgeted, housed in the West Barn, a problematic but apparently stimulating structure, and its work is carried on under the direction of Ian Strasfogel by 20 holders of National Opera Institute fellowships, nine of them singers, the others on the technical and dramatic staff.

Earlier this summer, the Music Theater Project offered a double bill in which a really apt production of Brecht and Weill's "Mahagonny Songspiel" was paired with an excessively cute one of Offenbach's "Croquefer." Now, as part of the Fromm Foundation's annual Festival of Contemporary Music here, there were four performances of an interesting triple bill consisting of "Down by the Greenwood Side" by Harrison Birtwistle, Erik Satie's "Socrate," and György Ligeti's "Aventures" and "Nouvelles Aventures."

If avant-garde musical theater has a comic masterpiece, it is surely "Aventures" (1962) and its companion piece, "Nouvelles Aventures" (1965), Ligeti's adventures, old and new, are short pieces, not quite 15 minutes each, for three singers (the production here distributed the soprano part of the second between two singers) and seven instrumentalists. The phonetic, non-semantic text is the composer's own, and it includes almost every imaginable sound that can be produced by the human voice.

The vocal parts stand in the foreground, but they are firmly and imaginatively integrated into the instrumental textures, often by means of delicate aural puns. The surface is fun and games, but Ligeti is always a composer, never a merchant in facile effects without causes, and the two sets of "Aventures" propound musical relationships that are absorbing and delightful to listen to (as many who own the excellent Heliodor recording have discovered).

Ligeti originally thought of the "Aventures" as concert music, but they have several times been staged, at least twice by the composer himself. The publisher will even supply, at extra cost, a printed scenario, extraordinarily complicated mechanically and visually, which represents Ligeti's own first and subsequently rejected staging. In terms of what is really true, then, the "Aventures" have no scenario any more than they have a libretto in the conventional sense. The texts in their musical setting, however, are constantly suggestive of some sort of affect or confrontation, and what Ian Strasfogel has done in his brilliant, admirably simple and very funny staging is to make visible what he has heard.

In Douglas Schmidt's set, a trap-like receding box whose converging walls and ceiling are traversed by perspective lines, four young singers, Syble Young, Joyce Castle, David Holloway and Poppy Holden, do a super-virtuosic job of singing and a very good one of flinging themselves about. Martin Smith did an obvibusly very complete job of musical preparation, and the performance I saw was superbly paced by conductor Gunther Schuller, and excellently played by the Berkshire Music Center's students (the playing included tearing paper, rubbing piano strings with a hairbrush, and breaking a Coke bottle with a hammer). A wonderful work, wonderfully performed.

*

Erik Satie was not one of the 20th century's great composers, but "Socrate," a series of settings for high voice and small orchestra of passages from Plato's "Symposium," "Phaedrus," and "Phaedo," is one of the century's great works. It seems to me so chaste a masterpiece as to resist the kind of concretization that is the effect of a staging (or even of the division, for example, of Phaedo's narrative of Socrates' death among several singers to indicate the different personages). Strasfogel's staging was, in fact, as discreet as possible, except perhaps insofar as he both veiled and heightened the homosexual bias of the text by assigning the male parts of Alcibiades and Phaedrus to a strikingly attractive, sexually aware young woman at whom Socrates, in white pajamas, smiled sweetly and without cease.

"Socrate," too, was beautifully conducted by Schuller, with particularly effective singing, though rather too much mugging, by Barbara Hocher as Phaedo, and an almost very good performance, marred by too punchy and Broadwayish a delivery, from Doris Peterson in those two AC-DC roles. The whole performance, indeed, leaned towards an openness that, for all its obvious and undeniable advantages, went against that mesmeric, understated quality in which I find the work's essence. Part of that openness was in the use of an English text by Yale Marshall and Wesley Balk, and while "Socrate" must be, like "Pelléas," one of the most bafflingly untranslatable things in the world, the two men have done an amazing job of dealing with the impossible.

Harrison Birtwistle's "dramatic pastoral," as he calls "Down by the Greenwood Side," is based on a libretto collated from the Elizabethan "Mummers' Play" and a ballad called "The Cruel Mother." So, at least, I learned later from a program note that was not available at the first performance (the American premiere), and I daresay it might have been of some help to know that at the time and, even more, to be actually acquainted with the sources, as some members of an educated English audience might be. Having nothing to

Continued on Page 26

Continued from Page 11

go on but the title and the action itself as it unfolded, I saw only a violent and funny series of events in which St. George was twice killed and twice resurrected, and through which there wandered a coloratura infanticide called Mrs. Green.

The work is economical, with the roles—except for that of the unsatisfactory mother—being speaking parts, and with the few instruments producing a rather neutral soundtrack of punctuations and underlinings. As his full-length opera, "Punch and Judy," has made clear, Birtwistle is an unusually gifted composer for the theater and one with a highly developed, engaging penchant for the grotesque.

"Down by the Greenwood Side" was inventively staged by Strasfogel, dressed in appropriate shreds and patches (and proper Victorian mourning for Mrs. Green) by Jeanne Button, and conducted with great concentration by Bruno Maderna. There were outstanding performances by Barbara Hocher as the shrill lady and by Stephen Klein as Father Christmas, who functions as master of ceremonies and evangelist for this grim tale.

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For a soprano like Syble Young, who had never done anything farther out than Ann's Cabaletta in "Rake's Progress," to find previously undiscovered pieces of her voice as she learns to gurgle Ligeti, for all the young singers in the Music Theater Project to become involved in a different sort of acting or to be put into speaking parts, to work in a physical setting that makes it virtually impossible for them to see their conductors (who were, however, watching them extremely closely), to work with men like Schuller and Maderna—all that must have been a stretching part of their professional training.

And for the listeners, the work of the Music Theater Project was a welcome assertion of life in the middle of a contemporary music bash which, in its orchestral and chamber works, was, on the whole, quite depressing. At one point, unbidden, there came into my mind that photograph on the P.D.Q. Bach record showing a fur-hatted, triumphantly smiling Professor Peter Schickele standing by a garbage can from which he has just extracted a musical manuscript, and I saw it suddenly as a picture of Gunther Schuller putting this year's Fromm Festival program together.

Composers John Harbison, Sydney Hodkinson, John Heiss, Charles Wuorinen and Schuller himself were represented by interesting works, and I have, at the time of writing, not yet heard the pieces by Edward Levy and Betsy Jolas. But most of what went on was, to begin with, in no possible sense of the word a festival, and it came across as a terrible parade of the mindless, the fraudulent, the desperately inept, and the dead.

At the opposite end of the estate, where the big Music Shed is, Seiji Ozawa, now finishing his second year as Artistic Director of Tanglewood, has begun to achieve remarkable things; there is no doubt though, that the artistic sickness and the leadership crisis of the host organization here, the badly mismanaged Boston Symphony, has taken its toll on the operations of the Berkshire Music Center as well.

The Fromm Festival has reached something close to a zero point this year, but the Fromm Foundation celebrates its 20th anniversary next year, an opportunity for Paul Fromm, its president, and for Schuller to take a deep breath and push that once so stimulating festival back to life again.

Michael Steinberg is music critic of The Boston Globe.

FESTIVAL OF CONTEMPORARY MUSIC
1971
Sponsored by the Berkshire Music Center and
The Fromm Music Foundation, Paul Fromm, President

RE. 8/7/71

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JOHN HARBISON	Parody-Fantasia (1968)
+*LOUIS SMITH WEINGARDEN	Seven Poems of Constantine 'Cavafy (1971)
DONALD MARTINO	Cinque Frammenti (1962)
+VINCENT LUTI	Cantata: Desiderata (1968)
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Thursday, August 12, 8:30 p.m.	
/HARRISON BIRTWISTLE	Down by the Greenwood Side
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GYORGY LIGETI	Adventures (Aventures et Nouvelles Aventures)
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Berkshire Music Center Orchestra, Gunther Schuller conducting	
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+First Performance
/First American Performance

GLOBE
BOSTON, MASS.
D. 261,042
AUG 18 1971 New England Newsclip

THEATER / ARTS

Fromm Festival introduces Weingarden's 'Seven Poems'

By Michael Steinberg
Globe Staff

LENOX — The Fromm Foundation's annual Festival of Contemporary Music at Tanglewood began Wednesday of last week with a program then repeated on Monday, and which included works of John Huggler, John Harbison, Donald Martino. Louis Weingarden, Vincent Luti, and Rolf Rolv Yttrehus.

Weingarden's "Seven Poems of Constantine Cavafy" was commissioned for the festival by the Fromm Foundation and the Berkshire Music Center, and the performance last Wednesday was its first. Weingarden is a gifted composer; one, that is, who knows how to produce a plausible or even a strikingly effective musical continuity, and one whose work has a quite a lot of attractive surface detail.

Just the same, "Seven Poems" seems a thinly composed piece, and also an evasive one in that the whole challenge of text setting is bypassed by the composer's decision to have the words spoken rather than sung. The rest, which is for a bizzarely high, wordless soprano and for an ensemble of solo strings, harp, piano, and percussion, tends to recede and become background, pretty, but failing to turn into a piece. Stephen Klein read Cavafy's sleazy erotic fantasies as if embarassed by them, which I though spoke well for him even though it did the performance little good; the others, soprano Poppi Holden, and the ensemble under the direction of John Mauceri, did their jobs well.

The other work having its first performance was Vincent Luti's cantata, "Desiderata," which makes a confused and uninteresting hubub out of the antiphonal juxtaposition of extracts from the proceedings of the Salem witch trials and from an unctuous sermon of the same period. Gunther Schuller conducted, and the soloists were Joan Heller, D'anna Fortunato, and Robert Shiesley.

For the rest, there was Huggler's "Music in Two Parts," pleasant in sonority but rhythmically stiff (Paul Polivnick concucting); Martino's "Cinque Framenti," which are lightweight and tiny duets for oboe and bass) thank Charnley, Richard Fletcher); and the academic serialism of "music for winds, percussion, cello, and voices" by Yttehus (Tibor Pusztai conducting). The one really engaging piece was Harbison's delicately witty 'Parody-Phantasia," though the effect of the piece itself and of Robert Miller's fine playing of it was destroyed Wednesday by the racket made by one of the other composer's children.

CHRISTIAN SCIENCE
MONITOR
BOSTON, MASS.
D. 217,264
AUG 14 1971 New England Newsclip

New music at Lenox

Fromm-BMC works

By Louis Snyder

Lenox, Mass.

Tanglewood's inner festival of contemporary music, cosponsored by the Berkshire Music Center and the Fromm Music Foundation, has been in full swing during the past week with the menu as before—one man's meat and another's poison.

Seventeen pieces of 20th-century instrumental music have been on the schedule (with the Charles Ives "Yale-Princeton Football Game" of 1899 just barely falling short of the goal line), along with three musical theater pieces of avant-garde persuasion marking the return of the genus operaticus to the Berkshire festival fold.

What seems most apparent from one official concert and the rehearsal of part of another is the surprising absence of inventiveness among the liberated composers in their new freedom, and the reliance on a handful of trite compositional devices which already are tiresomely old-fashioned. The trenchant pauses, the plucked piano strings and the tapping of instrumental wood, the whirrs and the wheezes, the gulping tape, and the prodigal use of instruments for infinitesimal returns, all made their reappearance in some but not all of the pieces.

Two BMC-Fromm commissioned works had first performances — Louis Smith Weingarden's "Seven Poems of Constantine Cavafy," and T J Anderson's "Transitions." Both leaned heavily on the new technical vocabulary and both made prodigal use of performers considering what finally emerged.

Mr. Weingarden had plenty of percussion, for which he writes interestingly, but which mostly obscured the narrator of the poems and covered the soprano vocalise passages and those for strings, piano, and harp.

Mr. Anderson's "Transitions," which were terse and sharp with instrumental contrasts, added up to give a first impression of being a series of rhapsodic fragments, conveyed in brilliant, splayed sound, and, not just incidentally, strikingly performed by an alert group of 10 under a sharply aware young conductor, Charles Darden.

A Bruno Maderna oboe concerto, with the markedly gifted Peter Bowman as soloist, had its American premiere on the second program, and proved to be expertly crafted, if somewhat random in its use of large forces including two pianos, three percussion batteries, strings, winds, and brass.

However, Vincent Luti's cantata, "Desiderata," and Gilles Tremblay's "Souffles" — both composed in 1968, the former a first performance — demonstrated, of all the works, that much can be made of new musical means to achieve telling audience impact. Sensitively conducted by Gunther Schuller the Luti cantata is a startingly dramatic dialogue composed of excerpts from a 17th-century sermon text, and quotations from the Salem witchcraft trials — the former sung by three fine soloists, soprano Joan Heller, mezzo D'Anna Fortunato and baritone Robert Shiesley; the latter hissed, hummed, and barked by an adept chorus of eight mixed voices. Each was backed by its own string quartet, with winds and percussion to pull it all together — one of the few instances where form and content emerged naturally allied. On the theatrical basis it would seem that Mr. Luti has promise of having an opera in him.

'Souffles'

Mr. Tremblay's "Souffles" makes it appear that he has a fiercely uncoiling tonal watchspring in him. Scored for 12 players fanned out across the stage with their excellent conductor, Thomas Michalak, in the center, "Souffles" begins with a percussive whisper, but before you know it, bursts, flashes, and gigantic fireworks are exploding all over the place. On first hearing it was an absorbing, exciting experience, expertly played and impeccably controlled.

As a matter of fact, an outstanding observation to be made of these contemporary concerts is the skill of the young Berkshire Music Center musicians who perform in all categories. While veteran instrumentalists have been known to give up on new scores in derision and frustration, these youngsters meet the most difficult problems with a relaxed and assured attitude that is inspiring to hear and see. Even if one cannot usually sing along with anything that is found on a BMC-Fromm program, the vitality of the performances and of at least a handful of the new works makes it all worth while. There are three more evenings remaining—a BMC Orchestra concert directed by Mr. Schuller on Sunday (Aug. 15) and repetitions of the two earlier programs on Aug. 16 and 17.

GLOBE
BOSTON, MASS.
D. 261,042
AUG 17 1971 New England Newsclip

Schuller at Lenox

By Michael Steinberg
Globe Staff

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Wuorinen's piece, called "Contrafactum" is a transformation for orchestra of "Time's Encomium," the electronic piece he wrote two years ago for Nonesuch Records and which won him the 1970 Pulitzer Prize.

The Canadian-born Hodkinsen, now at the University of Michigan, and John Heiss, 33, and the faculty of the New England Conservatory, are paragons of modesty. Hodkinsen's "Valence for Chamber Orchestra" is a short crescendo and decrescendo, moving also from fragments to compactness and back to fragments, strikingly scored for an idiosyncratically placed ensemble that allows for telling antiphonal effects, a study, as its title suggests, in the capacity of its materials usually to unite, react, and interact, Hodkinson, moreover, knows how to draw you into a piece and keep you there: it was a pleasure.

The concert began with two short pieces by Ives, recently reconstructed by Schuller. One was "the Yale-Princeton Football Game, 1899" (Princeton won 11-10, and the program notes didn't tell about that either), which is a single piece of descriptive music; the other was "the Gen'l. Slocum," depicting the blowing up of an excursion steamer in New York harbor in 1904, better than Yale-Princeton, but also only stuff Ives did much better elsewhere. Performance standards were commendalbe all evening.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 16 1971 New England Newsclip

Music Review

Contemporary Music (III)

By JAY C. ROSENFELD

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Although Ives died at age 80, only 17 years ago, the two entries of his output heard last night are of his early vintage, and had been neglected entirely for 70 years until last year. "The Yale-Princeton Football Game" 1899, the composition, not the game, and "The General Slocum," a boat that exploded in New York Harbor in 1904, are descriptive pieces of a clever, witty man. A reputation for world-shaking originality could not be devised on these examples alone. They are more the material for a P.D.Q. Bach program, ingenious results of a keen musical mind with a volatile sense of humor.

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FESTIVAL OF CONTEMPORARY MUSIC
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B.E. 8/2/71

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GLOBE
BOSTON, MASS.
D. 261,042
AUG 18 1971
New England Newsclip

THEATER / ARTS

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Globe Staff

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CHRISTIAN SCIENCE
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New England Newsclip

New music at Lenox

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By Louis Snyder

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Globe Staff

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Music Review

Contemporary Music (III)

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 12 1971

New England Newsclip

Music Review

First Fromm Program

By JAY C. ROSENFELD

THE FESTIVAL of Contemporary Music sponsored by the Berkshire Music Center and the Fromm Music Foundation, initiated in 1963, gave its first program of this year in the Theatre Concert Hall at Tanglewood last night. Gunther Schuller, head of the fellowship program of contemporary music activities, has pointed out that, thanks to the inestimable support of the Fromm Foundation, it "provides a forum for new ideas and directions in music." No other philanthropic agency is so directly involved in furthering a project of this nature.

There were six composers represented on last night's list. A Parady-Fantasia for Piano by John Harbison was played by Robert Miller; and a duet by Donald Martino was played by Richard Fletcher on bass and Frank Charnley on oboe. In addition, compositions for various larger ensembles, employing 10 or more participants, were also featured.

If one may engage in generalities, it might be said that this whole program, as an example of what is being produced today, demands more from the audience than music of a past generation, which soothed and even became somnifacient. The listener must be on the *qui vive*, and must supply the pictures or the coloration.

* * *

FOR INSTANCE, the Harbison Parody, for me, was an animation of a graph of the stock market in the last couple years, with jagged peaks and valleys of sound, urgent, hysterical, and restless. On the other hand, the Martino "Cinque Frammenti" might have been a dialogue on an academic subject if the bass had not put so much fervor into it, making one think it has an element of emotion.

But there is a possible indictment of the works for larger groups in that the individual parts are poverty-stricken. The respective conductors act as might a French chef preparing his most delicious concoction, here demanding a pinch of seasoning from a string, there another from a wind, further on a more massive component from the percussion. The listener hears the finished product and well may savor it, but the musicians are treated as herbs and spices and rarely have a luscious morsel to contribute or consume.

These are experimental sessions, testing both the composers and the listeners, and certain factors become apparent. Nothing played last night was for conventional instrumentation, and that in itself is progress and encouraging. There is no reason why what one may have to say musically must be shaped in the culinary pots and pans which have served for endless string quartets and quintets for ages. The new potentialities are infinite and largely unexplored. The problem is to convey and convince us in the audience of the significance of the message.

* * *

THE YOUTHFUL composers bring impressive dossiers to their art, having studied and researched in depth. Whether their yield may often sound fragmentary or sporadic is for the audience to fathom. There are examples of new sculpture on the lawns of Tanglewood and another in the new mall at Pittsfield; there are abstractions on the walls of museums everywhere. If these were the aberrations of untrained and artistically limited individuals, we might ignore or accept them with indifference, but these as were the offerings on this first Fromm program are serious and informed efforts and deserve every ounce of credence men of good will possess.

GLOBE
BOSTON, MASS.
D. 261,042

AUG 20 1971

New England Newsclip

Quintet impresses at Fromm festival

By Michael Steinberg
Globe Staff

LENOX — Last Thursday's concert (repeated Tuesday) of the Fromm Foundation Festival of Contemporary Music at Tanglewood included recent works by relatively little-known composers and also pieces by Bruno Maderna and Gunther Schuller, the former on the composition and conducting faculty at the Berkshire Music Center this summer, the latter artistic co-director of Tanglewood and head of the center's fellowship program in contemporary music activities.

The most impressive of the first group of pieces was a quintet for viola, bass, flute, alto saxophone, and percussion, by Edward Levy, who lists Dizzy Gillespie as a strong early influence and Ralph Shapey, Stefan Wolpe, and Milton Babbitt as his later teachers. The quintet, written in 1967 and orthodox New York serialism in facture, draws much of its individuality from its sonority: those instruments resolutely, even aggressively, refuse to blend, and the excited, explosive gestures in the music come across like an inevitable result of the tough, abrasive sound. It is flailing fifths music, very engaging, and admirable for its economy of statement. Paul Zukofsky conducted what seemed to be a rather stiff performance.

"Tramche," a piece for solo harp by Betsy Jolas, a French composer now in her 40s and formerly a pupil of Milhaud Messiaen, turned out to be just another piece of French conservatory harp music. "Souffles" by the Canadian composer, Gilles Tremblay, had some amusing instrumental fireworks in it, but was otherwise unrewarding.

T.J. Anderson's "Transitions," commissioned for the festival, was a painfully amateurish piece whose incoherence was not made more convincing by the composer's attempt in his program note to pass it off as "the adaptation of pluralistic values." Karen Krifel was the harpist in "Tranche," and Thomas Michalak and Charles Darden were the conductors respectively for Tremblay and Anderson.

Schuller's "Double quintet," written in 1961 for the standard woodwind and brass quintet, is, like his "music for violin, piano and percussion," played here earlier this summer, and like "Spectra," done by the Boston Symphony last year, a fine example of his concern with finding a strong, mutually nourishing relation between an idiomatic, virtuosic instrumental surface and a cohesive compositional interior. Maderna's oboe concerto, in which the soloist plays Oboe D'amore and English horn as well as the ordinary oboe, is obviously the purposeful product of the most refined sort of professionalism, to which I can add only the subjective observation that there is something in the adagio temperament of this music and in that long succession of isolated notes to which I cannot respond.

Schuller and Maderna conducted each other's work, and Peter Bowman was the able soloist in the concerto.

TELEGRAM
WORCESTER, MASS.
D. 61,977
AUG 14 1971
New England Newsclip

New Music Festival at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Statistics continue to prove that 10 per cent of new music survives and that's just about the way it seemed Thursday night in the theater concert hall at Tanglewood in the third of five programs, last Wednesday through next Tuesday, of the ninth annual Festival of Contemporary Music.

Sponsor is the Berkshire Music Center, in cooperation with the Fromm Music Foundation of Chicago.

Thursday night's music was written from 1961 to this year.

Since time is the only reliable judge of a musical work, we can but suspect that the likely-to-endure opus is Bruno Maderna's Oboe Concerto, composed in 1962. It received its first United States performance.

Boston Symphony

The fact that Maderna conducted the Boston Symphony at the Berkshire Music Festival this summer and was the most famous name on the program has little if anything to do with the quality of his oboe concerto.

A more pertinent factor was the splendid performance by oboe soloist Peter Bowman of Keene, N.H. Gunther Schuller's conducting was at the same level of excellence.

Maderna's loosely-structured work focuses a affluently melodic solo line against a wide spectrum of backgrounds ranging from fragile, veiled sounds to a pummelled climax on four kettledrums.

The orchestral background by 22 instruments, including two pianos, was played with a respect and dedication that one does not always experience with the Boston Symphony that plays across the campus in the music shed.

Total Effort

No matter how irritating or challenging if gullability, the devotion and total effort that the center students expend on music of this generation enforces an attentive ear and open mind.

Most rebellious on Thursday night's fare was Gilles Tremblay's "Souffls" (breaths), from Champs 11 (Fields).

The young Canadian based his tonal dissertation on psalm 144; "Man is like unto a breath, his days are like the shadows that vanish."

Thomas Michalak's conducting left little to be desired. Except for a trumpeter who required two cues for one entrance, the 13 woodwinds and brasses were kept au courrant of their moves.

Ferocity

The trick was to relate to the next's instrumental ferocities keyboard assaults, din, clatter and periodically beautiful reed solos.

Another enigmatic abstraction, was Edward Levy's quintet for viola, bass, flute, alto saxophine and percussion.

Melody seemed present only by default. On the plus side were vital rhythms juxtaposed against brief lapses into bucolic substance.

Yet the tonal mixtures were rich, sometimes acrid, never dull. The conductor was Paul Zukofsky.

Program Patter

Composer T.J. Anderson offered polysyllabic program patter to lucidate the motives behind his "Transitions," commissioned by the festival's sponsors and premiered Thursday night.

To avert confusion, Anderson related his works to "adaptation of pluralistic values," a genetic state of flux in which the listener moves back and forth between secular and non-secular materials.

This must have been what conductor Thomas Michalak and the 10 instrumentalists were engaged in. Many contemporary composers protest judgment of the music after a first hearing unless, or course, the appraisal is favorable.

For this listener at least, a second hearing of "Transitions" might only compound the fracture.

PROGRAM

Quintet	Levy
Tranche	Jolas
Souffles (Champs 11)	Tremblay
Transitions	Anderson
Oboe Concerto	Maderna
Double Quintet	Schuller

It is much easier to praise Karen Krisel's (from Philadelphia) playing of Betsy Jolas' "Tranche" for solo harp than to applaud the work itself.

The musical message may have been concealed beneath the surface. Its mystical improvisations were sufficient to identify Miss Kriselos lexterous technique, sensitivity and musicianship.

All of which reflects great credit on the experimenters in contemporary composition. Without them there would be no culfinators.

HERALD
RUTLAND, VT.
D. 22,553
JUN 25 1971
New England Newsclip

Tanglewood Will Try to Be Less Popular

185

LENOX, Mass. (AP) — In a move to avoid programs that would attract the last two years' crods of 20,000-plus, the Berkshitre Music Center at Tanglewood has announced a ~~change of~~ focus for its "contemporary trends concerts" this summer.

Gunther Schuller, Tanglewood artistic director, aong with Seiji Ozawa, announced Thursday a series of four concerts offering everything from jazz to country and western music, "introducing new forms and trends" in music. The dates are July 6, 13, 20 and Aug. 10.

In addition to the 5,000 seat music shed, a smaller 1,000 seat theater will be used in presenting performances by the various groups each night.

Two years ago The Who, Jefferson Airplane and B. B. King were all packed into one Tanglewood program, drawing a massive audience of 23,000, and strangling the narrow lanes that lead to the festival grounds.

The Berkshire Music Center opens June 28 for 425 young musicians from all parts of the United States and abroad who will study during the intensive eight-week summer program.

The Boston Symphony begins its summer concert schedule at Tanglewood July 2, with Ozawa conducting Bach.

Tanglewood is a 210 acre estate given to the Boston Symphony in the 30's and was once the home of author Nathaniel Hawthorne.

CONTEMPORARY TRENDS

Contemporary Trends Concerts Announced

Eagle 6/29/71

The fourth season of the Contemporary Trends series at Tanglewood will feature a variety of music, including rock, classical jazz and country and western. This year the concerts will be held in both the Shed and Theatre-Concert Hall, with the larger groups performing in the 5,000-seat Shed. A single ticket will admit the purchaser to all events on the evening's program.

The first Trends concert, July 6, features guitarist-composer Chet Atkins, Doug Kershaw and his six-piece band, and jazz-flutist Jeremy Steig. Kershaw specializes in Cajun music, which is native to rural Louisiana.

Feliciano

Jose Feliciano, guitarist-composer whose most popular work is "Light My Fire," will appear July 13. Gospel singer Marion Williams and the Winter Consort, an ensemble which does classical works in a jazz vein, will also appear on the program.

P.D.Q. Bach will conclude the series Aug. 10. Prof. Peter Schickele will deliver historical annotations supporting the worthiness of this least-known member of the Bach family, and Joseph Silverstein will conduct the Boston Symphony in some of the composer's works.

The jazz-rock group Blood, Sweat and Tears was to appear on the Trends program for July 20 but has been forced to cancel. The program that day will be announced later.

All concerts are set to begin at 6 p.m.

OIL CITY, PA.
DERRICK
D. 15,000
APR 10 1971

Contemporary Trend Concert To Be Focal Point On Fanfare

Since 1937, the Berkshire Music Center at Tanglewood, a green and wooded estate in the Massachusetts Berkshire mountains, has been the summer home of the stately Boston Symphony Orchestra. Concerts performed there during its annual music festivals have attracted eminent "long hair" musicians and audiences from all over the world.

In 1968, however, the Berkshire Music Center inaugurated "The Contemporary Trends Concerts," under director Gunther Schuller, president of the New England Conservatory of Music and head of the contemporary music activities at Tanglewood.

ONE SUCH concert, "Jazz at Tanglewood," is the focal point on Fanfare, to be aired at 10 p.m. Sunday on WQED-TV, Channel 13.

Folksinger Judy Collins and the Don Ellis Orchestra, perform widely-acclaimed contemporary elections demonstrating new concert trends.

Miss Collins sings a group of her most popular songs. Included are, "Chelsea Morning," "Suzanne," "Bird," "Hard Loving Loser," and "In My Life." She provides her own accompament on the guitar.

Born in Seattle, Washington, Miss Collins originally trained to be a concert pianist but later turned to the guitar.

AS ONE OF the leaders in the revival of interest in the folk idiom, she is now known throughout the world and has performed in England, Poland, Russia, Australia and New Zealand, as well as in many parts of the United States.

The Don Ellis Orchestra is considered by many critics among the great jazz ensembles of our time. Selections performed on the program include, "K C Blues," "Open Beauty," and "Indian Lady."

TANGLEWOOD is no stranger to Ellis. While at Boston Univesity, he majored in composition and began playing the trumpet at the Berklee School. He had his first glimpse of the music center when his instructor, John Coffey, a member of the Boston Symphony, took Ellis to study at the festival's summer academy.

When he finished his graduate studies, he formed a band which performed to new rhythmic ideas he had learned from his studies of Indian music. His band became faous after an appearance at the Monterey Jazz Festival.

The program closes amid group conversations of Miss Collins and Ellis among students presently studying at the Berkshire Music Academy. Both discuss the relationship of toay's music with emphasis on the classics.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 7 1971
New England Newsclip

Whitestone

Slick country westerners Atkins, Henry Strelikus, right, and conductor Albert Coleman.

Music Review

Guitarist Atkins Opens Trends

By JOHN A. SCHWEIZER

A SPARSE crowd of 3,449 persons—many of them admitted free—turned out for the first Contemporary Trends program of the season at Tanglewood last night.

Guitarist Chet Atkins barely salvaged what was left of audience patience after sound-system difficulties and "show biz" antics during Doug Kershaw's Cajun music segment frazzled eardrums and interest.

Musically, the Jeremy Steig Quintet was the most successful and satisfying, but Atkins, backed by a 30-piece orchestra, was impressive as a polished-folksy performer and as a well-rounded musician, commercial or not.

Steig, whose jazz is strongly rock-flavored, brought with him a truly heavyweight group: Jan Hammer on Fender-Rhodes piano, Don Alias on drums, Gene Perla on electric bass and Eddie Gomez on string bass.

Performing in the suitably smaller Tanglewood theatre, Steig's group was late in setting up, but finally counted off its first tune. It relies heavily on distorted and contorted sounds, but there were some discernible bugs in the sound system initially.

* * *

STEIG, on flute and A-flat piccolo, was startling in his attack, fluttering up and down chords, punching out rhythms with dynamics and often singing simultaneously. His ballad solos were almost ethereal, particularly with his pianissimo lines, which faded into breathy harmonic overtones. However, Steig was not impressive at all playing blues. He ran through his book of stock funky phrases sounding more mechanical than flowing.

Several of the Steig tunes began eerily with drummer Alias thrashing about and bassist Gomez skipping and slurring around in the upper harmonic reaches; the effect was almost disturbing, especially when Hammer began coming up with weird emanations from the Fender-Rhodes. The first time this happened, the country and western fans—a noticeably "straight-looking" bunch—looked around, shook their heads and headed for the exits with their children protectively in tow.

Suddenly, amid the cacophony, the throb of Perla's electric bass emerged, Alias dropped some "attention!!" patterns, and the single-chord build stirred listeners to finger-popping. Uptempo, the group swung furiously; Alias churning at his drums like a boiler stoker and Gomez whipping off his incredible cello-like runs while Hammer and Perla kept things together, rich and funky. Alias won some kudos with a thundering drum solo.

* * *

THE REST of the program, held in the Shed, began swingingly with "Cajun" Doug Kershaw—looking like a cross between Ichabod Crane and Rumpelstiltskin — and his six backup musicians kicking off some lickety-split "yahoo" tunes. But, piercing electronic feedback soon sabotaged the performance. The best Kershaw could do was to leap around the stage, mugging and winking archly at the rapidly dissipating audience.

Nothing worked well for him, including his electric violin, electric concertina, and harmonica. He displayed a rich baritone voice, but little depth of material—either that, or his musicians just weren't familiar with his tunes. Too bad, because they seemed pretty competent—two keyboard players, an electric bassist, a drummer, and two electric guitarists. Kershaw finally worked up some enthusiasm in the youthful crowd, with about 30 of them climbing on stage for a riotous ending.

* * *

THE ATKINS segment was packaged slickness, but the sound system generally worked well. Chet, a recording executive in charge of RCA's Nashville studios, displayed relaxed competence as he ran through his bag of country and western, Spanish, classical and pop offerings. He was backed by Henry Strelickus on electric bass, Ferrell Norris on drums and the "Chet Atkins Pickup Philharmonic," an orchestra conducted by RCA staff musician Albert Coleman and comprising musicians from the Berkshire Music Festival, the Boston Symphony Orchestra and Local 9 of the American Federation of Musicians of Pittsfield.

Atkins was obliged to do an encore of "music that got me out of Appalachia" after a standing ovation.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 7 1971
New England Newsclip

Tanglewood Opens Gates As Concert Sales Drop

LENOX — Most of the 3,449 persons attending last night's Contemporary Trends concert at Tanglewood were admitted free of charge because advance ticket sales had been unexpectedly low.

Miss Dinah Daniels, a spokesman for the Berkshire Music Festival, this morning said that she did not know what the paid attendance was, but the calls were placed to area summer camps yesterday afternoon to recruit a free audience. Advance ticket sales were reported to have totaled only 400 by midday yesterday.

Miss Daniels explained that preconcert publicity was low-keyed to guard against a possible turnout of the 15,000 to 20,000 persons who showed up at Trends concerts in 1969 and 1970 when rock performers were featured.

The small turnout may also have been a result of the diverse bill of performers—Chet Atkins' country and western and commercial music, Doug Kershaw's cajun Indian music and Jeremy Steig's jazz group—although Miss Daniels declined to comment on this.

Gunther Schuller, Tanglewood's artistic director, explained in a weekend press release that it is his aim to present a "wide spectrum of ethnic and popular music" rather than to feature a single type of offering at each concert.

Despite the low attendance, Miss Daniels said Tanglewood did not suffer a financial loss on last night's concert.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 5 1971
New England Newsclip

Contemporary Trends Concerts

TANGLEWOOD, LENOX — Chet Atkins, Doug Kershaw and Jeremy Steig head the first of the Contemporary Trends concerts Tuesday night at Tanglewood sponsored by the Berkshire Music Center, the Boston Symphony Orchestra summer academy.

Steig will appear in the theater-concert hall at 6, Kershaw in the Shed at 7.30 and Atkins in the Shed at 9.

Country-western star Chet Atkins' performing activities have varied from appearances with Arthur Fiedler and the Boston Pops to straight country and western shows.

His compositions have exerted great influence on current rock artists. His sound has influenced many performers, including the Beatles.

On the same program in the Shed is Doug Kershaw and his 6-piece band. Kershaw, who plays the electric violin, is a leading exponent of cajun music, a music native to rural Louisiana.

His band consists of guitar, bass, drum and piano. Kershaw writes most of his own material and claims to have written over 19,000 songs.

The first act on the program is jazz flutist Jeremy Steig and his group. Born in 1942, Steig has made 8 recordings and has worked with such artists as Richie Havens, Tim Hardin and Bill Evans. Steig will appear with his group of drums, electric piano, electric bass and bass.

The 5000-seat Shed, which opens on three sides onto the lawn, offers room for the sound of the larger groups; while the 1200-seat Theatre Concert-Hall offers a smaller, more intimate setting.

Some concerts in the Trend series will begin in the Theatre Concert-Hall and move to the Shed. Ticket holders for a single concert are admitted to all events for that evening.

The Tuesday program begins at 6 p.m. Atkins and Kershaw perform in the Shed and Steig in the Theatre. Tickets for the July 6 concert are $6 and $7 for reserved seats and $5 for general admission.

TIMES UNION
ALBANY, N. Y.
D. 71,6[illegible] SUN 145,160
785
JUN 29 1971

Tanglewood 'Trends' Concerts

LENOX, Mass. (AP)—In a move to avoid programs that would attract the last two years crowds of 20,000-plus, the Berkshire Music Center at Tanglewood has announced a change of focus for its "contemporary trends concerts" this summer.

Gunther Schuller, Tanglewood artistic director, along with Seiji Ozawa, announced Thursday a series of four concerts offering everything from jazz to country and western music, "introducing new forms and trends" in music. The dates are July 6, 13, 20 and Aug. 10.

In addition to the 5,000-seat music shed, a smaller 1,000-seat theater will be used in presenting performances by the various groups each night.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 8 1971
New England Newsclip

Contemporary (?) Trends

To the Editor of THE EAGLE:—

Music is the most personal form of culture our society has. Music serves many valuable purposes: enjoyment, expression of emotions and, perhaps most important, a form of communication through lyrics. Also there are numerous types of music, each one of which is bound to please someone.

This summer Tanglewood is presenting the Contemporary Trends series along with the annual Boston Symphony Orchestra concerts. Due to local town pressure, and the retirement of Bill Graham (who owned Fillmores West and East and in the past managed the Contemporary Trends concerts at Tanglewood), no one really knew before two weeks ago whether or not there would be the regular Trends concert series.

For financial reasons, Tanglewood had to have "contemporary" concerts because of the popular response. It was also necessary to raise the prices. For political reasons, it was necessary for Tanglewood to take into account local pressures against these concerts. But did Tanglewood take into account the most important thing of all — a commitment to represent actual "contemporary" music?

The Tanglewood administration is obviously aware of the diversified musical tastes. This is evidenced by this year's schedule, including performers in country, jazz and popular music. However, with the exception of one concert, Tanglewood is completely blacklisting current progressive music, which is synonymous with "contemporary" music. Tanglewood is breaking a precedent which began several years ago when folk and rock concerts were initiated in the summer schedules.

This appears to be a mistake. It is fine to have the different styles of music represented. But how can the majority of these styles be listed as "contemporary" when in reality they should be listed under "country," "western," "popular," or whatever the category might be?

It seems that Tanglewood's least consideration is quality and priorities. For "contemporary" concerts, they should obtain musicians who are currently enjoying the most popularity, not obscure or outdated ones. These latter musicians don't deserve to be slighted, however; but they also don't deserve to be classified as "contemporary."

RICHARD COMBES
15 Barker Rd.
Pittsfield

PRESS-HERALD
PORTLAND, MAINE.
D. 54,974
W. 24,000
JUN 25 1971
New England Newsclip

Tanglewood Out To Draw Fewer Fans This Season

LENOX, Mass. (AP) — In a move to avoid programs that would attract the last two years' crowds of 20,000-plus, the Berkshire Music Center at Tanglewood has announced a change of focus for its "contemporary trends concerts" this summer.

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In addition to the 5,000-seat music shed, a smaller 1,000-seat theater will be used in presenting performances by the various groups each night.

Two years ago The Who, Jefferson Airplane and B.B. King were all packed into one Tanglewood program, drawing a massive audience of 23,000, and strangling the narrow lanes that lead to the festival grounds.

The Berkshire Music Center opens June 28 for 425 young musicians from all parts of the United States and abroad who will study during the intensive eight-week summer program.

The Boston Symphony begins its summer concert schedule at Tanglewood July 2, with Ozawa conducting Bach.

Tanglewood is a 210-acre estate given to the Boston Symphony in the 30s and was once the home of author Nathaniel Hawthorne.

FREE PRESS
BURLINGTON, VT.
D. 46,000

JUN 25 1971 New England Newsclip

Tanglewood Changes Concert Format

LENOX, Mass. (AP) —In a move to avoid programs that would attract the last two years' crowds of 20,000-plus, the Berkshire Music Center at Tanglewood has announced a change of focus for its "contemporary trends concerts" this summer.

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UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 26 1971 New England Newsclip

Changes for Tanglewood

THE SPRINGFIELD UNION
AMUSEMENTS
Springfield, Mass., Saturday, June 26, 1971 + 9

LENOX — (AP) — In a move to avoid programs that would attract the last two years' crowds of 20,000-plus, the Berkshire Music Festival at Tanglewood has announced a change of focus for its "contemporary trends concerts" this summer.

Gunther Schuller, Tanglewood artistic director, along with Seiji Ozawa, announced a series of four concerts offering everything from jazz to country and western music, "introducing new forms and trends" in music. The dates are July 6, 13, 20 and Aug. 10.

The programs, subject to change, will present:

July 6, Chet Atkins and Doug Kershaw in the shed and Jeremy Steig in the theater-concert hall.

July 13, Jose Feliciano and Marion Williams in the shed and the Paul Winter Consort in the theater-concert hall.

July 20, Blood, Sweat and Tears and Symphonic Metamorphosis in the shed and Roy Ayers in the theater-concert hall.

Aug. 10, P.D.Q. Bach with members of the Boston Symphony Orchestra conducted by Dr. Joseph Silverstein in the shed.

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UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 15 1971 New England Newsclip

Rock Fans Happy At Lenox Concert

Bus Sun.

By GENIE ZUST

LENOX — Eclectic, electric, wet and wild. Tanglewood's contemporary trends concert Tuesday, headlined by Sly and the Family Stone, was a sell-out suceess.

Good Combination

The big rock-love concert festivals around the nation have lately been more rocky than loving but the beauty and order of the setting at Tanglewood still holds a framework for perfect people fests. Here in Lenox the combination of good rock and masses of people, straight and freak, still works.

Sly, an imp with the face of a voluptuous angel and the voice of a raunchy urchin, held an audience of 14,000 high and happy for over an hour. He built to a shattering, visceral final set with his best seller, "Higher, Higher." The audience echoing and topping him as he took them higher and higher.

The audience started out suspicious because Sly and his family have gotten a bad reputation for not showing up at the last few dates and this audience was in no mood to be defrauded. They pushed, whistled and shouted during the long stage wait until the mikes and amps were ready for the star to appear. Once Sly was spotlit center stage, he wooed and won them easily.

Driven Into Shed

His records are good and more precise and perfect than a concert, but nothing can compare with the excitement of him performing live. The group's brass work is better handled and more subtle than Chicago, their musicianship is almost as fine as Santana and Sly himself combines a bit of Little Richard with the pout of Mick Jagger and a good sized talent of his own.

The rain drove the lawn listeners into the shed. It was carpeted with people, four deep in the aisles, hanging from pillars, struts and rafters. No one could move, but with such a performance, who wanted to?

Marion Williams, a Gospel shouter with a rich contralto range and an earth shaking strut, warmed up the house. Her back-up group, the Hummingbirds, rolled some old favorites including "Didn't It Rain" in a skat rock barbershop style. Miss Williams belted out "Happy Days" like she meant it and sang "God, Please Bless America Again" twice. She ran into a bad audience vibration as they wanted the Family Stone and Sly.

With Bill Graham retired from the rock impressario scene, Tanglewood is going it alone this year. It is more informal with less elaborate gimmicks: there are no programs, no huge TV screens and cameras, no banks of lights.

The audience listens to the first part of the program in the smaller concert hall and then meanders for picnics and wine until 7.45 and the big shed concert.

The opener for this soul satisfying evening was a very musicianly group, the Paul Winter Consort, which played rock with flavorings from Latin America, Bach, moog and raga. They sent their intricate sound over the people - littered lawns, a hybrid of bongo, mariachi, lute and templebells.

Full moon Aug. 6
Day of year 1971
ge 21 The Eagle July 14, 1971

Youths Pack Concert at Tanglewood

LENOX — Although there were conflicting reports this morning on the total attendance last night at the Contemporary Trends concert, estimates by Tanglewood officials ranged from 13,500 to 17,000, including 12,849 ticketholders.

Despite the throngs of youths, attracted primarily by rock group Sly and the Family Stone, a high level of order was maintained, officials said, even during the 80-minute delay between gospel singer Marion Williams' performance and Sly's appearance.

The attendance situation last night was in considerable contrast to last week's Trends concert. Only approximately 3,000 persons had turned up for a low-key program featuring the groups of Chet Atkins, Doug Kershaw and Jeremy Steig, and most of the crowd was recruited from area camps and was admitted free of charge. Last night's offering, headlined by highly popular rock star Sly Stone, required no recruited listeners.

Miss Dinah Daniels, press spokesman, said the 25 police and Pinkerton personnel worked mainly to maintain order rather than to stringently enforce drug and liquor laws. Alcoholic beverage drinking by minors and marijuana smoking by spectators in general were widespread and overt.

Tanglewood officials were generally pleased with the turnout and the reception given to the performers, Miss Daniels said. Artistic director Gunther Schuller earlier said each Trends concert is an attempt to expose audiences to a variety of music. Many of the young rock fans who came to hear Sly clapped in time to Miss Williams' songs and applauded enthusiastically at the Paul Winter jazz performance.

Promotion of the Trends programs that feature popular rock groups will not be as strong as last year, Miss Daniels said. This is to keep crowds at a more manageable size, she explained.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 17 1971 New England Newsclip

Concert Audience

Joel Librizzi

Audience fashions at the Contemporary Trends concerts at Tanglewood shock some, but not those who recall the hot, historic night 30-odd years ago when Serge Koussevitzky shed his coat and bade the orchestra to do likewise.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 17 1971 New England Newsclip

Mailbox

Wrong People Branded 'Pigs'

While listening to "Sly and the Family Stone" at Tanglewood, I heard the word "pig" muttered almost every time a policeman walked by. The "now" generation of peace children and hippies were there on the lawn in droves and most had beer, wine or drugs with them. This is fine, after all they were just doing their own thing.

However, when the concert was over, the lawn was a disgusting mass of debris. There were beer cans, wine bottles, cigarette wrappers, etc., it was sickening! But how could it be? These are the advocates of peace, love and ecology that are going to change the world.

Well folks, it wasn't 5,000 or more cops that left Tanglewood looking like Bondi's Island, it was 5,000 hippies.

Either the word hippie is a synonym for pig or else it's an abbreviation of hypocrite. We can only hope that when they change the world, they do not leave it like they left Tanglewood.

J. C. D.

Westfield.

Affronted

To the Editor of THE EAGLE:—

Tuesday night's Contemporary Trends concert proved the epitome of poor organization and poor showmanship. It was an affront to the sizable audience.

An anxious throng had waited with an admirable amount of patience in spite of tedious delays, inclement weather and unreasonable admission prices.

One must contemplate with some sadness the thought that our renowned Tanglewood could exhibit such blatant lack of respect for the audience, without which it could not survive.

MARTHA RYAN

48 Church St.
Lenox

Slighted by Sly at Tanglewood

To the Editor of THE EAGLE:—

Upon reading in *The Eagle* that Sly and the Family Stone were to play at Tanglewood, I immediately planned to attend. It was a beautiful day and we arrived at the grounds of Tanglewood at 2:30 and bought our lawn tickets. We were informed that the gates would not open until 5. That was all right because there were a couple hundred people there already. At 5, the gates were opened and streams of people entered and found their way to their seats or found places on the lawn for the program scheduled to start at 6.

During the evening, it rained on and off, and at 9 Sly wasn't even there yet. He finally came on at 10, but by the time he started to play, it was after 10. At 11, Sly ended the concert. The act everyone wanted to see, and waited patiently for in the rain, lasted only one hour. With the crowd yelling for more, someone on the stage took over the PA system to say: "Sly worked hard for you tonight. He's tired." This was supposed to explain to all the wet people that paid at least $5 why they had only one measly hour of music.

Bill Graham closed the Fillmores because of commercialism. The fans weren't getting what they paid for or what they deserved to see. Everybody was worried about making money, not the quality or quantity of entertainment. It seems that this same commercialism will keep Tanglewood open, at the expense of the fans.

GARY RICCI

25 Ashley St.
Pittsfield

EAGLE JULY 15, 1971

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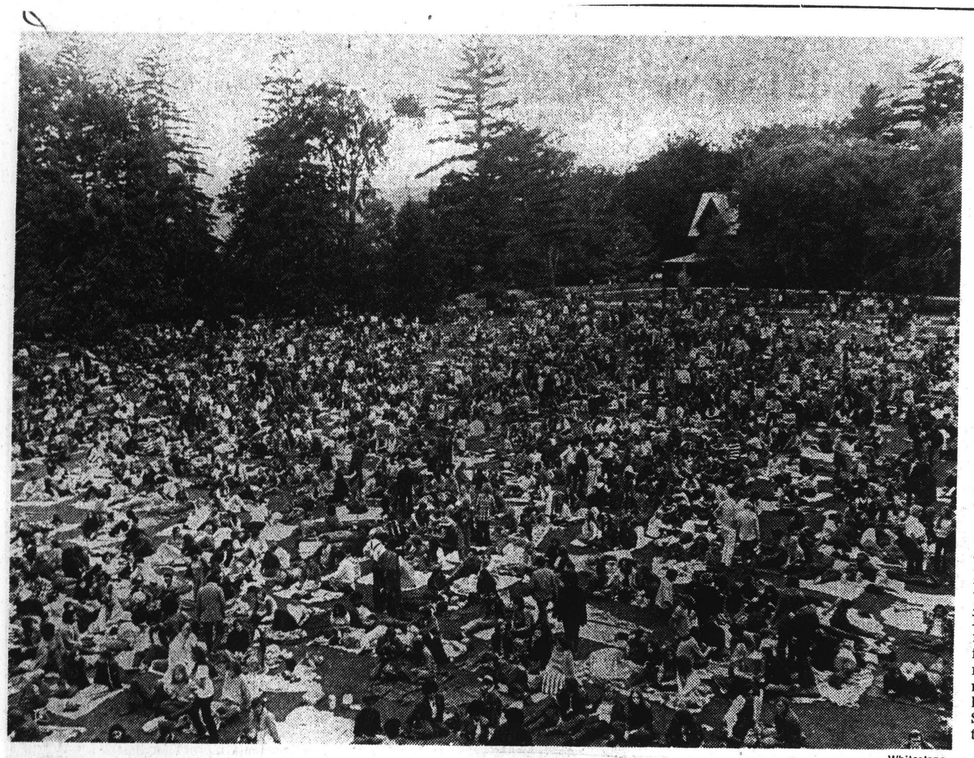
PITTSFIELD, MASS.
D. 30,400

JUL 14 1971

New England Newsclip



Whitestone

YOUTHFUL CROWD of roughly 14,000 covered much of Tanglewood's lawn last night for gospel, jazz and rock performances. Lawn was just as blanketed this morning by wastepaper, bottles, cans and personal items left behind. Intermittent rain drove many inside or away, but a hardy few stayed for a soaking.

Youths Pack Concert at Tanglewood

LENOX — Although there were conflicting reports this morning on the total attendance last night at the Contemporary Trends concert, estimates by Tanglewood officials ranged from 13,500 to 17,000, including 12,849 ticketholders.

Despite the throngs of youths, attracted primarily by rock group Sly and the Family Stone, a high level of order was maintained, officials said, even during the 80-minute delay between gospel singer Marion Williams' performance and Sly's appearance.

The attendance situation last night was in considerable contrast to last week's Trends concert. Only approximately 3,000 persons had turned up for a low-key program featuring the groups of Chet Atkins, Doug Kershaw and Jeremy Steig, and most of the crowd was recruited from area camps and was admitted free of charge. Last night's offering, headlined by highly popular rock star Sly Stone, required no recruited listeners.

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Promotion of the Trends programs that feature popular rock groups will not be as strong as last year, Miss Daniels said. This is to keep crowds at a more manageable size, she explained.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 16 1971

Sly and 12,850 at Tanglewood

A funny thing happened at Tanglewood Tuesday night. Sly and the Family Stone showed for their scheduled appearance.

Sly, who was preceded by the jazz sounds of the Paul Winter Consort, and gospel singer Marion Williams, drew an estimated 12,850 fans, despite his reputation for scheduled non-appearances.

And they were more than ready for him. They cheered any black face that appeared on stage during the hour long equipment preparations. Too bad the performanceonly ran about the same length.

THE FANS' ENTHUSIASM often precluded attempts to hear the music well, but Sly's forte is the feeling he creas; the "Dance To the Music" spirit, or his famous singpalong style version of "I Want To Take Pou Higher," the "boom-booms", and the "boo-lacka-lacka-lackas". But even as people stood and danced on their chairs, the spirit of both performers and crowd wasn't quite together Tuesday night.

Each of the respective Family Stone members seemed to play at least as well as on their recordings. There were even some unexpected improvisations, like Sly's organ solos on the opening "Thank You Falettinme Be Mice Elf Agin". And there's something amazing about that Cynthia lady playing trumpet as she does.

SLY STONE

BUT TLECTRIC MUSIC requires more than hooked up instruments. Take most any cut from a live performance album, and compare it with the original recording. Generally the pace is faster, sparked by an enthusiastic exchange between performer and audience. But Sly slowed the pace of almost every number Tuesday night. In "Stand!" the slower tempo was welcome, giving emphasis to the words of freedom. But overall the tempo changes merely cut into the itality of the feeling.

Something was missing. Maybe fans would have wanted more if they'd heard six hours; maybe they expect too much of a performer who consistently fails to show and still draws large audiences. Or perhaps they expect too little. Should Sly attempt some heavy improvisations or new numbers for audiences that seem to respond best to songs made popular two or three years ago?

HE SHOWED, he performed, but it wasn't the same moving mass of fringe and body who took Woodstock live and film audiences higher yet. The Tanglewood audience needed no "Say Higher and throw the peace sign up" rap. Nor did they need anyone to tell them that the number as they knew it was left unfinished.

It was only a few minutes before the hands of peace were raised in an expression far less loving as the performers failed to respond to the unfriendly demands of "MORT!" "I guess we're lucky he showed up at all," mused one young man.

Yeah, I guess. (Donna George)

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 13 1971 New England Newsclip

the lively world

by MILTON R. BASS

THE KEY WORDS at Tanglewood right now are "artistic integrity." They are being used mostly to try to explain why so few people were willing to buy tickets for last week's Contemporary Trends concert starring country-western ace Chet Atkins. No one is saying how many tickets were actually sold, but a fair swimmer could stay under water while you counted up to the number.

Gunther Schuller, artistic director of Tanglewood, made the prime decisions in picking the musicians for this year's series, since Bill Graham, who handled the booking for the past two years, has quietly folded his Fillmores and is contemplating his money by sun-speckled waters. In an interview this week, Mr. Schuller said that his primary goal was to cover the broad spectrum of contemporary music, concentrating on artistic value rather than gate potential. Chet Atkins is a superb musician who played beautifully at his concert here, said Mr. Schuller, and this justified his being booked even though the paid attendance was for all purposes nonexistent.

* * *

TANGLEWOOD has always maintained that it started the Contemporary Trends concerts because it wants a closer contact with the music of the day rather than with the fact that the Saratoga Performing Arts Center was booking some 31 concerts by popular music stars. Be that as it may, Tanglewood has been consistent in its handling of the concerts as an adjunct to its primary purposes—24 concerts by the Boston Symphony Orchestra, and the Berkshire Music Center for the advancement of music training in this country. Tanglewood has a unique spot in the musical heart of the entire world, and it has not lost sight of this despite pressures from a yearly deficit and tourist promoters in Berkshire County. It is impossible to be all things to all men, and Tanglewood gravely weighs its choices and responsibilities.

* * *

IF THERE IS a man who knows about all things and all men in the field of music, it is Gunther Schuller, who is a virtuoso performer on the horn, a composer, an authority on jazz, president of the New England

Gunther Schuller

Conservatory of Music and artistic director of Tanglewood. He has always been a man who promoted the new directions in music, one who was vitally concerned that young composers and artists received an opportunity to display their wares if not their genius. He is also stubborn and aggressive, which also helps in achieving things in this world.

"In this day of instant communication," says Schuller, "it is impossible to ignore new developments. If the young musicians in Osaka open up the sound spectrum in some direction, all the young musicians of the world know about it within a few days. Therefore, the pressure on these people is more intense than ever before."

* * *

SCHULLER IS aware that most of the young people would prefer the Contemporary Trends to feature mostly rock stars, but he is determined that the Tanglewood concerts will cover the whole spectrum of what is current. There will be some rock musicians, he says, but they will reflect the "softness" that has permeated the field in the past year through the influence of James Taylor and others of his school.

"Rock was more of a sociological, quasi-political manifestation than a musical development," says Schuller. "Nothing happened musically from the primitive intensification of what we used to call 'rhythm and blues.' "

* * *

THIS THEN is the reasoning behind the bookings at Tanglewood this year. Schuller is more interested in showing what is happening musically in this country than in drawing thousands of screaming young fans within the fences. He will be the first to admit that it would be nice to have the best of both possible worlds—music and gate—but he will be the last to abandon his position.

Tonight we have Sly and the Family Stone. How many paid admissions do you think they will draw? That's exactly what I figure, too. Read this page tomorrow to see if we were right.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 14 1971 New England Newsclip

Music Review

The hordes return at Tanglewood

By JOHN SCHWEIZER

THE HORDES returned to Tanglewood last night. Approximately 14,000 persons — mostly teeny-boppers, it seemed — turned out for the second Contemporary Trends program.

The program got under way with the seven-piece Paul Winter Consort performing in the theatre. Winter's is a fairly exotic group, in both its makeup and its selection of tunes. It was heavy on Latin and African rhythms — at least a variety of percussion instruments was used. The tunes were adaptations of melodies from around the world; Winter himself seemed particularly fond of Bartok-like orchestrations.

* * *

THE ORIENTAL cast given the group by Winter's soprano saxophone and Paul McCandles' English horn and oboe meshed well with the energetic rhythms created by David Johnson on conga drums and Warren Smith on traps and field drums. Acoustic bassist Glenn Moore also contributed well-miked throbs and pulses.

Winter's primary horn, alto saxophone, was put to good use on one piece in particular — a three-part invention reminiscent of Bach. His alto sound is similar to Paul Desmond's, but his lines are more lilting.

A spectacularly strong, forceful display of cello playing was exhibited throughout by David Darling, especially on one ballad solo where he accompanied himself with haunting vocal shrieks and cries.

Whitestone

Sly and his group rocking their souls to an estimated crowd of 14,000 at Tanglewood.

Although the rhythms were the predominating aspect of the performance, the percussive patterns seemed excessively metronomic, almost stilted — it just didn't swing. Of course, swinging is not Winter's heaviest bag, but this hardly diminishes the validity of his music as jazz. The Winter performance was very substantial.

* * *

PRESENTING the Contemporary Trends jazz offerings in the small theatre rather than in the Shed where noisy rock enthusiasts run about is a wise move. Theatregoers can come and go as they please without disrupting the relative intimacy of performances.

Marion Williams, "the gospel soul queen," performed in the Shed amid increasing noise as the youngsters grew impatient waiting for headliner Sly Stone and his group. Miss Williams covered most of the gospel spectrum, including very churchy hymns with piano accompaniment, bluesy shouts and rock-flavored riffs. A male quartet backed her on many tunes, and a guitar and a tambourine were also heard.

THE CROWD picked up on some of Miss Williams' up-tempo numbers; hand-clapping began as enthusiasm rose. Miss Williams, like many gospel shouters, sometimes sang slightly sharp on fortissimo sections, but this sometimes serves to brighten the sound. Jazz and the blues and, indeed, much of Sly Stone's music, is rooted in gospel singing. This probably would have been more obvious if Sly had not been delayed 80 minutes. As it was, thundershowers sent much of the crowd home; the same storm resulted in Sly's having to charter a helicopter from New York City after regular flights were canceled. He landed across the street at Avaloch. Despite the delay, the kids had not lost their enthusiasm.

* * *

SLY'S BAND, which includes brass and reed instruments, combines rock and soul more effectively (and successfully) than most groups. Sly's trademark — syncopated punching by the horns — was supported by strong, incessant drumming. Although Sly is quite highly regarded by other musicians, the repetitiveness of the call-and-response of his singing and brass punctuations grew wearisome particularly with the overriding drumming. At times, the flow was very herky-jerky.

The crowd didn't care though. It was a cheering stomping group that stood on its chairs calling for more for at least 10 minutes after Sly concluded his 50-minute performance.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 18 1971 New England Newsclip

Ray Charles Is Featured At Contemporary Concert

The third of Tanglewood's 1971 series of Contemporary Trends Concerts takes place Tuesday evening, July 20. Headlining the evening is soul singer and pianist Ray Charles who performs at 9 p.m. in The Shed in Lenox.

An accomplished musician, Ray Charles taught himself to play and write for every brass and wind instrument in an orchestra. He specializes in piano, organ and sax. He composes and arranges. But such virtuosity in itself is not sufficient to account for his legend. The genius of Ray Charles is his baring of his person, of his soul, with its wounds and scars, to his audience.

Also featured on the program will be talented vibist, singer, composer Roy Ayers. Through practice and experimentation, Ayers has mastered the vibes and the unique incorporation of the fizz-tone through the attachment of a device which is normally used on guitars.

In 1966, he joined the Herbie Mann Quintet and stayed with the group for three years as Mann's feature artist. In 1967, he was voted top new star on vibes in Down Beat International, and in 1969 was chosen as number five vibist in their Established Talent Category. Ayers performs at 6 p.m. in Tanglewood's Theatre Concert Hall.

Also appearing will be Symphonic Metamorphosis (7:30 p.m.—Shed). Symphonic Metamorphosis approaches rock from a unique angle: that of the classically trained musician. All the members hold degrees in music and are members of the Detroit Symphony Orchestra. Rock, for them is a dynamic means in which the modern musician can express his innermost creativity.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 20 1971 New England Newsclip

RAY CHARLES

At Tanglewood

B Sym.

The third of Tanglewood's 1971 Contemporary Trends concerts is scheduled tonight, with soul singer and pianist Ray Charles perform ing at 9. p.m. in The Shed. Also on the program in Lenox is vibist, singer and composer Roy Ayers.

AT TANGLEWOOD

Ray Charles' Rock, Big Band Mix Still Works

B Sym.

By GENIE ZUST

LENOX — Ray Charles is still a star performer. From his spotlit entrance at the Tuesday night contemporary trends concert at Tanglewood to his hand clapping finale he entertained the people. His silken mixture of 1970s rock and 1930s big band sound still works.

Said Improving

The audience of about 5000 was a cross-section of America with every color and type represented and an age spread from babes in arms, lots of kids, fans in their 40s and a good sized contingent of distinguished grandparents. Curiosity and memory crossed the generation gap and for this concert the usual wall-to-wall teeny-boppers were in a minority.

Charles with his voice and smile improving with the years, did his classic yesterdays and a bouncy, sexy feels good to me. He did some high skat work with a guitar echo that was stunning. The audience happily cheered and applauded its old favorites. He saved the evening from the blahs and handled a few hecklers with wit and smooth professional put downs.

His back-up band is a drilled and organized precision team. To see 17 suited musicians nowadays is a shock after all those tie-dyes and T shirts. They have a hard, brassy and blaring sound, their only concession to today's tastes was one electric guitar and one electric bass added to the standard Dorsey-Miller glittering bandstands and all that massed brass. His singing girl quartette, the Rayettes, sang and oonmoobla — dee'd well even though three of them had on neck braces as a result of an accident in Detroit last week.

Other Groups

Charles was preceded by two groups, one interesting but somewhat styleless and the other one hectic and quite unimpressive. Metamorphosis is a seven man group of excellent musicians in search of a style. They have had symphonic training as well as a rock background and can play almost anything, on any instrument and in any arrangement. They offered "Love Train" and "Liberated Woman" in a hard rock, Blood, Sweat and Tears style, "Eleanor Rigby," the Beatles classic, as a beautifully played flute and brass modern chamber music piece and some pure Debussy.

Roy Ayers Ubiquity is a younger and less cohesive fivesome. They sounded better when they stayed close to the jazz sound of a John Coltrane than when they battered their way into nonstop rock. They really soundblasted some of the older ladies who had come to swing with Ray Charles.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 22 1971 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 21 1971 New England Newsclip

Music Review

Ray Charles Heads Powerhouse Performance

By JOHN SCHWEIZER

THE MOST musically satisfying of the Contemporary Trends programs at Tanglewood drew a modest crowd of 4,059 last night.

The jazz group of Roy Ayres, and Ray Charles and the Metamorphosis rock combo ran through a variety of tunes despite occasional hoots and catcalls from a large contingent of obnoxious high school teeny boppers.

The heavyweight performer was, of course, Ray Charles, who came on to a standing ovation, played about 45 minutes, and left 'em standing and shouting for more. The 17-piece big band accompanying Charles is a loose, hard-swinging group strongly suggestive of the Basie band minus some precision. Indeed, trombonist Henry Coker and trumpet soloist Blue Mitchell are Basie alumni. Mitchell took some finely executed solos — clean, with sometimes-jabbing, sometimes-sustained high note phrases.

The Charles rhythm section was a bit murky, particularly the electric bass, but guitarist Fred Martin did lay on some funky, funky lines. The other principal soloist was David "Fathead" Newman, a tenor saxophonist right out of that blowzy "Texas" school of playing. Newman managed to stretch out at least twice with crisp, "bootin'" runs.

After a series of jazz tunes by the band alone, Ray made his entrance and immediately proceeded to show just where singers Tom Jones, Joe Cocker and others got their stuff. Few singers today can use their voices as Ray did last night — just like an instrument, and with feeling. On ballads, especially "I Can't Stop Loving You" and "Yesterday," Ray's rough-but-gentle singing coupled with his soulful piano lines proved the tremendous emotional substance of true jazz singing.

Whitestone

Heavyweight performer at Tanglewood, Ray Charles

The popular Raelettes were somewhat less hardworking than usual; three of the four singers were in neck braces because of a recent automobile accident. But, that old city Baptist church harmonizing was there to support Ray; you don't lose *that* feeling in an auto accident.

* * *

THE FIVE-PIECE Roy Ayres Ubiquity is ostensibly a jazz combo, but its heavy reliance on Afro-Cuban rhythms lends almost a rockish air to its sound. Melodically, there was not too much happening; Ayres was a technical wizard on the vibraphone and succeeded in sustaining long rhythmic buildups with blinding speed — mostly up and down and up and down the chords. His heavily reverbed vocals weren't too telling, laden with such clichés as "if you can dig it," "do your thing" and "git it together."

Drummer David Lee swung like an iron man with his left hand "chop-chop-chop" quarter-notes, and conga drummer Imtume provided the strong, rhythmic undercurrent. Harry Whitaker produced some strange electronic sounds on Fender-Rhodes piano, but his solos sounded vaguely like those of rock guitarist Carlos Santana unfortunately. The group built shrieking excitement over the barely discernable pulse of the electric bass of Leon Pendarvis. Ayres was very effective on various rhythm instruments — gourd, tambourine, cowbell, etc. Ubiquity was fun to listen to.

* * *

METAMORPHOSIS is a seven-piece rock band comprised of members of the Detroit Symphony. Its performance included several classical-like selections, including two works by Claude Debussy. Sounding very much like Chicago and a couple of other big rock bands that make up in arrangements and execution what they lack in feeling (at least they don't seem to evoke much feeling), Metamorphosis produced that powerhouse sound.

The intervals of classical ensemble music, featuring bassoon, French horn, flute and trumpet, were interesting, but seemed more of a display of musical versatility than constructive contrasts. A flute solo by guitarist Irv Monroe was rudely interrupted by some infantile high schoolers.

On the rock numbers, Monroe sang some rather sterile-sounding blues, but handled his guitar well. The rock ensemble of Tom Bacon on organ, Don Haas on trumpet, David Krehbiel on horn and Larry Ragland on tenor saxophone was often scorching, never missing or fouling a line. Drummer Sam Tundo was, at times, fireless, but he did the job, as did electric bassist Wes Jacobs.

Judging from its performance last night, Metamorphosis ought to be doing as well as Chicago et al., but then again, maybe there's just not enough room at the top.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 3 1971 New England Newsclip

Tanglewood Cancels PDQ Bach

PDQ Bach, the final concert in the Contemporary Trends program at Tanglewood, planned for Aug. 10, has been canceled because of "scheduling difficulties," according to Thomas D. Perry, manager of the Boston Symphony.

Perry said today that complications outweighed the advantages in arranging for Peter Schickele, originator of PDQ Bach, to fly in from California for the concert that was planned for next Tuesday night in the Shed.

The Tanglewood management has not been encouraged by the attendance record of the other three Trends concerts this summer. Sly and the Family Stone, which appeared July 13, attracted the largest gathering of 14,000 persons. Country western star Chet Atkins performed for a sparse audience of 3,449 and the Ray Charles concert was equally discouraging with only 4,059 in attendance.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 31 1971 New England Newsclip

When music lays an egg

Differences in drumming

By John A. Schweizer

LENOX

ONLY ONE of the two major dispensaries of non-classical, contemporary concert music in the Berkshires is experiencing any degeee of success in its presentations this year. The reason is not hard to see.

The two music spots are Tanglewood, with its "Contemporary Trends" series, and the Lenox Arts Center/Music Inn. It's the Arts Center that is succeeding, while Tanglewood is laying an egg. Why?

Comments by the impresarios at both places seem to indicate that it is a question of drumming that is responsible for the differences in success.

At Tanglewood, Artistic Director Gunther Schuller's prime concern for artistic quality in booking contemporary performers seems to be offset by prevailing attitudes inherent in the BSO organization. That is, advertising of Trends concerts is geared to "filling the house" in an effort to cover the costs of other Berkshire Music Festival activities. Schuller says his schedule is so full he could not possibly involve himself in the promotion of Trends programs, although he might want to.

In contrast, Arts Center owner David Rothstein, producer Manny Greenhill and concert manager Bernard Gelb all share a similar philosophy, that is, in Rothstein's words, "to present good music in the best possible surroundings . . . and to break even.

"We're chartered as a non-profit organization . . . we're not looking for a big bash."

* * *

SCHULLER'S ideas are no less exalting. "I want to present something akin to the total spectrum of music today, with good groups. Artistic quality is my first priority — I can justify the artistic merits of every performer we've had. I'm not responsible for filling the house, so I don't select groups with that uppermost in mind, although I can see the need of getting at least one 'name' performer on each bill — we have to draw enough to pay expenses."

But for two of the Trends concerts, it was necessary to massively paper the house to give the performers an audience of sufficient counter-decibel response to warm up their amplifiers. The third concert drew 15,000 — three times the attendance of the other two — but the crowd consisted of rude, noisy and unappreciative teen-agers and sub-teens.

The Arts Center, on the other hand, has drawn an average of 2,200 for three of its four concerts. The fourth, featuring Ravi Shankar, attracted only 1,000 because of threatening weather. These figures don't sound impressive, except that 5,000 is the center's comfortable capacity, and Rothstein early this summer said he wasn't looking for more than 2,500 to 3,000 persons per concert. Tonight's scheduled appearance by the Byrds rock group could easily attract up to 10,000 people — most of them teeny boppers — but probably less than half that will show up, and this is by design.

"We don't want the crush of packing the house," says Rothstein. "We don't want a spectacle. There'd be too many problems."

Arts Center audiences have generally been manageable and receptive to performances. The Center has attracted its share of teeny-boppers, but most ticket-holders are there to dig the music, rather than just to be where there is music, to be "part of the scene."

* * *

HOW DO the Arts Center's advertising tactics differ from those of Tanglewood's, and why does it get a better audience? The Arts Center utilizes the printed media—mostly area and Boston and New York City newspapers—and "good music" radio stations to promote its concerts. By contrast, Tanglewood relies primarily on "top 40 radio"; that is, youth-oriented rock stations for promotional spots. It's as simple as that.

The thrust of Trends promotions is at the kids, many of whom keep their ears glued to high-pressure rock stations and who are not (newspaper) reading types. So, what happens when Schuller books his usual three-group concert, including one "name" group? Thousands of kids show up to hear the rock group, and only the rock group, and the other performers are hooted off the stage.

And what happens when the "name" performer is not a rock musician? Hardly anything, as evidenced by the Chet Atkins concert. All the promotional hype was aired via the rock stations, where country & western Chet means nothing to the kids. Meanwhile, the thousands of country & western music fans who listen to such stations as WOKO (Albany) heard no promotion at all.

* * *

IN VIEW of the problems experienced this year, Schuller is understandably less-than-optimistic about next season.

"Sometimes, especially with this lack of appreciation (by audiences), I just feel like getting out of it altogether," he says grimly. "We had to fight to keep the series this year. I know many of the trustees want to stop it. I expect a lot of pressure from them, even though (Seiji) Ozawa and (Leonard) Bernstein are anxious to retain the concerts."

Asked what changes he would make, Schuller says, "I'd like to try more jazz, I think, and a little less rock. Maybe have more in the Theatre (as opposed to the larger Shed). Some established jazz groups . . . some new ones too, of course. Possibly a big band."

Schuller's musical reputation is firmly entrenched regardless of the ups and downs of the Contemporary Trends programs, but it is a little different for Rothstein, Greenhill and Gelb at the less-established Arts Center.

As Gelb explains it: "We've had very few complaints from the town and our neighbors this year. This is good—we want to stay here. I've been promoting concerts for five years; there are reputations and integrity involved . . . I don't want to lose them here."

Probably the major factor affecting the future of contemporary pop here and elsewhere is the degree of audience involvement with the performances. Are people going to be content with being merely an audience, or must they become part of the performance, such as at the Rolling Stones' fiasco at Altamont or the recent aborted Newport Jazz Festival? Or are audiences going to start doing crazy things, like demanding a full and entertaining program in return for their money?

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 5 1971 New England Newsclip

Trend concerts in perspective

To the Editor of THE EAGLE:—

John Schweizer's July 31 column titled "Differences in drumming" presents a peculiar picture of Tanglewood's "Contemporary Trends" series and the man so closely identified with it, Gunther Schuller.

As anyone knows who has worked with him, Gunther Schuller is not one lightly to discard the opportunity to assume responsibility. To give the impression that he is uninterested in Trends ticket sales and uninvolved in promotion is to do injustice to his involvement with a series for which all artists are personally chosen or approved by him, both those whose names sell tickets as well as those whose selection is manifestly governed by non-box-office considerations.

None of the Trends artists selected by Gunther Schuller were "hooted off the stage." Presumably the reference was to Marion Williams, who gallantly extended her performance during the Sly cliff-hanger, as we all wondered whether Sly's helicopter would arrive through the rain. The audience was restless and impatient, yes; but if you present Sly, you expect Sly's audience. Audience etiquette isn't related to artistic quality, the Schuller / Trends criterion.

There are other curious items in the article. While Gunther Schuller's schedule is indeed uniquely full, his Berkshire Music Center office was hardly uninvolved with Trends promotion. It was handled this year not as usual by the BSO's press office, but in fact by a capable young man hired for this purpose and directly responsible to Trends headquarters.

Factually, the article errs in stating that rock radio was the sole medium of Trends advertising, as a glance through past issues of *The Eagle* and other Tanglewood-area papers would reveal. In naming WOKO as a country-western station ignored in promoting Chet Atkins, the facts are wrong again. Both WOKO in Albany and the country-western station in Hartford were utilized, and the Sly and Ray Charles advertising campaigns were similarly tailored to reach their particular audiences.

The fact is simply that there is no amorphous body called an audience, to be lured into a concert hall by an occult process called promotion — or "drumming," if you will.

There are, in fact, many audiences just as there are, to use a favorite word of Schuller's, many "musics." The selection of artists is the prime factor in drawing an audience; then you let people know what's happening and they come or not. Of course, it helps to choose artists whose special audiences are large or live nearby. When box office is the criterion, that's essential; clearly it wasn't done that way at Tanglewood this summer.

If it is necessary in the future to paper the house again in order to attract a sufficiently large audience for the artists selected for the Trends series — if there is a Trends series — that is a problem the management will have to face as it occurs. In the meantime, talk about "drumming" being responsible for the series "laying an egg" seems a little irresponsible in reference to concerts so carefully assembled with serious artistic purpose uppermost in mind.

MARVIN Y. SCHOFER
Public Information Director
Boston Symphony Orchestra
Tanglewood
Lenox

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 22 1971
New England Newsclip

the lively world

by MILTON R. BASS

SEATED in Box No. 4 at Tanglewood next Tuesday night will be Mrs. Serge Koussevitzky, to whom this year's Tanglewood-on-Parade is being dedicated. One of the reasons why Mrs. Koussevitzky is being honored is that she can be found seated in Box No. 4 at every Tanglewood concert, and with her can be found two or three or four young musicians or composers who are being helped by the widow of the founder of the Berkshire Music Center.

The late conductor started the BMC in 1940 and nurtured it carefully until his death in 1951. Mrs. Koussevitzky has carried on his work with young musicians, especially with the Friends of Music at Tanglewood, and that is why they are honoring her at the annual "Parade."

* * *

IN ADDITION to her work with the Friends, Mrs. Koussevitzky is president of the Koussevitzky Foundation, the American International Music Fund and the Musicians Club of New York, all of which are concerned in helping talented young people make their mark in music.

Music is as much a part of her life as the 16 breaths she takes each minute, and nearly all of her waking hours are spent in some phase of the medium. When she comes to her home, Seranak, overlooking Stockbridge Bowl, each summer, she immediately takes up where she left off in sorting her husband's archives for the Library of Congress and the Boston Public Library.

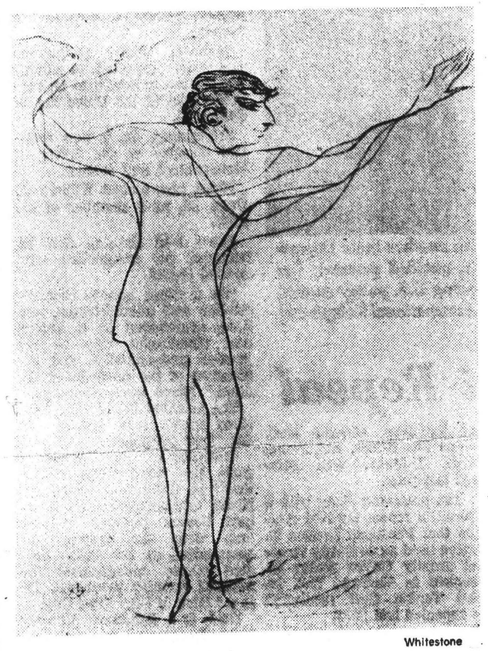
* * *

THE LIBRARY of Congress also will get some hundred sketches of the leading musical figures of the last 30 years done by none other than Olga Koussevitzky, who is "very humble" about her talent and does them "just for fun."

As you can see from the above interpretation of BSO associate conductor Michael Tilson Thomas, the sketches are more than "just for fun." They are never drawn from life, but always in retrospect, when Madame Olga has mused on the artist, the music he was associated with that evening and her own feelings about his personality.

* * *

SHE FIRST started doing these sketches in 1917 when she was staying in her family's villa in the Crimea, near Yalta. A group of young people inaugurated their own community magazine, and she made little sketches of her collaborators as her contribution.



Whitestone

Michael Tilson Thomas

The work proved so personally rewarding (the plaudits of others helped a bit, too) that she continued the sketching over the years. Production was cut down during the '60s when her eyesight weakened, and now the sketches are turned out only occasionally. But there is still great enjoyment in the very doing, and once in a while a new musical personality so catches her attention that he must be delineated in a sketch.

ALTHOUGH SHE is frail and delicate appearing, there is a tenacity to Mrs. Koussevitzky that has enabled her to withstand revolutions, whether they be the people kind or musical. "This is a difficult time for the whole world today and not just the symphony orchestras in them," she said. "There is barbarity in general and it takes a great effort to keep the cultural life alive and not let world conditions inhibit the growth of art."

Which is why she works so hard for organizations like the Friends of Tanglewood. And which is why they are honoring her next Tuesday night.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 21 1971
New England Newsclip

Honor

LENOX, Mass. (AP) — Mrs. Serge Koussevitzky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored July 27 at Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center at Tanglewood.

REPUBLICAN
WATERBURY, CONN.
D. 26,679
JUL 16 1971
New England Newsclip

TANGLEWOOD ON PARADE

Tanglewood To Hail Widow Of Conductor

Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center, to be conducted on July 27, will honor Mrs. Serge Koussevitsky, widow of the Boston Symphony's conductor from 1924 through 1949.

During the 20 years since Dr. Koussevitsky's death, his wife has been a champion of the many musical causes he worked for, and in particular, she has taken the leadership in furthering the work of the Friends of Music at Tanglewood.

The music center, founded at Tanglewood in 1940 and guided by Koussevitsky for the remainder of his life, fulfilled his long-time dream of a unique summer academy where talented musicians could gather each summer for a session of intense and dedicated music making. Alumni of the Center now account for more than 10 per cent of the players in the major orchestras in this country, and some 30 per cent of them are concermasters or principal players.

Mrs. Koussevitsky will be guest of honor at a reception preceding the concert.

The Tanglewood grounds will open to the public at 5:30 p.m. At 6:30 sumultaneous performances of opera scenes and arias and dance demonstrations will take place in the formal garden, on the porch of the Main House and in the Tent.

The gala concert by the Berkshire Music Center Orchestra will begin at 8:30, with Boston Symphony associate conductor Michael Tilson Thomas conducting the overture to "The Flying Dutchman" by Wagner. Tanglewood artistic director Seiji Ozawa then conducts the suite from "The Miraculous Mandarin" by Bartok.

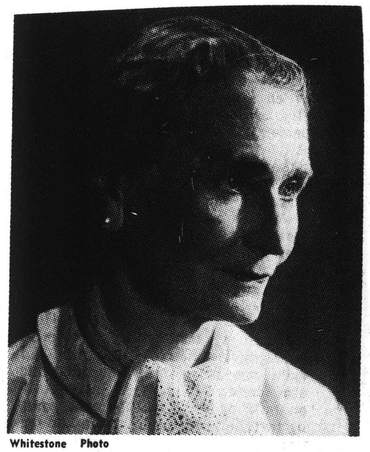
The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkure" conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Seiglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hundig.

On July 25 at 2:30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitsky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Berstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Friday and Saturday concerts of the Fourth Berkshire Festival's weekend will feature all-Beethoven concerts conducted by William Steinberg. One of the exciting Violin virtuoso performances will be Itzhak Perlman Friday evening playing Beethoven's violin concerto in D.

Next week-end, the third in the Tanglewood series, will feature two all Brahms programs on Friday and Saturday, conducted by William Steinberg. Sunday afternoon Seiji Ozawa conducts the Mozart "Marriage of Figaro" overture and the last half of the concert will also feature Brahms. . ."Alto Rhapsody with Maureen Forrester, soloist, and Brahms Haydn variations.

CHRISTIAN SCIENCE MONITOR
BOSTON, MASS.
D. 217,264
JUL 26 1971
New England Newsclip



Whitestone Photo

Mrs. Serge Koussevitzky

. . . is to be honored at the Berkshire Festival's annual Tanglewood-on-Parade tomorrow evening, July 27, for her efforts in behalf of the late Dr. Koussevitzky's many musical causes, and for her leadership in the Boston Symphony's Friends of Music at Tanglewood. A variety of musical events will take place beginning at 6:30 p.m. to celebrate the occasion.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
JUL 23 1971
New England Newsclip

Tanglewood to honor Mrs. Koussevitzky

LENOX—Mrs. Serge Koussevitzky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored Tuesday July 27 at Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center at Tanglewood.

During the 22 years since Dr. Koussevitzky's death, Mrs. Koussevitzky has been a tireless champion of the many musical causes he worked for and, has exerted great leadership in furthering the work of the Friends of Music at Tanglewood. The Berkshire Music Center, founded at Tanglewood in 1940 and guided by Dr. Koussevitzky for the remainder of his life, fulfilled his long-time dream of a unique summer academy where the most talented young musicians could gather each summer for a session of intense and dedicated music making. Alumni of the Berkshire Music Center now account for more than ten per cent of the players in the major orchestras in this country, and some thirty per cent of them are concertmasters or principal players.

The Tanglewood grounds will open to the public at 5.30 p.m. on July 27. At 6.30 p.m. simultaneous performances of opera scenes and arias and dance demonstrations take place in three locations, the formal garden, the porch of the Main House, and the Tent.

At 8.30 p.m., the Gala concert by the Berkshire Music Center Orchestra begins with the Boston Symphony's Associate Conductor, Michael Tilson Thomas, conducting the Overture to The Flying Dutchman by Wagner.

140

Tanglewood To Hail Widow Of Conductor

Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center, to be conducted on July 27, will honor Mrs. Serge Koussevitsky, widow of the Boston Symphony's conductor from 1924 through 1949.

During the 20 years since Dr. Koussevitsky's death, his wife has been a champion of the many musical causes he worked for, and in particular, she has taken the leadership in furthering the work of the Friends of Music at Tanglewood.

The music center, founded at Tanglewood in 1940 and guided by Koussevitsky for the remainder of his life, fulfilled his longtime dream of a unique summer academy where talented musicians could gather each summer for a session of intense and dedicated music making. Alumni of the Center now account for more than 10 per cent of the players in the major orchestras in this country, and some 30 per cent of them are concermasters or principal players.

Mrs. Koussevitsky will be guest of honor at a reception preceding the concert.

The Tanglewood grounds will open to the public at 5:30 p.m. At 6:30 sumultaneous performances of opera scenes and arias and dance demonstrations will take place in the formal garden, on the porch of the Main House and in the Tent.

The gala concert by the Berkshire Music Center Orchestra will begin at 8:30, with Boston Symphony associate conductor Michael Tilson Thomas conducting the overture to "The Flying Dutchman" by Wagner. Tanglewood artistic director Seiji Ozawa then conducts the suite from "The Miraculous Mandarin" by Bartok.

The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkure" conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Seiglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hundig.

On July 25 at 2:30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitsky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Berstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Friday and Saturday concerts of the Fourth Berkshire Festival's weekend will feature all-Beethoven concerts conducted by William Steinberg. One of the exciting Violin virtuoso performances will be Itzhak Perlman Friday evening playing Beethoven's violin concerto in D.

Next week-end, the third in the Tanglewood series, will feature two all Brahms programs on Friday and Saturday, conducted by William Steinberg. Sunday afternoon Seiji Ozawa conducts the Mozart "Marriage of Figaro" overture and the last half of the concert will also feature Brahms. . "Alto Rhapsody with Maureen Forrester, soloist, and Brahms Haydn variations.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849

JUL 25 1971

Music Demonstration

Tanglewood-on-Parade, the annual demonstration of work of students at the Berkshire Music Center in Lenox, Mass., will take place starting at 5:30 p.m. Tuesday. Beginning at 6:30 p.m., there will be performances of opera scenes and arias and dance demonstrations.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 10 1971

New England Newsclip

Tanglewood-on-Parade Honors Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored Tuesday, July 27, at Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center.

Continued Husband's Work

During the 20 years since Dr. Koussevitzky's death, his wife has been a champion of the many musical causes he worked for, and in particular, she has taken the leadership in furthering the work of the Friends of Music at Tanglewood. The music center, founded at Tanglewood in 1940 and guided by Koussevitzky for the remainder of his life, fulfilled his longtime dream of a unique summer academy where talented musicians could gather each summer for a session of intense and dedicated music making. Alumni of the Center now account for more than 10 per cent of the players in the major orchestras in this country, and some 30 per cent of them are concertmasters or principal players.

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Whitestone
Mrs. Koussevitzky

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The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkure," conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Seiglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hunding.

AMERICAN
WATERBURY, CONN.
D. 40,675

JUL 16 1971

New England Newsclip

Tanglewood To Hail Widow Of Conductor

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The Friday and Saturday concerts of he Fourth Berkshire Festival's weekend will feature all-Beethven concerts conducted by Wiliam Steinberg. One of the exciting Violin virtuoso performances will be Itzhak Perlman Friday evening playing Beethoven's violin concerto in D.

Next week-end, the third in the Tanglewood series, will feature two all Brahms programs on Friday and Saturday, conducted by William Steinberg. Sunday afternoon Seiji Ozawa conducts the Mozart "Marriage of Figaro" overture and the last half of the concert will also feature Brahms. . "Alto Rhapsody with Maureen Forrester, soloist, and Brahms Haydn variations.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 9 1971

New England Newsclip

Tanglewood to Honor Mrs. Koussevitzky

Mrs. Serge Koussevitzky widow of the Boston Symphony's conductor from 1924 through 1949, will be honored Tuesday, July 27, at Tanglewood - on - Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center at Tanglewood, Lenox.

During the 20 years since Dr. Koussevitzky's death, Mrs. Koussevitzky has been a tireless champion of the many musical cuases he worked for and, in particular, she has exerted great leadership in furthering the work of the Friends of Music at Tanglewood.

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Mrs. Serge Koussevitzky will be guest of honor at a reception preceding the concert.

REPUBLICAN
WATERBURY, CONN.
D. 26,679

JUL 15 1971

New England Newsclip

Tanglewood To Honor Koussevitsky's Widow

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140

B. Eagle 7/25/71

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SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849
JUL 25 1971

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 10 1971
New England Newsclip

Tanglewood-on-Parade Honors Mrs. Koussevitzky

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Whitestone
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AMERICAN
WATERBURY, CONN.
D. 40,675
JUL 16 1971
New England Newsclip

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The Tanglewood grounds will open to the public at 5:30 p.m. At 6:30 sumultaneous performances of opera scenes and arias and dance demonstrations will take place in the formal garden, on the porch of the Main House and in the Tent.

The gala concert by the Berkshire Music Center Orchestra will begin at 8:30, with Boston Symphony associate conductor Michael Tilson Thomas conducting the overture to "The Flying Dutchman" by Wagner. Tanglewood artistic director Seiji Ozawa then conducts the suite from "The Miraculous Mandarin" by Bartok.

The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkure" conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Seiglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hundig.

On July 25at 2:30 p.m., Leonard Bernstein, Tanglewood's Advisor, conducts the Missa Solemnis in memory of Serge Koussevitsky, his teacher and mentor, and the Boston Symphony's conductor from 1924 through 1949. Berstein is joined in this performance by soprano Arlene Saunders, contralto Florence Kopleff, tenor William Cochran, baritone Sherrill Milnes, and the Tanglewood Festival Chorus, John Oliver, director.

The Friday and Saturday concerts of the Fourth Berkshire Festival's weekend will feature all-Beethoven concerts conducted by Wiliam Steinberg. One of the exciting Violin virtuoso performances will be Itzhak Perlman Friday evening playing Beethoven's violin concerto in D.

Next week-end, the third in the Tanglewood series, will feature two all Brahms programs on Friday and Saturday, conducted by William Steinberg. Sunday afternoon Seiji Ozawa conducts the Mozart "Marriage of Figaro" overture and the last half of the concert will also feature Brahms. . ."Alto Rhapsody with Maureen Forrester, soloist, and Brahms Haydn variations.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 9 1971
New England Newsclip

Tanglewood to Honor Mrs. Koussevitzky

Mrs. Serge Koussevitzky widow of the Boston Symphony's conductor from 1924 through 1949, will be honored Tuesday, July 27, at Tanglewood - on - Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center at Tanglewood, Lenox.

During the 20 years since Dr. Koussevitzky's death, Mrs. Koussevitzky has been a tireless champion of the many musical cuases he worked for and, in particular, she has exerted great leadership in furthering the work of the Friends of Music at Tanglewood.

The Berkshire Music Center, founded at Tanglewood in 1940 and guided by Dr. Koussevitzky for the remainder of his life, fulfilled his long - time dream of a unique summer academy where the most talented young musicians could gather each summer for a session of intense and dedicated music making.

Alumni of the Berkshire Music Center now account for more than 10 per cent of the players in the major orchestras in this country, and some thirty per cent of them are concertmasters or principal players.

The Tanglewood grounds will open to the public at 5:30 p.m. on July 27. At 6:30 p.m. simultaneous performances of opera scenes and arias and dance demonstrations take place in three locations, the formal garden, the porch of the Main House, and the Tent.

At 8:30 p.m., the Gala concert by the Berkshire Music Center Orchestra begins with the Boston Symphony's Associate Conductor, Michael Tilson Thomas, conducting the Overture to "The Flying Dutchman" by Wagner. Tanglewood Artistic Director Seiji Ozawa then conducts the Suite from "The Miraculous Mandarin by Bartok.

The principal work of the evening is a concert performance of Act 1 of Wagner's "Die Walkure," conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Sieglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbierei is Hunding.

Mrs. Serge Koussevitzky will be guest of honor at a reception preceding the concert.

REPUBLICAN
WATERBURY, CONN.
D. 26,679
JUL 15 1971
New England Newsclip

Tanglewood To Honor Koussevitsky's Widow

Mrs. Serge Koussevitsky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored July 27 at Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center.

During the 20 years since Dr. Koussevitsky's death, his wife has been a champion of the many musical causes he worked for, and in particular, she has taken the leadership in futhering the work of the Friends of Music at Tanglewood.

The music center, founded at Tanglewood in 1940 and guided by Koussevitsky for the remainder of his life, fulfilled his longtime dream of a unique summer academy where talented musicians could gather each summer for a session of intense and dedicated music making. Alumni of the Center now account for more than 10 per cent of the players in the major orchestras in this country, and some 30 per cent of them are concermasters or principal players.

Mrs. Koussevitsky will be guest of honor at a reception preceding the concert.

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The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkure" conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Seiglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hundig.

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JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 22 1971 New England Newsclip

TANGLEWOOD ON PARADE

Mrs. Serge Koussevitzky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored Tuesday, July 27 at Tanglewood-on-Parade, the annual demonstration of work by young musicians of the Berkshire Music Center at Tanglewood.

During the twenty years since Dr. Koussevitzky's death, Mrs. Koussevitzky has been a tireless champion of his many musical causes. In particular, she has exerted great leadership in furthering the work of the Friends of Music at Tanglewood.

The Berkshire Music Center, founded at Tanglewood in 1940 and guided by Dr. Koussevitzky for the remainder of his life, fulfilled his long-time dream of a unique summer academy where the most talented young musicians could gather each summer for a session of intense and dedicated music-making.

Alumni of the Berkshire Music Center now account for more than ten percent of the players in the major orchestras in this country, and some thirty percent of them are concertmasters or principal players.

The Tanglewood grounds will open to the public at 5:30 p.m. on July 27. At 6:30 p.m. simultaneous performances of opera scenes, arias and dance demonstrations will take place in three locations, the formal garden, the porch of the Main House, and the Tent.

At 8:30 p.m. the gala concert by the Berkshire Music Center Orchestra will begin with the Boston Symphony's Associate Conductor, Michael Tilson Thomas, conducting the overture to *The Flying Dutchman* by Wagner. Tanglewood artistic director Seiji Ozawa will then conduct the Suite from *The Miraculous Mandarin* by Bartok. The principal work of the evening is a concert performance of Act I of Wagner's *Die Walkure*, conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Sieglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hunding.

Mrs. Koussevitzky will be guest of honor at a reception preceding the concert.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 13 1971 New England Newsclip

Mrs. Koussevitzky to Be Honored

LENOX — Mrs. Serge Koussevitzky, widow of the Boston Symphony's conductor from 1924 through 1949, will be honored July 27 at Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center at Tanglewood. Tanglewood.

During the twenty years since Dr. Koussevitzky's death, Mrs. Koussevitzky has been a tireless champion of the many musical causes he worked for and, in particular, she has exerted great leadership in furthering the work of the Friends of Music at Tanglewood.

The Berkshire Music Center, founded at Tanglewood in 1940 and guided by Dr. Koussevitzky for the remainder of his life, fulfilled his long-time dream of a unique summer academy where the most talented young musicians could gather each summer for a session of intense and dedicated music making.

Alumni of the Berkshire Music Center now account for more than ten per cent of the players in the major orchestras in this country, and some thirty per cent of them are concertmasters or principal players.

Open at 5.30

The Tanglewood grounds will open to the public at 5.30 p.m. on July 27. At 6.30 p.m. simultaneous performances of opera scenes and arias and dance demonstrations take place in three locations, the formal garden, the porch of the Main House and the Tent.

At 8.30 p.m. the gala concert by the Berkshire Music Center Orchestra begins with the Boston Symphony's Associate Conductor, Michael Tilson Thomas, conducting the overture to "The Flying Dutchman" by Wagner.

Tanglewood Artistic Director Seija Ozawa then will conduct the suite from "The Miraculo Mandarin" by Bartok.

The principal work of the evening is a concert performance of Act I of Wagner's "Die Walkuere," conducted by Tanglewood's other artistic director, Gunther Schuller. Soprano Linda Phillips is Sieglinde, tenor Henry Grossman is Siegmund, and bass Saverio Barbieri is Hunding.

Mrs. Serge Koussevitzky will be guest of honor at a reception preceding the concert.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUL 16 1971 New England Newsclip

Tanglewood-on-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center, at the beautiful grounds in Lenox, is going to honor Mrs. Serge Koussevitsky, widow of the Boston Symphony's conductor from 1924 through 1949. It is slated for July 27, a Tuesday evening.

The Parade is being devoted to a woman who has, since the death of her husband, been a champion of the many musical causes he worked for and has taken a particularly keen interest in furthering the work of the Friends of Tanglewood. Mrs. Koussevitsky will be a guest at a reception prior to the concert.

The music center was founded at Tanglewood in 1940 and Koussevitsky guided it for the remainder of his life and it was something which fulfilled his dream of a unique summer academy where talented musicians could gather each summer for a session of intense and dedicated music making.

Evidence of its success is the fact that alumni of the Center account for more than 10 per cent of the players in major orchestras in the United States. And 30 per cent of them are concertmasters or principal players.

On Parade night the grounds open at 5:30 and starting at 6:30 there will be simultaneous performances of opera scenes and arias and dance demonstrations in the formal gardens, on the porch of the Main House and in the Tent. The gala concert will get underway at 8:30.

THE ORACLE

The Herald-News
PASSAIC, N. J.
D. 80,569

JUL 23 1971

TANGLEWOOD ON PARADE, the annual demonstration of the work of students of the Berkshire Music Center at Lenox, Mass., takes place Tuesday evening on the Tanglewood grounds beginning at 6:30.

Simultaneous performances of opera scenes and arias and dance demonstrations will be performed in three locations, the formal gardens, the porch of the main house and in the Tanglewood tent.

At 8:30 the Berkshire Music Center Orchestra will perform in the Shed with Mr. Thomas conducting the overture to "The Flying Dutchman." Mrs. Serge Koussevitzky will be honored during the evening.

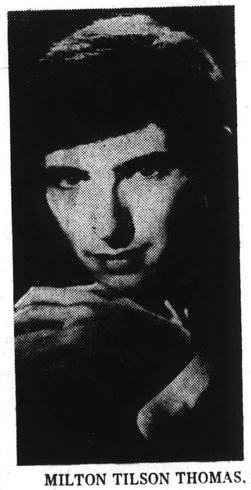
CONCERT at Lambert Castle in the Passaic County Park Commission series will begin at 2 p.m. Sunday with a slight change in the announced program.

Pete and Bobby Dominick, banjo playing brothers, who opened the park concert series June 27, were scheduled for a second appearance, but Pete suffered a heart attack and will not be there. In his place, however, he is sending a couple of his 12-year-old proteges to perform with his brother. The youngsters are Bobby Scerbak and Dennis O'Hanlon.

Also appearing Sunday by popular request will be the Clifton Folk singers, a group of Clifton High School students under the direction of Frank Rainey, and the Mike Testa Combo.

FAIR LAWN FESTIVAL program at Memorial Park at 8:30 Sunday evening will present music in the style of the "Swinging Thirties to the Hip Seventies." All of the tunes selected keep the theme, "Big Band."

The conductor will be Richard Lowenthal, assistant professor of music at Jersey City State College. Aside from directing the Brass Ensemble and performing with the Faculty Trio, he leads the Stage Band, which plays frequently in the Metropolitan area.



MILTON TILSON THOMAS.

Following the regularly scheduled jazz concert, Mr. Lowenthal and the orchestra will play for dancing in which the audience will be invited to participate.

Rose Walsh

Judge Sullivan to be Feted at Party

Boston historians, the legal profession and representatives of old Boston families will be among the guests honoring Judge Robert Sullivan at a party being given by Dr. and Mrs. J. Holland Cotter of Weston tomorrow afternoon at the Women's City Club 40 Beacon st. The Judge is the author of "The Disappearance of Dr. Parkman" which Little, Brown & Co. is bringing out on Thursday.

One of Boston's richest men, as well as one of the country's first psychiatrists (and uncle of the distinguished historian, Francis Parkman), Dr. George Parkman left his Walnut st., Beacon Hill home on the morning of Nov. 23, 1849.

A week later, the day after Thanksgiving, his dismembered body was found behind the wall of a vault at Harvard Medical College. John White Webster of Cambridge, professor of chemistry at the Medical College was found guilty of the murder. Five months later he was hung for the crime in the courtyard of the Leverett Street jail.

Judge Sullivan's fascinating book takes a startling new look at the 120-year old trial which he finds surrounded with a host of ambiguities and unanswered questions.

The Cotters party invitation list includes Dr. Walter Muir Whitehill, Dr. and Mrs. Guy Pesce (she is an author); Mr. and Mrs. Robert Montgomery, the Charles Everitts, Mr. and Mrs. W. Devereaux Barker, Mr. and Mrs. Harold G. Kern, the Edward Bernays, Richard Crouch, the James Salahs.

★

A reception for the 13 freshman class members of the North Shore Children's Hospital School of Practical Nursing, Salem, who were capped by Miss Edna, J. Townsend, R. N., its director, was hostessed by the Hospital Auxiliary yesterday, afternoon.

Having completed the first six months of their studies, the young women will continue their education and clinical experience in medical, surgical and obstetrical nursing care of adults at Emerson Hospital in Concord.

In the group were Elaine M. Dube and Alice D. Stevens of Salem; Sharon L. Allen of Lee; Karlene M. Antonnoni, Bradford; Martha A. Ballou, Reading; Deborah A. Dalrymple, Lexington; Patricia A. Dozier, Melrose; Linda K. Hamilton, Manchester.

Also Deborah A. Hutchings of Peabody; Louise D. Leger, Gardner; Helen F. Mills, Scituate; Joan O'Donnell, Concord; and Jean M. Surette, Saugus.

★

Tomorrow evening, Tanglewood-on-Parade, the annual demonstration of the students of the Berkshire Music Center in Lenox begins at 6:30 (grounds open to the public at 5:30). In the formal gardens, the porch of the Main House and in the Tanglewood Tent, simultaneous performance of opera scenes and arias and dance demonstrations will take place.

Boston Symphony Associate Conductor, Michael Tilson Thomas, will conduct the gala concert by the Berkshire Music Center Orchestra at 8:30 in the Shed. Fireworks over Stockbridge Bowl will climax the festivities.

Friday the Weekend Prelude at 7 p.m. in the Shed features the Berkshire Boy Choir performing music from the Renaissance.

The summer's fifth Boston Symphony Open Rehearsal, held each Saturday morning in the Shed, is scheduled for 10:30 a.m. Seats are unreserved at $2.50 each and are on sale the morning of the rehearsal. Proceeds benefit the Orchestra's Pension Fund.

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

JUL 26 1971 New England Newsclip

142

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 24 1971

New England Newsclip

Tanglewood on Parade

Where Stars-To-Be May Test Their Talent

As Siegmund and Sieglinde in Wagner's "Die Walkuere," singers Henry Grossman and Linda Phillips sing together for the first time.

By Archer Mayor

LENOX, Mass.

EACH YEAR, students attending the eight-week summer school at Berkshire Music Center step before the public for a gala night of performances ripe for the professional world. The occasion is Tanglewood on Parade, the annual benefit for the Boston Symphony Orchestra, to be held this year on Tuesday, July 27, at 6:30 p.m.

Henry Grossman and Linda Phillips are two such students; holding high hopes for successful careers in the opera, they are battling through Tanglewood's singing classes taught, according to them, by some of the best in the business. They have been chosen to sing in the principal work to be presented during Tanglewood on Parade, Act I of Wagner's "Die Walkuere," because they typify what the Center stands for. Both are young, have sung before and, according to their choral conductor, just need the final polish Tanglewood can supply before starting out on professional careers.

Linda Phillips, the more experienced of the two, fully realizes this: "We're all on the brink of becoming pros, in fact, some have come here just because they find the program attractive. This place is in many ways unique; for eight weeks, you can concentrate peacefully, away from the outside world. This is my second summer here, and I just love it."

Miss Phillips started singing at 18 ("I give my age now as being 28, but that's not far from the truth") and has been improving ever since under the careful guidance of some of the best voice masters around, both here and in Europe. She studied several years in Berlin.

Mr. Mayor, assistant editor of Berkshire Week, is a junior at Yale.

Henry Grossman was a photographer for Life magazine just a few years ago.

"What motivated me to turn to opera was that it forces me to use more of myself than photography ever did. The artistry of the photographer tends to hide in the darkroom, but singing demands that you expose yourself as an artist, and that is very tough.

"In effect, to be a good singer, you have to open your soul and start trusting the people around you. If you have any doubts by the time you hit the stage, that uncertainty pours right over the footlights into the audience."

In making this fragile transition from private person to artist, both singers find Tanglewood of great help.

Linda found that living as an opera singer in New York City sometimes got difficult. "People just couldn't believe that singing was my profession. 'You mean you do that? All the time?' Its hard for them to believe the life you lead, never knowing where you're going next. For them, it's like a ball and chain."

Henry tells of the conflict he has between his social life and his professional one: "I went out on a date, and ended up feeling so guilty about not being home studying my lessons that finally the girl I was with told me she wouldn't take offense if I cut the evening short and went back to the books. But for me that wasn't a hassle; in fact, when I finally was able to break away from my studies and go out on the town, I found I didn't enjoy myself as much as I had at home."

The enthusiasm is understandable when the final goal is taken into account. As Henry puts it bluntly: "Not shooting for the top is self-defeating. If you know you can make it, then even if you fall by the wayside, you know you've accomplished a great deal."

It has been said that most opera singers were saddled with an almost mind-boggling ego, but again Grossman steps in to defend the profession: "It's not ego, it's a desire to talk about your work. I mean, this music really is all-absorbing; singing is the art fulfilling the man, not vice versa."

Those are the artists as they stand ready for Tanglewood on Parade, However, their ambitions and hopes for the future are necessarily for themselves, and not really for the music center they use as a stepping stone in their careers.

Much of the spiritual support for Tanglewood on Parade comes from Mrs. Olga Koussevitzky, widow of the late conductor Serge Koussevitzky. For years, she has been fighting to keep interest, money and talent flowing in until the formation of the Friends of Music at Tanglewood began to ease the pressure.

Now one of her big battles is under control and she can confidently say, "The spirit is still there, 20 years after Koussevitzky's death. After many troubles, still Tanglewood lives, still talent is being discovered every year. I have the belief that it will carry on from strength to strength."

This year, Tanglewood on Parade was dedicated to her.

The grounds will open at 5:30 p.m. for the event. Dance and opera scenes will be performed on the lawn at 6:30. The Berkshire Music Center Orchestra will play at 8:30 p.m. ■

Mrs. Olga Koussevitzky, to be honored at Tanglewood on Parade.

Eagle 7/28/71

MORGANTOWN, W. VA.
DOMINION-POST
SUN. 14,500

JUL 25 1971

LINDA PHILLIPS, a native of Morgantown, will be featured as Sieglinde in a concert performance of Wagner's "Die Walkure" July 27 at Tanglewood-on-Parade in Boston. Miss Phillips is a vocal fellow at the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music. The soprano received her Bachelor of Music degree from West Virginia University. She then continued her studies at the New England Conservatory of Music where she received both a Master of Music degree and Artist Diploma. She has been continuing her Linda is the daughter of Mr. and Mrs. Albert Phillips of 465 Kiwanis Ave.

ial News Community Events

Highlights of Tanglewood on Parade

Whitestone

Mrs. Serge Koussevitzky thanks audience of 4,422 who attended last evening's gala concert which honored her. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra presented her a scroll inscribed by directors.

Whitestone

Mrs. Alice M. Miller of Stockbridge and St. Louis, J. Haines Spencer of Pittsfield and William Ryan of Stockbridge, had preconcert refreshments at Tanglewood Tent Club. Fireworks concluded evening.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 21 1971

New England Newsclip

Soprano Linda Phillips To Sing Sieglinde Role

Soprano Linda Phillips, a vocal fellow at the Berkshire Music Center and student of Wagnerian roles, will sing the role of Sieglinde in the Tanglewood-on-Parade performance of Wagner's "Die Walkure," on

Linda Phillips

Tuesday at 9 p.m. in the Shed. Gunther Schuller, artistic director at Tanglewood will conduct the concert performance.

Miss Phillips was winner of the Leonard Bernstein Fellowship and the Musical America-High Fidelity Prize at the Berkshire Music Center last summer. She holds bachelor of music degrees from West Virginia University and the New England Conservatory of Music as well as an artist diploma from the conservatory. As winner of the Frank Huntington Beebe Award, she studied Wagnerian roles in Berlin, Germany.

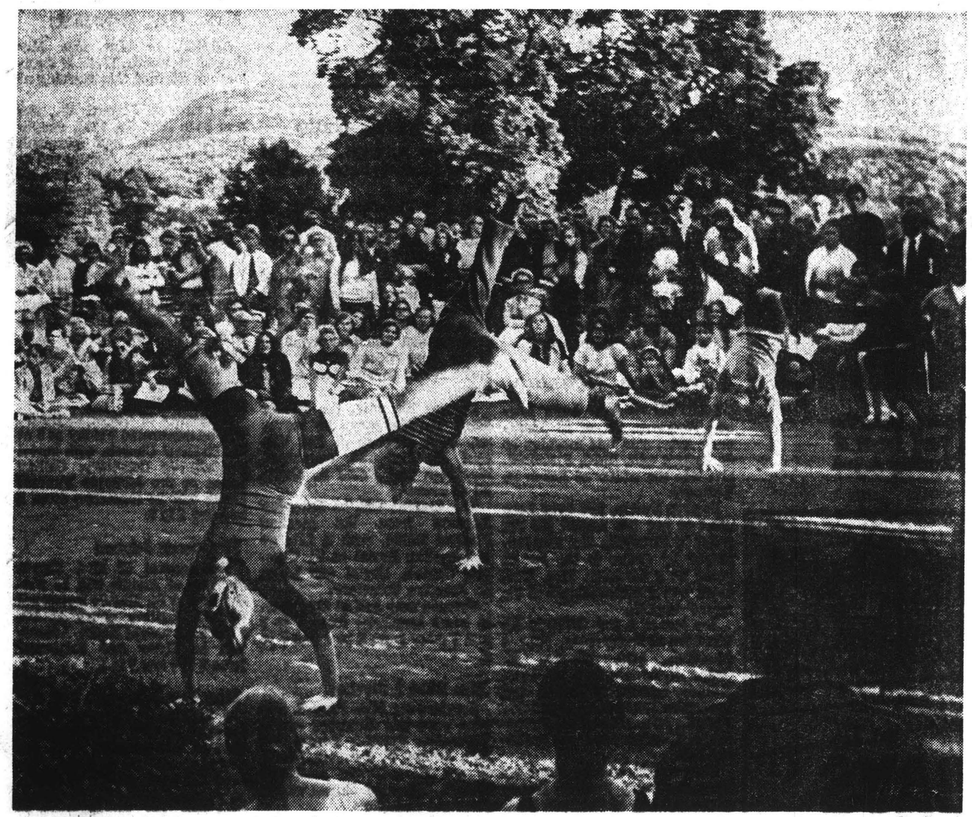
The singer has been soloist with the Philadelphia Orchestra, the Framingham Choral Society and has appeared with the American National Opera Company and the Boston Opera Company. She was a hational semifinalist in the Metropolitan Opera auditions, and scholarships from the Met are enabling her to continue her studies in New York.

Festivities for Tanglewood-on-Parade will begin at 5:30 when the grounds open. Music and dance demonstrations begin at 6:30 p.m., and a reception for Mrs. Serge Koussevitzky will be held at 7:30 p.m. An exhibit of sketches by Mrs. Koussevitzky will be on view in the Glass House at Tanglewood, and autographed copies of them will be sold prior to the concert.

The gala concert will begin at 8:30 with Michael Tilson Thomas conducting the Berkshire Music Center Orchestra in Wagner's overture to "Der Fliegende Hollander." Seiji Ozawa will conduct the orchestra in Bartok's suite from "The Miraculous Mandarin." Henry Grossman as Siegmund and Saverio Barbieri as Hunding will join Miss Phillips in the second-half of the program. Fireworks over Stockbridge Bowl will conclude the evening.

144

Eagle 7/28/71



Whitestone

CARTWHEELS spiced the air for picnickers at Tanglewood on Parade yesterday. Students of the Berkshire Music Center entertained the 4,400 who turned out to witness dance, opera and a full concert by the BSO.

Music Review

Tanglewood-on-Parade Is Just That

By JAY C. ROSENFELD

THE GALA CONCERT which last night was the climax of the annual Tanglewood - on - Parade was made the occasion of honoring Olga Koussevitzky, the widow of Serge Koussevitzky, the founder of the Berkshire Music Center. When the Boston Symphony Orchestra came to its summer terrain in 1936, its internationally famous conductor soon was able to establish the concentrated academy for postgraduate music students, which had long been his ambition.

At the start of the second-half of the program, orchestra manager Thomas D. Perry Jr., escorted Mme. Koussevitzky to the stage apron where he presented her a scroll signed by the current associate directors of Tanglewood, Gunther Schuller and Seiji Ozawa, and the musical adviser, Leonard Bernstein. In a short gracious response, she humbly disclaimed credit for the dominant magnitude to which the school has developed but rejoiced to see her late husband's dream come true.

* * *

TANGLEWOOD-on-Parade is an opportunity for the Center to exhibit some of its activities to the public. More than 4,400 people passed through the stiles to picnic on the lawns under as perfect a Berkshire July afternoon as Manager Perry could have provided, and then attend the various recitals, short operas and dance programs. Lacking only was any evidence of the chamber music functions which are always such an important part of the school's curriculum.

The Berkshire Music Center orchestra, a huge ensemble which completely filled the great Shed stage, played for three conductors: Michael Tilson Thomas, in the Overture to Wagner's "The Flying Dutchman," Ozawa in the suite from Bartok's "The Miraculous Mandarin," and Schuller in Act I of Wagner's "Die Walkure." Noticeable was the preponderance of girls in the string sections, 18 out of the 24 first and second violins being handsome young ladies with fascinating short skirts, a factor which affected their playing insofar as they kept their knees together.

* * *

FOR THE OPERA, a minimal attempt to provide background consisted of playing shaded lights on the three excellent singers placed on an elevated platform to the rear of the orchestra as they moved about in Hunding's nonexistent but imaginative cottage. The two male protagonists, Henry Grossman as Siegmund and Saverio Barbieri as Hunding, wore proper Wagnerian overblouses; the heroine Sieglinde, Linda Phillips, wore a long ceremonial gown, beautiful but not particularly forest-like. At the moment when Siegmund draws the sword from the ash tree a spotlight illuminated the action. Otherwise there was the usual immobile stage action while the orchestra vividly tells the story. The vocalists displayed strong, fresh and vital voices and a thorough familiarity with their roles.

Professional conductors working with semipro forces are apt to exhort their musicians with extra ardor. All three conductors last night probably unconsciously resorted to this gambit and, it must be said, they were rewarded with an equal degree of force and energy by their orchestra. The results delighted their cordial audience.

GLOBE
BOSTON, MASS.
S. 581,160

MAY 9 1971 New England Newsclip

A Day In The Arts...

Council gives out $150,000 each year

Helping to keep the arts lively

By Nathan Cobb
Globe Staff

If you have never heard of the Mass. Council on the Arts and Humanities, you are not particularly alone.

The fact that such a state agency exists — and is responsible for doling out the $150,000 or so dollars in state and Federal funds annually deem fit to bestow upon the arts in the Bay State — seems to remain one of the least known in the Commonwealth.

But the Council is here, all right, With a staff of three working on day-to-day details at 3 Joy st. in Boston and the 15 councilors themselves convening once a month to decide what money will go where, the agency is helping to fund 61 projects by various arts groups in Massachusetts in 1971. It has been operating since 1966.

Since the sponsorship rate is now higher than one per week, it might be expected that the Council would be a bit more conspicuous. But the dissemination of mass information (public relations) has apparently never been its strong suit. As John R. Watts, Council chairman and assistant dean of Boston University's School of Fine and Applied Arts admitted recently, "We've been very poor at informing people on what we're doing and why."

In all fairness, however, there appears to be another problem: money. Although both Watts and the Council's energetic executive director, Louise G. Tate, feel the trend is now shifting, politicians have traditionally tended to view the arts as an elite frill to be dealt with only after such necessities as, say, road-building.

For example, Gov. Sargent has cut the council's proposed budgets by an average of 33 percent over the past four years, while the Legislature has lopped off another 20 percent of what was left.

As a result, while the $160,000 given to the council for fiscal 1971 ranks the Commonwealth 11th in the country on the basis of the amount it spends on the arts, the 2.812 cents per capita this represents puts it 26th.

This figure is well less than half the 6.643 cents averaged by the other five New England states. Only New Hampshire ranks lower.

TRY IT! One of the children who participated in "A Day in the Arts" at Tanglewood tries out a bassoon. This project, begun in the summer of 1968, was sponsored by the Council on the Arts and Humanities and the Boston Symphony Orchestra. (Photo courtesy of the Berkshire Week)

The pot is sweetened a bit by the National Endowment for the Arts, which antes up $75,377 to each state and for which the council is the sole agent in Massachusetts. But this is more than negated by the fact it is costing the council $81,900 for facilities, supplies, salaries and outside professional consultants in fiscal 1971.

What all this means is that it has $153,000 to hand out for arts projects in Massachusetts this year — about 2 cents for every man, woman and child in the Commonwealth.

For the record, the Massachusetts Council on the Arts and Humanities was created by Chapter 589 of the Acts of 1966 to "stimulate and encourage throughout the Commonwealth the practice, study and appreciation of the arts and humanities in the public interest."

The legislation was recommended by a special commission which had been appointed by Gov. Endicott Peabody in 1964 to study the cultural resources and needs of the Commonwealth. It found the former less than adequate and the latter more than substantial, a none-too-unexpected pair of revelations.

The members of the Council — artists, educators, attorneys, architects, and directors and trustees of various arts organizations — are appointed by the Governor for three-year terms. He also appoints the chairman, who in turn designates an executive director with the blessing of the majority of the Council.

Miss Tate has been on her job since the Council's inception, while Watts has been chairman since Jan., 1967.

The Council "stimulates" and "encourages" the arts in the most direct way possible — by giving money. Since state law prohibits flat grants of public funds to private organizations, the allocations technically represent reimbursements for "services rendered." In an arts group's project is accepted for funding, it must meet its expenses out-of-pocket and hold off its creditors until the state auditor has scrutinized the bills.

The funds are usually supplements by the applicants through other sources, many of whom are uncovered for them by the Council itself. "We act as sort of a marriage broker, bringing arts groups together with supporting groups," Watts said.

Later the chairman was asked why such private and business contributions haven't been funneled directly through the Council. "We know that once we go after private and business money, we won't get government funds so readily," he replied.

In nearly five years of existence, the Council has channeled money for exhibitions, festivals, performances, restorations, workshops instruction, studies, concerts and television productions in some 270 communities.

It has spanned music, dance, art, film, theater, poetry, architecture history and even horticulture.

Allotments have gone to opera companies, orchestras, ballet troups, choral societies, museums, foundations, historical societies, theater groups, antiquarian societies, municipalities, philharmonic societies, conservatories and schools, anthenaeums, horticultural societies, educational television stations and general and neighborhood arts groups and councils.

But there have also been criticisms:

—That the Council has been too remote (it now publishes a newsletter and has just begun holding meetings across the state);

—That it is concerned with quantity, not quality ("I'm afraid the numbers of people are the hyperconcern of any government agency," countered Watts);

—That money has gone to relatively well-to-do groups which could have gotten it elsewhere ("but perhaps it moved them into areas in which they wouldn't have gone," the chairman replied);

—And that arts groups need money for operating costs more than special projects (here state law specifies that money must go for specific "services rendered").

Another often-heard criticism, launched mainly by groups whose applications have been rejected, is that the Council is more establishment-oriented than experiment-oriented.

Indeed, almost one dollar in five appropriated by the Council during the past three years has gone to Boston's "big five": the Boston Symphony Orchestra, Museum of Fine Arts, Boston Opera Co., Institute of Contemporary Art and Boston Ballet Co

In addition, of the 16 applications filed by these groups during the same time period, only three have been turned down. The rejection rate for all other groups has been about 50 percent over the past three years.

Yet if some arts groups are critical of the Council, the Council in turn is frustrated by the attitude of many groups. "We've always had a big battle with their apathy," Miss Tate said last week. "We just haven't had the kind of response we expected from the arts community across the State."

When the original special commission sent out questionaires to various arts groups about a possible Council in 1964, only 56 percent bothered to reply.

"The organizations seem to be afraid to ask for money for the arts in light of other pressing needs," Miss Tate added. "In fact, they seem almost embarrassed."

Nevertheless, the Council coffer has slowly grown. It was opened with but $25,000 in State funds in 1967, and has been parlayed up to $160,000 for 1971. Although the request for $200,000 for 1972 has already been slashed $40,000 by the Governor, Massachusetts has moved from 20th to 11th place in the nation in one year in money appropriated for the arts.

"We learned," smiled Watts, "that the legislators are not rednecks who are opposed to the arts. There has been, we've found, a tremendous growth in support once they found out the arts don't necessarily mean black ties."

Then he paused, and added: "And once they found out what it is we do."

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698

JUL 8 1971 New England Newsclip

Orchestra In Debt

PITTSFIELD, Mass. (AP) — The treasurer of the Boston Symphony Orchestra said Wednesday the orchestra is going into the cassette tape business, plans to do more recording and will appear more on television.

Thomas Morris of Westboro told the Kiwanis Club that the orchestra is burdened with a $1.7 million deficit.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 5 1971 New England Newsclip

Friends of Tanglewood

Friends of Tanglewood List Program and Goal

LENOX — The office of the Friends of Music at Tanglewood is now open. Located next to Tanglewood's main gate, the office will be open initially from 9 a.m. to 5 p.m. Weekend hours will be announced at a later date.

All Over U.S.

Members of the Tanglewood Friends are people from all over the United States who contribute their financial support to Tanglewood, the Boston Symphony Orchestra and the Berkshire Music Center, the orchestra's Tanglewood summer academy for the advanced study of music. The Friends' membership drive, under the direction of Mrs. Henry J. Wheelwright of Lenox, has already enlisted 150 new Friends for the 1971 summer season. These memberships entitle the Friend to attend more than 30 concerts, free of charge, by the students and faculty of the Berkshire Music Center.

Many special events have been planned for the Friends for the coming summer at Tanglewood. A dinner-dance will be held June 26 on the stage of the Shed, proceeds to benefit the Boston Symphony and the Berkshire Music Center. Tickets are available from Mrs. John McLennan of Tyringham. Michael Tilson Thomas will speak at the first Friends lecture-luncheon to be held in the Tent on July 1.

Tanglewood-on-Parade, the day devoted to music by Berkshire Music Center students, takes place on July 27. The day's festivities conclude with a gala concert in the evening, the proceeds are to benefit the Berkshire Music Center. Special box seats for patrons are available and may be ordered from Mrs. Samuel Boxer of Pittsfield, chairman of the Tanglewood-on-Parade committee.

Members of the Friends also receive "Tanglewood News," a newsletter devoted to the activities of the Boston Symphony.

Further information regarding the Friends activities may be obtained by calling Miss Mary Riley at Tanglewood.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 2 1971 New England Newsclip

Tanglewood To Sponsor Buffets

Special catered suppers will be held before the concert every Saturday in the Tanglewood Tent. They will be open to all season and daily Tent members.

The Tent, located behind the Shed, is open an hour before and after each concert and during intermissions. Membership is available on either a seasonal or daily basis. The Tent will open tonight at 6, and the first buffet dinner will be served next Saturday evening.

Further information is available from the Friends of Tanglewood office in Lenox.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 8 1971 New England Newsclip

Symphony Hoping To Reduce Deficit

PITTSFIELD — The treasurer of the Boston Symphony Orchestra told a Pittsfield Kiwanis Club audience of the Stanley Club Wednesday afternoon that the deficit-ridden orchestra is launching a campaign to market its product more effectively in an effort to break into the black.

New Fields

Thomas Morris of Westboro said the campaign will bring the BSO into the cassette music field in an attempt to reach larger audiences, and will involve increased recording activity and the use of television to promote the orchestra.

The Boston Symphony, which owns and operates its own summer home at Tanglewood in Lenox as well as a winter home at Symphony Hall in Boston, suffers from a net deficit of $1.7 million, $325,000 of it incurred during the last fiscal year.

"The biggest factor is just personnel, maintaining a 105 piece orchestra year-round, plus conductor costs, soloists, artistic personnel. That's over 50 per cent of our budget," Morris said.

Little Expenses

"In addition to that, when we give a concert anywhere there are all kinds of little expenses that creep in — ushers, programs, piano tuning, music rental, to say nothing of just the cost of maintaining Symphony Hall and Tanglewood."

Musicians must be paid a per diem fee and transportation charges are exorbitant, Morris said, whenever the orchestra goes on tour. Ten tons of instruments and equipment accompanied the BSO to Europe two months ago.

Ticket sales, recording royalties, contributions and endowment income fail to blanace the orchestra's budget, but Morris stressed that the organization wants to avoid any large increase in prices to concertgoers.

"Worth It"

"What we are tryng to do is reduce that deficit so we can keep functioning." Morris argued. "It's kind of silly to be treasurer of an organization that loses so much money, but all you have to do is listen to some of our concerts, and I think you'll agree that it's worth it."

Morris made it clear that the BSO needs and wants as much support from the private sector as possible to continue to maintain its Tanglewood schedule.

The Friends of Tanglewood and the Friends of the Boston Symphony in Boston are the two key privately organized groups aimed at stimulating annual contributions from private sources.

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Boston Pops At Tanglewood

8 Springfield Union, Springfield, Mass., Tuesday, August 3, 1971

Fiedler 'Pops' Conductor At Tanglewood Tonight

ARTHUR FIELDLER

LENOX — Arthur Fiedler comes to Tanglewood tonight to conduct the annual Boston Pops pension fund concert at 8.30 in The Shed.

Featured with him in an all-Tchaikovsky concert is pianist Earl Wild. The concert begins with the Polonaise from "Eugen Onegin," followed by Wild's performance of the Piano concerto no. 1.

Following intermission, Mr. Fiedler conducts the Suite from "Swan Lake" and a performance of the "1812 Overture," complete with cannons. Following the concert, there will be fireworks over Stockbridge Bowl.

The cannons used during the performance of the "1812 Overture" are from the private collection of George Bisacca, manager of Eastover Resort in Lenox. Six different cannons will be used during the Overture: one eight pound cannon, three 10 pound cannons and two 12 pound cannons. The 10 pounder, made in England, was used during the Revolutionary War. The eight and 12 pound cannons were made in the United States and used during the Civil War.

Firing the cannons during the performance will be Bisacca and Johnny Valeri. The cannons are muzzle loaded. Gun powder must first be put into the barrel of the cannon and then a primer added which is used to ignite the powder. The 12 pound cannon is fired every week as part of the antique fire arms demonstration at Eastover.

Californian Gets Sick After Hashhish Arrest

HOULTON, Maine (UPI) — Police arrested a California man Monday in connection with the finding of $1 million in hashhish last Friday at the U.S. Customs border station here.

Graylin Gleason, 21, of Los Angeles was arrested while hitchhiking on Rte. 2A south of Houlton. He became "violently ill" after his arrest and was taken to the police station.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 3 1971
New England Newsclip

Eastover Cannons Being Used Tonight For Pops Concert

LENOX — For the third time in recent years, the bombastic militarism of Tchaikovsky's "1812 Overture" will resonate throughout Tanglewood when authentic vintage cannons from Eastover Resort combine with the Boston Pops, under the direction of Arthur Fiedler, in the annual pension fund concert tonight beginning at 8:30.

According to Eastover owner George J. Bisacca, six cannons will be used — and 8-pounder and two 12-pounders, all veterans of the Civil War, and three 10-pounders made in England and used in the Revolutionary War. Sounds of musket fire will be provided by about 100 aerial explosive blanks, Bisacca said.

The cannons are muzzle-loaded with black powder and fired on cue from outside the Tanglewood Shed. Only state-licensed persons are permitted to fire the cannons, so, once again, only Bisacca, son-in-law Robert McNinch and Eastover employe John Valeri will "perform" the cannon passages under Fielder's baton.

"Timing is critical," Bisacca said yesterday. "There'll be an assistant conductor out there with us who'll be watching a TV monitor of Fiedler conducting. He'll cue us with a flashlight."

As in the past, the $350 fee paid to Eastover by the Boston Symphony Orchestra will be turned over to the Eastover-Lenox Memorial High School scholarship fund, Bisacca said.

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 3 1971
New England Newsclip

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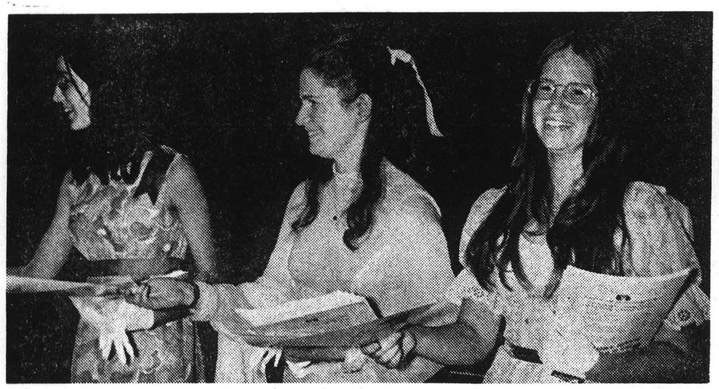
147

Eagle 8/4/71

Social News Community Events

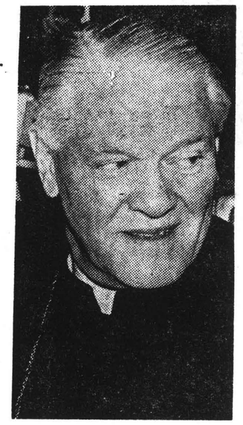
9,626 Attend Pops at Tanglewood in Rain



Usherettes with programs are June Stankiewicz of Pittsfield High, Pam Taylor of BCC, and Carolyn Wall of Lowell State University. All three are Pittsfield girls.

Whitestone

Expressions vary on faces of the Rudge family, who are visiting Bill Rudge's parents in Lenox. With Mr. and Mrs. Rudge are Billy, 11, David, 8, Laurie, 10, and Susan, 7.



Whitestone

The Most Rev. Christopher J. Weldon, bishop of the Springfield diocese, also attended.

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 5 1971 New England Newsclip

Fireworks Fly For Fiedler's '1812'

By GENIE ZUST

LENOX — Everybody, all 9600 of them, had a bang-up good time at the Pops concert at Tanglewood Tuesday night.

Arthur Fiedler, who, like old man river, just goes majestically on and on and on and on, was at his usual boisterous best. The audience gave him and the Pops orchestra a standing ovation that even a persistent drizzle couldn't dampen. The rain, fortunately, didn't dampen the powder for the cannon used in the "1812 Overture" or the final firework display either.

The evening didn't fizzle.

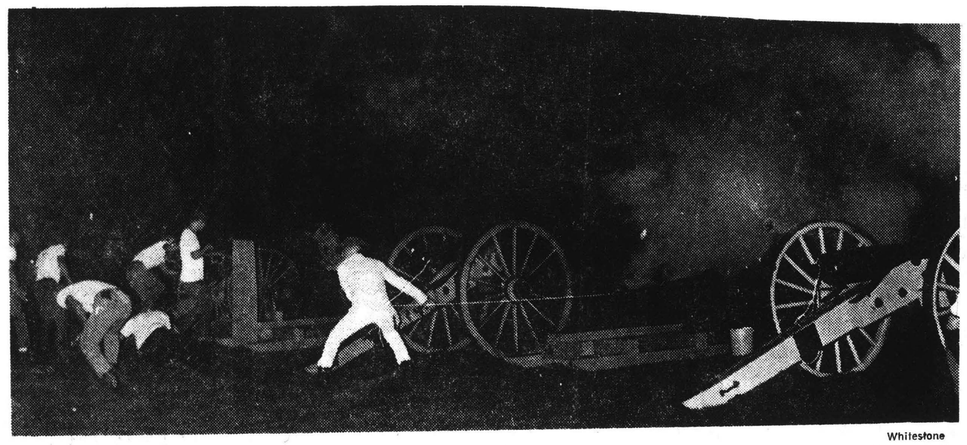
Fiedler and Earl Wild, in baby blue and baby pink jackets, were the stars of this all-Tchaikovsky program. Wild, a pianist of awesome technical expertise, played the Tchaikovsky "Piano Concert No. I" After his display of pyrotechniques in the bravura second movement, the audience stopped the piece and he took several bows before the concerto could be finished. The polonaise from "Eugen Onegin" and a somewhat bland arrangement of pieces from "Swan Lake" filled out the program. Violinist Max Hobart and harpist Ann Hobson sounded lush and romantic in their duo. There was a little something for everyone including children. The classics sweetened with schmaltz and fun.

It all built up to that old war horse, the "1812 Overture." The neighbors must be getting used to the cannonading with real cannons by now, it is almost becoming a Pops at Tanglewood annual feature. George Bisacca, with two helpers, uses six muzzle-loading cannons and a lot of blanks to make a blinding, deafening finale.

Then came the encores, tidbits for a happy audience: a rhythmic Beatles, a bouncy, soupy, popular "Look What They've Done To My Song, Ma" with the musicians la-la-laing along with the catchy tune and the standard "Stars and Stripes Forever" with more cannonading. Fireworks for dessert, and a filling, if not oo nourishing, musical meal vas had by all.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 4 1971 New England Newsclip



Whitestone

GENERAL GEORGE BISACCA of the Eastover raiders, in the white uniform, center, leads his artillery last night in their traditional role in the "1812 Overture" performed at Tanglewood's Pops concert.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

AUG 10 1971 New England Newsclip

Fiedler, Pops Capture 10,000

By MARTHA deB. BEAVER

"In his hometown of Boston," the program read, on the occasion of this season's Boston Pops all-Tschaikovsky concert at Tanglewood last evening, "Arthur Fiedler is an institution."

We think the writer was limiting this beloved conductor's institutional and geographical scope.

Certainly the nearly 10,000 who crowded the Shed and sprawled on the rain-sodden lawns indicated other than Bostonians who hold dear Fiedler's unique musical showmanship.

The programming displayed Fiedler's sure sense of balance, starting with the Polonaise from Eugen Onegin, which sounded almost effete, so reserved was its style, and ending the first half with the flashy first piano concerto in B minor.

Here the audience's animated acclaim poured forth onto a longtime favorite pianist, Earl Wild.

His performance was brilliant, those massive chor passages picked off with little effort in virtuoso fashion, the octave runs only a bit rough occasionally.

But it wasn't a particularly inspired reading, even though Wild strove to make it so, lingering over the andante with loving tenderness and restraining the rubato of the popular "blind beggar" theme of the allegro.

We hate to be chauvinistic about pianos, but his chosen instrument just doesn't match the warmth of the orchestral tone, its resonacen too contained, too removed.

We could liken the color to that of his slate blue jacket, and wish that it had matched Fiedler's warm rose one.

Another popular work of this composer, the Suite from his ballet "Swan Lake" began the second section. Here Ann Hobson displayed an agile and graceful musicianship with her harp solo during the valse, and the evening's concertmaster Max Hobart, a tentative, contained tone, and a kind of strained remote quality in his haunting melodies.

The cellist, Martin Hoherman, revealed a vibrant and sympathetic interpretation. It was a perfect prelude for the ensuing overture.

Here the tinder-dry sparks of the audience's enthusiasm was lit by a smoldering emotion, that erupted occasionally into scattered flashes, and ended in wild bursts of thunderous acclaim when cannon boomed and blossomed with bright light during the 1912 Overture solennelle.

No doubt about this being the high point of the evening. But it wasn't the last number, as the program noted.

The expected encores began, names exhibited in large print on the usual cards, with "Bond Street", its sassy syncopated rhythms matched by hand-claps from the less reserved listeners.

"Look What They've Done To My Song" brought forth all the fun-producing variations, sone of the violinists strumming their instruments, others singing the melody and tapping, again eliciting uninhibited responses from the audience in a wave of participating pleasure the Pops always provokes.

It was a good thing, too, because the firework display was waiting to top off the evening.

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CHATHAM, N. Y.
COURIER
(ALBANY MARKET AREA)
W. 6,000

AUG 5 1971

CHATHAM, N. Y.
COURIER
(ALBANY MARKET AREA)
W. 6,000

AUG 5 1971

Music

The Boston Pops . . Plus Fireworks

It has been said about Arthur Fiedler, conductor of the Boston Pops Orchestra, that he is an institution. And to put Arthur Fiedler, the Boston Pops and another institution, Tanglewood, all together on a hazy August night is to create happiness.

This was the Pension Fund Benefit Concert featuring music by Tchaikovsky. The evening began with the lilting Polonaise from 'Eugen Onegin', continuing to the Piano concerto no. 1 in B flat monor op. 23, with Mr. Earl Wild as guest pianist, a master of his art. Mr. Wild moved through the allegro non troppo e molto maestoso to the allegro con fuoco with unbelievable control and clarity of note. Familiar and beautifully executed tones wafted out through the "shed" and across the lawns. With this as an example of Mr. Wild's artistry, it is no small wonder that he gave the world premiere of Paul Creston's Piano concerto in Paris, and later, the American premiere in Washington, or the world premiere of Marvin David Levy's First Piano concerto written especially for him, last December with the Chicago Symphony conducted by Georg Solti, among his several achievements.

Following the intermission, the Boston Pops Orchestra performed the Suite from the ballet, "Swan Lake" with Max Hobart as guest violinist and Ann Hobson as harpist, two other very accomplished artists. Again, familiar sounds with the opening harp arpeggios from the 'Opening Scene'. Swan Lake has been and will always be a favorite.

But the Boston Pops brought the audience to its feet for a fifteen minute ovation following the final piece of the announced program, the 1812 Overture solennelle. Goosepimpling excitement bestirred Pops fans as the cannons sounded during the last chimeringing bars of this magnificent piece.

Thundering applause brought the very popular and beloved Mr. Fiedler out time and again for bows with his musicians until he began again.

Two contemporary pieces, Bond Street and Look What They've Done To My Song followed, with spontaneous applause and to-the-music clapping participation of the audience. There's nothing quite like a full orchestration of pieces like Look What They've Done To My Song, especially treated in Pops fashion complete with foot-tapping and humming accompaniment by the musicians themselves. And, to round out the evening, Stars and Stripes Forever with cannon and fireworks. Again, long and deserved applause that continued until Mr. Fiedler returned to the stage and taking his violinist, Max Hobart, by the hand lead the orchestra off.

Mr. Fiedler is a show-man par excellence, and together with the Boston Pops, has become a household word, not only in their hometown of Boston, but throughout the world. This was not just a concert of favorite classics, in themselves things of beauty, but also a concert of feeling, power and fun, an alive-ness that makes music a universal language. Arthur Fiedler and the Boston Pops Orchestra and Tanglewood stretching out in all her tall-pine splendor, lady of the mist on this midsummer night.

Judy Sutherland

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 4 1971

New England Newsclip

Music Review

Fiedler, Tchaikovsky Meet on Battlefield of Pops

By JAY C. ROSENFELD

WITH the weather as uncertain as it was shortly before concert time last night, the crowd attendance of 9,626 at the annual Boston Pops concert at Tanglewood was quite phenomenal. And Conductor Arthur Fiedler rewarded everyone with a thrilling evening.

It was an all-Tchaikovsky program ending with the rousing and exultant Overture Solonnelle, 1812. There were actual bombs bursting in air, cannons shooting in the distance and the tubular chimes on stage being pounded as if all the bells of Moscow were ringing to celebrate the great victory of Napoleon's retreat from the Battle of Borodino.

* * *

NO MATTER how attempts are made to disguise the Boston Symphony, by granting leave to the first-chair men, by bringing in a special guest conductor, by choosing a special program, it remains a top-shelf performance.

There was once an imperceptible line dividing the Janus-faced orchestra into two units, one facing upward and onward to the high-brow and dilletante, the other to the possibly less sophisticated concert-goer, but one who gets genuine pleasure out of music without too-deep scrutiny. Familiarity with the orchestra and expansion of literature has smudged this dividing line. Fiedler showed that he is aware of the change in the public's tastes and of its appreciation of higher standards.

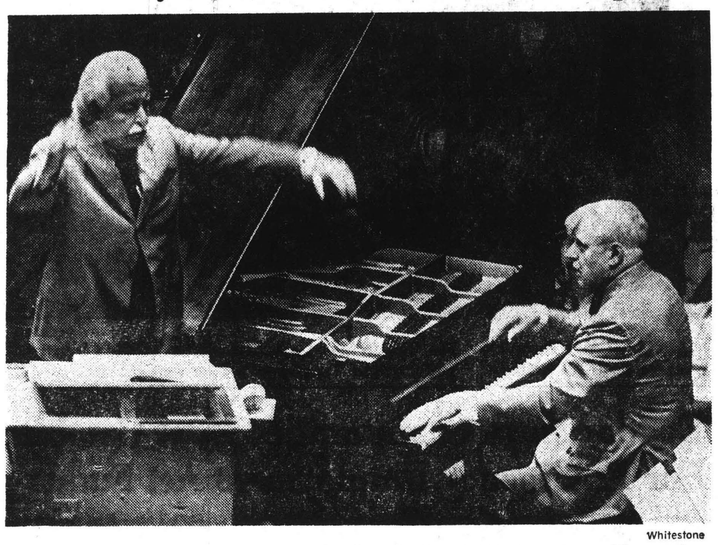
* * *

THUS the program delved into the great piano concerto, the No. 1 in B flat which, among other famous riders, had carried Van Cliburn (and the United States) to artistic splendor and renown. Earl Wild was the soloist last night. This was his third appearance at Tanglewood this summer and each time he has enhanced his reputation as a man in complete command of the keyboard and in complete control of his high sense of taste.

The suite from the ballet "Swan Lake" gave violinist Max Hobart, cellist Martin Hoherman and harpist Ann Hobson opportunities to deserve the acclaim accorded them.

But the "1812" was the double climax of the evening. The powerful and melodramatic music is rather noisy and its programmatic character is fairly obvious, but all the better. It was originally planned to be performed by a gigantic orchestra assembled in a public square in Moscow. It begins with the solemn old Russian hymn "God, Preserve Thy People" and soon the encounter of the "Marseillaise" and "God Save the Czar" is harmonized by Tchaikovsky above an orchestral clamor rarely matched for sonority.

Fiedler began the evening with the Polonaise from "Eugen Onegin." He was playing encores from his old stock in trade long after Tchaikovsky had been abandoned. The concert was for the benefit of the orchestra's pension fund.



Whitestone

Fiedler and soloist Earl Wild performing for crowd of 9,626 at Tanglewood last night.

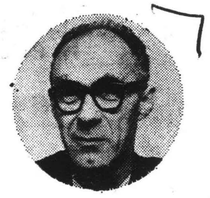
REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 1 1971

New England Newsclip

ELECTRONIC MUSIC

Earl Wild Likes It



By R. C. HAMMERICH

LENOX — Sign of the times: Earl Wild has a crush on electronic music.

Fact 1: He is studying it at Pennsylvania State University.

Fact 2: He plans to install electronic sound generating and recording equipment worth $50,000 in his home at Palm Springs beginning in January.

Now, the thing that is so startling about this is that Wild has established himself as one of America's ranking performers of the grand romantic style in piano music, a style that is, on the surface, incompatible with contemporary electronic music.

For instance, Tuesday at 8.30 he will play the solo part of that most romantic among romantic concertos, Tchiakovsky's No. 1, with Arthur Fiedler and the Boston Pops orchestra at Tanglewood.

And not long ago he spent nearly an hour playing the flamboyant Liszt's piano music transcendentally for a Tanglewood weekend prelude audience.

What is a man who first became famous for his expertise with Gershwin's music doing delving into the weird other - world of electronic sound?

He likes it. He is almost hopped up about it.

But his enthusiasm should come as no surprise. . .especially to those who know him as a sensitive, receptive, open - minded musician.

He is internationally known as a pianist, but he is also a composer with several television music credits on his list (conductor, too, but he gave that up because it interferred with his piano playing).

And he has a high respect for the demands of electronic music.

"It's endless. It's like space," he says. "Up to now it's been a plaything. The Moog synthesizer can be a haven for the untalented. But no one should be allowed to work with it until he has the education for it. Otherwise all we'll get is more noise."

Will he install a Moog sound synthesizer, or the equivalent? "Oh, yes! Everything! I want the whole works. It can be something great."

His specific direction in electronic music is undecided, or, at least, secret. He has declined to indicate precisely how he plans to compose with the new equipment, pointing out that there are so many directions available he doesn't know yet how the music will lead him.

He indicated he has a few specific ideas that he doesn't want to reveal for fear someone might steal them before he has time to use them.

But then he says, "Children's things could be so marvelous (electronically) — with a narrator — illustrated stories." But that's all he'll say about that.

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The Ann Arbor News
ANN ARBOR, MICH.
D. 38,589

JUN 30 1971

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St. Petersburg Times
ST. PETERSBURG, FLA.
D. 166,056 SUN. 181,755

JUN 28 1971

Silverstein Popular Star Of Festival

By MARY NIC SHENK
Times Music Writer

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MUSIC REVIEW

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 1 1971

New England Newsclip

ELECTRONIC MUSIC

Earl Wild Likes It

By R. C. HAMMERICH

LENOX — Sign of the times: Earl Wild has a crush on electronic music.

Fact 1: He is studying it at Pennsylvania State University.

Fact 2: He plans to install electronic sound generating and recording equipment worth $50,000 in his home at Palm Springs beginning in January.

Now, the thing that is so startling about this is that Wild has established himself as one of America's ranking performers of the grand romantic style in piano music, a style that is, on the surface, incompatible with contemporary electronic music.

For instance, Tuesday at 8.30 he will play the solo part of that most romantic among romantic concertos, Tchiakovsky's No. 1, with Arthur Fiedler and the Boston Pops orchestra at Tanglewood.

And not long ago he spent nearly an hour playing the flamboyant Liszt's piano music transcendentally for a Tanglewood weekend prelude audience.

What is a man who first became famous for his expertise with Gershwin's music doing delving into the weird other - world of electronic sound?

He likes it. He is almost hopped up about it.

But his enthusiasm should come as no surprise. . .especially to those who know him as a sensitive, receptive, open - minded musician.

He is internationally known as a pianist, but he is also a composer with several television music credits on his list (conductor, too, but he gave that up because it interferred with his piano playing).

And he has a high respect for the demands of electronic music.

"It's endless. It's like space," he says. "Up to now it's been a plaything. The Moog synthesizer can be a haven for the untalented. But no one should be allowed to work with it until he has the education for it. Otherwise all we'll get is more noise."

Will he install a Moog sound synthesizer, or the equivalent? "Oh, yes! Everything! I want the whole works. It can be something great."

His specific direction in electronic music is undecided, or, at least, secret. He has declined to indicate precisely how he plans to compose with the new equipment, pointing out that there are so many directions available he doesn't know yet how the music will lead him.

He indicated he has a few specific ideas that he doesn't want to reveal for fear someone might steal them before he has time to use them.

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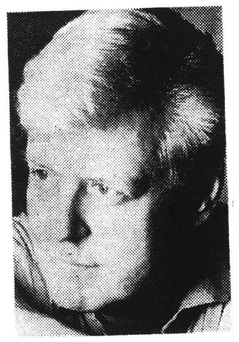

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MUSIC REVIEW

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NEW HAVEN, CONN.
S. 137,000

AUG 29 1971

New England Newsclip

Rising Star In Musical Firmament

Boston Symphony

By RENA FRUCHTER

LENOX, Mass. — Less than three years ago, a young German pianist wandered into the Royal Festival Hall in London, and created quite a storm with his performance of the Hans Werner Henze Concerto, playing magnificently and from memory three-quarters of an hour of music which most musicians agreed was impossible to play and even harder to memorize.

There followed other triumphs. And there were incredible recordings with Von Karajan conducting the Berlin Philharmonic. Then there was a successful American tour—or rather, there have been three extensive tours a year for the past three years.

There is a large and ardent following among musicians, who have begun to ask why the name Christoph Eschenbach is not a household word among the concertgoers.

But people seem to be learning the truth slowly, and going home after a concert spreading the fact, not the opinion, that the 31-year-old artist is a man of musical genius and sensitivity.

I was present at the London premiere of the Henze Concerto three years ago. At that time Eschenbach was hesitant and self-conscious about speaking in English.

Now he speaks with greater confidence, but with the same modesty and dedication which were his most prominent features then.

U.S. Orchestras Fantastic

Asked about his impressions of the United States, Eschenbach replied, "I like very much playing in the United States because, first of all, the orchestras are so fantastic. You have not these kinds of orchestras in Europe, except perhaps the Berlin Philharmonic. But these orchestras—like the Boston Symphony Orchestra, and Chicago, and Cleveland, are really outstanding and to play with them is the most fun.

"And these summer places—especially Tanglewood. Such a relaxed and good and creative atmosphere. The people who come here come really for music—they come relaxed, and they are more open.

"I like very much the American character which takes a problem in a not so tense a way, and tries to solve it quietly and intelligently."

Eschenbach's slow rise to fame can be attributed to several factors. He was not launched by one of the major international competitions. Although fully capable of doing so, he does not perform the repertoire which would give him popular appeal. And his image is not in any way a flashy one. He has a boyish charm, and an informal, open manner of performing and speaking.

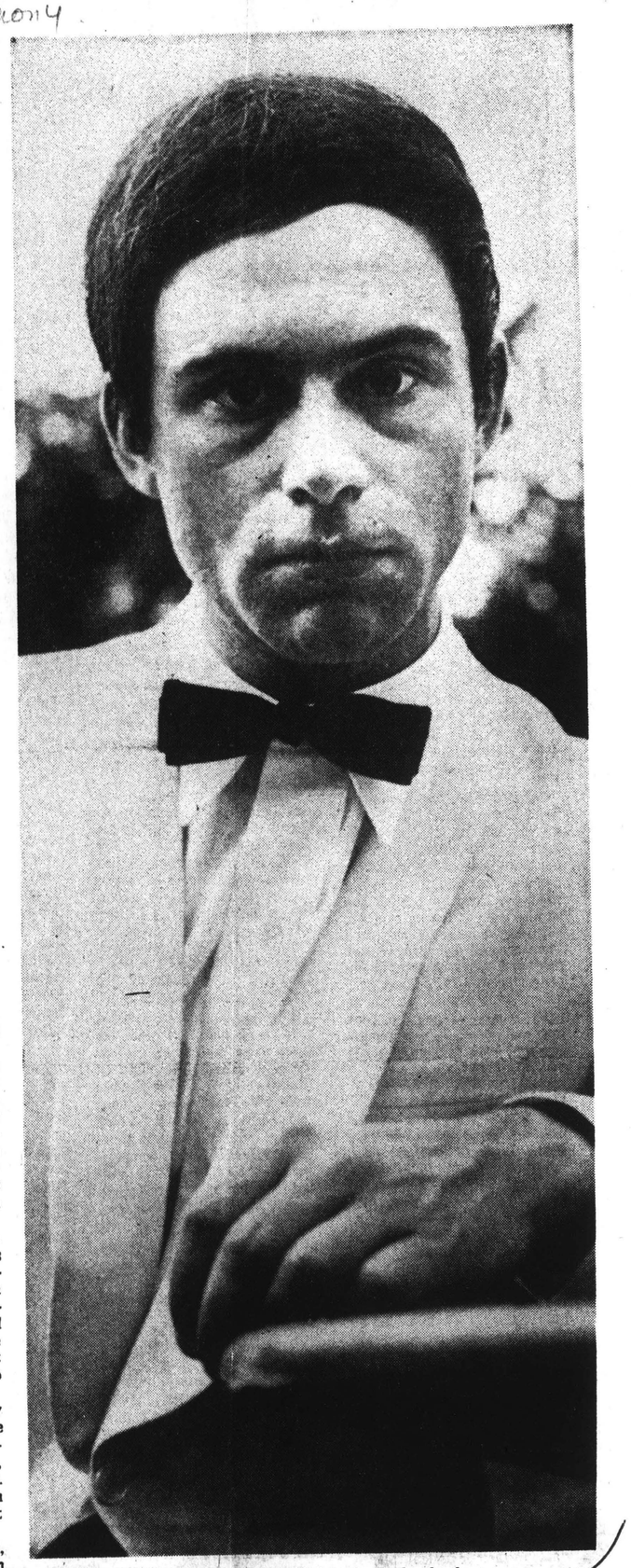
He is desperately concerned with breaking down the formal boundaries which separate performer from audience, and seriously trying to create a new type of audience awareness. Performing an evening recital in casual white slacks and a red shirt may be just one symbol of his rebellion against tradition—one way of feeling closer to an audience.

"It is necessary to put away any routine listening: also to put away the feeling of listening to music like a pudding or cake—like eating a dessert, something nice and sweet and pleasant.

"Because music is something much more serious . . . much more important and much more demanding."

This was the reason, he explained, that he chose to perform the Beethoven

See ESCHENBACH Page 6D



German pianist Christoph Eschenbach.

(Continued From Page 1D)

Sonata, Op. 106 ('Hammerklavier') for a Friday evening recital at Tanglewod.

Shocked Reaction

"I know that people come for the main concert at 9 o'clock, and they just want to hear 'some music' at 7. And so I confront them with a piece like that. And of course the reaction is a little shocked, I think, and for me that is positive. Because it shows people how serious music is—not just a nice pleasantry."

Speaking about the 'Hammerklavier' Sonata, Eschenbach added, "This music is without any cliches, and you have so much to think about.

"But it is a work that takes years. I worked on it years ago, and I didn't play it . . . Then I worked on it again, and I still didn't dare play it. Then I left it for years, and now I play it."

Trying to consider the position of the audience, Eschenbach thought for a long time, and replied, "The term of 'understanding' in relation to music is a very complicated and complex thing. I think people have to be open. Just be open and listen to the music, and try to discover the contents — emotionally and in every aspect.

"You can relate every note, every sound, and the degree of intensity of the musical phrase. If you are open, you can relate this to your own life and your own emotion and your own intensity. And that, I think, is the right manner to listen to music—not to discover when the second theme comes or when the violins enter. That is only superficial and is not necessary.

Eschenbach had a fairly conventional education background, studying with Eliza Hansen in Hamburg, and studying later in Cologne; and he has performed with the major orchestras in Europe and North America. But his artistry is of a highly original breed.

Sitting on the lawn outside the Tanglewood Shed and examining one by one the blades of grass, Eschenbach looked a little dismayed as he spoke about the commercial way in which music is treated both here and in Europe. But his generation, he feels, is trying to eliminate the problem by "negotiating." "We try to make music even more intensely, so that the commercial aspect loses its small value."

Social Idealist

Eschenbach is a slight, soft-spoken man, a musical and social idealist. Regarding his image as a performer, Eschenbach replied, "I don't know what image I have . . . I don't know because the image I have of myself changes every day. I'm very sensible to impressions I have, so I change.

"For me it's right to live in the present, not to live in the future, or to plan for the future, or to make one's 'image' for the future, or to live on the reserve of an image which you have had in the past.

Believing strongly in serious musical analysis, Eschenbach performs "first, of course, for the pleasure I have with music. Pleasure is not the right word—I mean the necessity that I feel to make music.

"Music has become my blood of life, my essence of life, and without music I would be like without food, without something important.

"And then, of course, I want other people to share that feeling. It's very simple. It's just like that.

"Because I think music opens up many aspects of life. It sweeps away the brutality that is caused by non-communication and misunderstanding."

Speaking of his recordings with Von Karajan and the Berlin Philharmonic, Eschenbach also mentioned that he has recently recorded all the Mozart sonatas for Deutsche Grammophon, but has only slowly come to appreciate that medium.

"At first I hated it because of this certain coldness, but I don't find that any more. It's for me like a very strong lesson I give to myself.

"It's like performance. At first it is a little strange . . . the text attacks you. It wants to attack you. You feel a little strange and then perhaps you realize—'That's what I want!' "

A rehearsal of the First Beethoven Concerto was just beginning, and Eschenbach apologized and excused himself.

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JUN 14 1971

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 13,000
APR 1971 New England Newsclip

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
APR 13 1971 New England Newsclip

Musicians Match Talents

Jules Eskin, principal cellist for the Boston Symphony Orchestra, demonstrates a musical point in a Festival master class.

By MARY NIC SHENK
Times Music Writer

SARASOTA — Brahms, John Barrows, New College String Quartet, priceless artistry. That, oversimplified, is the order of superlatives heard during the first two nights of concerts here at Van Wezel Hall (Friday and Saturday) of the seventh annual New College Summer Music Festival.

And 900 devotees came both nights to cheer, yell bravo, stand for Brahms, admire all the artist performers.

This festival is a major one — not only in Florida, but in the southeast and the U.S. This festival is characterized by consistent excellence — in performance, instruction, attendance. This festival is unusual — primarily all chamber music, stressing the small ensemble, the person-to-person contact between great teacher and serious students.

MUSIC REVIEW

THIS IS THE special joy of chamber music — highly personal, intimate contact from composer to performer to listener, if the performance is of top quality. The New College Festival is of star quality.

Some 100 students from the country's major music conservatories and schools of music once again have trekked to Sarasota to match talents and wits with such major faculty-performers as violinist Joseph Silverstein and cellist Jules Eskin (concertmaster and principal cellist, respectively, in the Boston Symphony Orchestra), French hornist John Barrows (Casals Festival, Wisconsin and Arizona universities), pianist Leonid Hambro (formerly New York Philhar-

(See MUSIC FESTIVAL, 8-D)

Music Festival

From 1-D

monic and Victor Borge's foil), oboist Robert Bloom and violist William Primrose (formerly NBC Symphony under Toscanini). Flutist Julius Baker, whom Time Magazine has ranked "among the great flute players of all time," back for his sixth consecutive season, sums up the musical-personal experience: "I don't treat these young musicians as students but rather as my colleagues." And more outstanding faculty will arrive during the next two weeks for classes and the four remaining concerts.

BRAHMS and Barrows were the stars Saturday night. Brahms' "Trio in B Major, Op. 8," in superb performances by Silverstein, Eskin and Hambro, touched everyone receptive to love and warmth and beauty. The three highly sensitive and expressive performers brought forth Brahms' masterful writing with their exquisite interpretation and ensemble. They deserved every bravo, every person who jumped to his feet applauding, four and five curtain calls which called them back onstage time after time. This was one of those glorious experiences which completely break down barriers and expose true depth of feelings.

"It was magnificent," St. Petersburg pianist Louis Esposito exclaimed. "We (Esposito Trio) have played this Brahms several times, but not until you hear it played like this do you realize just how difficult it is. That third movement was heavenly. And the cellist (Eskin) is an outstanding ensemble player."

French hornist Barrows was the other recipient of special praise Saturday for his featured performance in the Mozart "Quintet in E-flat Major, K. 407." Barrows, not well last season, is back in the excellent musical form which characterized his performances in earlier festivals — Saturday his rich, mellow, consistently controlled tone soared clearly and beautifully in runs or scales or leaps or trills or sustained tones. And all done with quiet modesty and the greatest of ease.

SARASOTA'S superb New College String Quartet — violinists Paul Wolfe (festival founder and director) and Anita Brooker, violist Robert Vernon, cellist Christopher von Baeyer — proved their equality of excellence Friday night in a vigorous and vital performance of the lovely Schumann "Quintet in E-flat Major, Op. 44," with pianist Hambro. In fact, youthful violist Vernon, once a festival student himself, captured the admiration of audiences with his exciting viola work both evenings.

New College Summer Music Festival, Van Wezel Hall, Sarasota; June 11-12, 1971, 8:30 p.m. Additional concerts June 18-19, 25-26. Tickets $3.50. Works performed: Concerto in A Minor (Telemann), Trio in C Minor, Op. 9, No. 3 (Beethoven), Quintet in E-flat Major, Op. 44 (Schumann), Trio Sonata in G Major (Bach), Serenade (Donovan), Quintet in E-flat Major, K. 407 (Mozart), Trio in B Major, Op. 8 (Brahms).

Close-Up

A Way of Life for any Age

By Dan Webster
Patriot Ledger Correspondent

A violinist learns the craft of his art and embarks on a career now the same way he did 50 years ago. He plays the same repertory in the same cities. Is it a life for a young man?

Pinchas Zukerman answers strongly in the affirmative. The shaggy-haired, 22-year-old Israeli violinist, who will be heard as a guest artist with the Boston Symphony at Tanglewood this summer, compares what he had hoped for in music with what he has found and says, "It's much, much more than I expected."

Zukerman was last in this country last summer on a route which included a stop in New York.

Building Anew

"The wonderful thing about playing is that you meet such wonderful people everywhere you go. And music is something you recreate every day. It's not a case of playing the same piece over and over and getting bored. You see, the piece is new each time you play it.

"I think Artur Rubinstein is the example here. He has been playing the repertory all these years, but you hear his excitement in playing each piece again. If music is boring after you've played a piece five times, it's time to get out of the business."

Zukerman has been in the business about as long as most musicians his age. He started violin at seven in Tel Aviv, and shifted to Juilliard School at 13. He won the Leventritt Prize four years ago and began a soloist's career with the 1711 Stradivarius lent him by a Washington collector.

He brought to that early career a broader base of musical experience than many of his generation. He has, for instance, recorded all the Beethoven trios with Daniel Barenboim, with whom he will appear Aug. 1 at Tanglewood (his first appearance there will be July 17), in a way that left Barenboim openmouthed. Zukerman knew all of them by heart. And when they went on to other trios, sonatas and quartets with piano, he knew all of them from memory too.

Tuning In

"Chamber music is very much second nature to me. My father is a violinist and knows the importance of listening to other players. After only three months of study, I was playing duets with my father, you see.

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His position would seem to circumvent the conductor, and Zukerman has some ideas about the podium, too.

"Oh, I have no ambitions to do the Bruckner symphonies, when I conduct, but I am going to tour with the English Chamber Orchestra. I'll be more a leader than a conductor, since I'll be playing the Mozart concertos and conducting at the same time.

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"For the most part, I am looking for things that are not played often — like the Nielsen Concerto, Elgar, Vieuxtemps, Wieniawski, Sophr and Bruch. They are not played often and have some good things in them.

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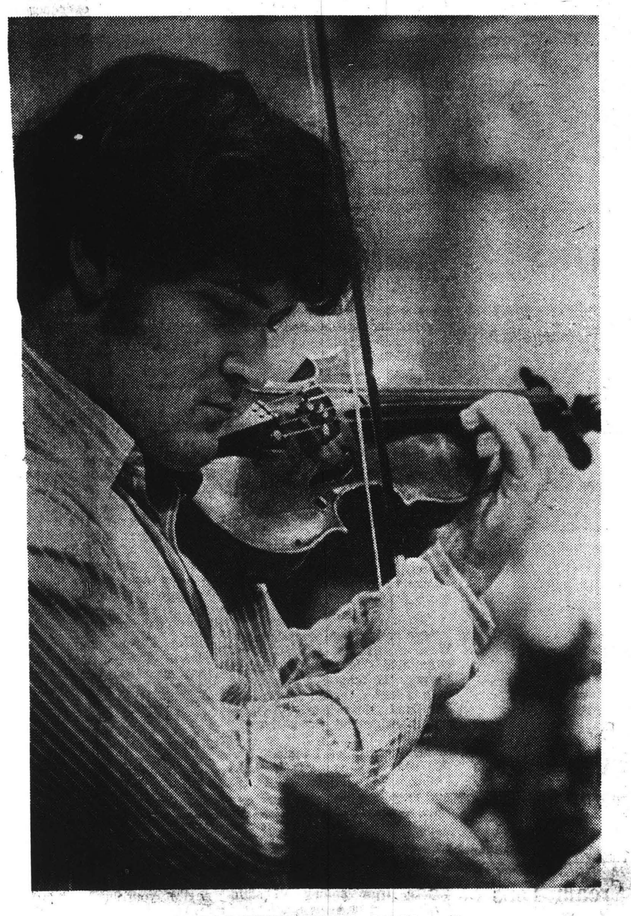

PINCHAS ZUKERMAN: he likes it

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 166,056 SUN. 181,755
JUN 14 1971

COMMERCE DIGEST
BOSTON, MASS.
MONTHLY 13,000
APR 1971 New England Newsclip

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
APR 13 1971 New England Newsclip

Musicians Match Talents

Jules Eskin, principal cellist for the Boston Symphony Orchestra, demonstrates a musical point in a Festival master class.

By MARY NIC SHENK
Times Music Writer

SARASOTA — Brahms, John Barrows, New College String Quartet, priceless artistry. That, oversimplified, is the order of superlatives heard during the first two nights of concerts here at Van Wezel Hall (Friday and Saturday) of the seventh annual New College Summer Music Festival.

And 900 devotees came both nights to cheer, yell bravo, stand for Brahms, admire all the artist performers.

This festival is a major one — not only in Florida, but in the southeast and the U.S. This festival is characterized by consistent excellence — in performance, instruction, attendance. This festival is unusual — primarily all chamber music, stressing the small ensemble, the person-to-person contact between great teacher and serious students.

MUSIC REVIEW

THIS IS THE special joy of chamber music — highly personal, intimate contact from composer to performer to listener, if the performance is of top quality. The New College Festival is of star quality.

Some 100 students from the country's major music conservatories and schools of music once again have trekked to Sarasota to match talents and wits with such major faculty-performers as violinist Joseph Silverstein and cellist Jules Eskin (concertmaster and principal cellist, respectively, in the Boston Symphony Orchestra), French hornist John Barrows (Casals Festival, Wisconsin and Arizona universities), pianist Leonid Hambro (formerly New York Philhar-

(See MUSIC FESTIVAL, 8-D)

Music Festival

From 1-D

monic and Victor Borge's foil), oboist Robert Bloom and violist William Primrose (formerly NBC Symphony under Toscanini). Flutist Julius Baker, whom Time Magazine has ranked "among the great flute players of all time," back for his sixth consecutive season, sums up the musical-personal experience: "I don't treat these young musicians as students but rather as my colleagues." And more outstanding faculty will arrive during the next two weeks for classes and the four remaining concerts.

BRAHMS and Barrows were the stars Saturday night. Brahms' "Trio in B Major, Op. 8," in superb performances by Silverstein, Eskin and Hambro, touched everyone receptive to love and warmth and beauty. The three highly sensitive and expressive performers brought forth Brahms' masterful writing with their exquisite interpretation and ensemble. They deserved every bravo, every person who jumped to his feet applauding, four and five curtain calls which called them back onstage time after time. This was one of those glorious experiences which completely break down barriers and expose true depth of feelings.

"It was magnificent," St. Petersburg pianist Louis Esposito exclaimed. "We (Esposito Trio) have played this Brahms several times, but not until you hear it played like this do you realize just how difficult it is. That third movement was heavenly. And the cellist (Eskin) is an outstanding ensemble player."

French hornist Barrows was the other recipient of special praise Saturday for his featured performance in the Mozart "Quintet in E-flat Major, K. 407." Barrows, not well last season, is back in the excellent musical form which characterized his performances in earlier festivals — Saturday his rich, mellow, consistently controlled tone soared clearly and beautifully in runs or scales or leaps or trills or sustained tones. And all done with quiet modesty and the greatest of ease.

SARASOTA'S superb New College String Quartet — violinists Paul Wolfe (festival founder and director) and Anita Brooker, violist Robert Vernon, cellist Christopher von Baeyer — proved their equality of excellence Friday night in a vigorous and vital performance of the lovely Schumann "Quintet in E-flat Major, Op. 44," with pianist Hambro. In fact, youthful violist Vernon, once a festival student himself, captured the admiration of audiences with his exciting viola work both evenings.

New College Summer Music Festival, Van Wezel Hall, Sarasota; June 11-12, 1971, 8:30 p.m. Additional concerts June 18-19, 25-26. Tickets $3.50. Works performed: Concerto in A Minor (Telemann), Trio in C Minor, Op. 9, No. 3 (Beethoven), Quintet in E-flat Major, Op. 44 (Schumann), Trio Sonata in G Major (Bach), Serenade (Donovan), Quintet in E-flat Major, K. 407 (Mozart), Trio in B Major, Op. 8 (Brahms).

Close-Up

A Way of Life for any Age

By Dan Webster
Patriot Ledger Correspondent

A violinist learns the craft of his art and embarks on a career now the same way he did 50 years ago. He plays the same repertory in the same cities. Is it a life for a young man?

Pinchas Zukerman answers strongly in the affirmative. The shaggy-haired, 22-year-old Israeli violinist, who will be heard as a guest artist with the Boston Symphony at Tanglewood this summer, compares what he had hoped for in music with what he has found and says, "It's much, much more than I expected."

Zukerman was last in this country last summer on a route which included a stop in New York.

Building Anew

"The wonderful thing about playing is that you meet such wonderful people everywhere you go. And music is something you recreate every day. It's not a case of playing the same piece over and over and getting bored. You see, the piece is new each time you play it.

"I think Artur Rubinstein is the example here. He has been playing the repertory all these years, but you hear his excitement in playing each piece again. If music is boring after you've played a piece five times, it's time to get out of the business."

Zukerman has been in the business about as long as most musicians his age. He started violin at seven in Tel Aviv, and shifted to Juilliard School at 13. He won the Leventritt Prize four years ago and began a soloist's career with the 1711 Stradivarius lent him by a Washington collector.

He brought to that early career a broader base of musical experience than many of his generation. He has, for instance, recorded all the Beethoven trios with Daniel Barenboim, with whom he will appear Aug. 1 at Tanglewood (his first appearance there will be July 17), in a way that left Barenboim openmouthed. Zukerman knew all of them by heart. And when they went on to other trios, sonatas and quartets with piano, he knew all of them from memory too.

Tuning In

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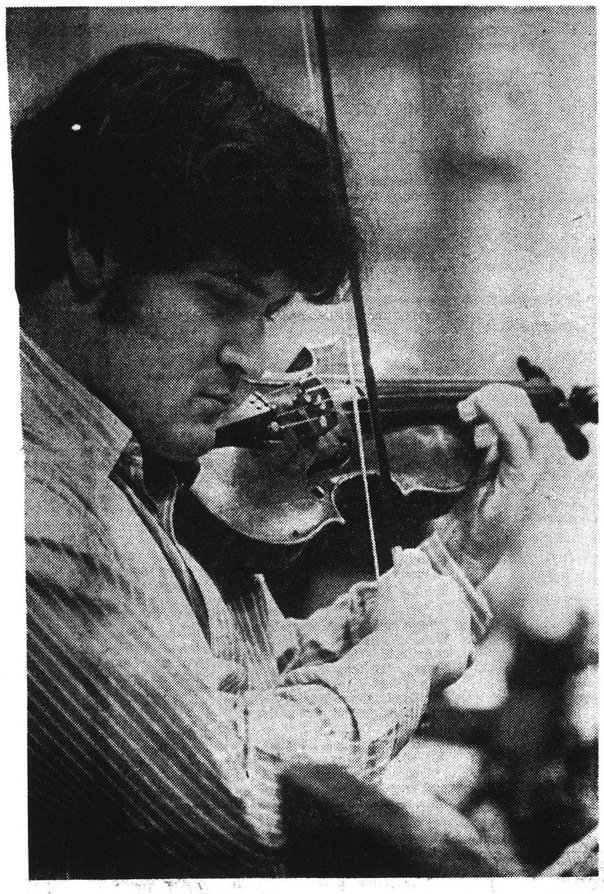

PINCHAS ZUKERMAN: he likes it

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TIMES (SUNDAY)
NEW YORK, N. Y.
1,407,549

AUG 15 1971

New England Newsclip

They're Having Third Thoughts About Alexis Weissenberg

By ROSEMARIE TAURIS

AT a recent television show in Paris, a 12-year-old girl rose from the audience and asked pianist Alexis Weissenberg, "How does it feel to be important?" "I don't know," he answered, somewhat taken aback. "Well, aren't you important?" she insisted. "I can only tell you," he replied, "while I am working I *have* to feel important, otherwise I would not be able to go on."

"I think it is true," he said, as he related the incident in a Manhattan hotel room during a quick stopover. "To be convincing, you must be convinced of what you are doing, and by that point alone you are important. It's part of the energy you have to fabricate for a performance. But if afterwards, when you leave the stage, you still feel important, then maybe you should be slapped."

This blend of detachment, cool self-appraisal and humor is characteristic of Alexis Weissenberg. He has known quick success and quicker failure. Meteoric rise and oblivion. Tense and mercurial, he burst on the scene at the age of 18 in a blaze of critical acclaim, had a flickering career as Sigi Weissenberg, and vanished from the concert circuit 10 years later. Now, at 42, Weissenberg is riding the crest of a spectacular comeback. A man of his time, he looks more like a Hell's Angel than a pianist in his mod, tight hip-huggers, wide leather belt, black open-necked cotton shirt, and blue-black leather jacket.

With 90 concerts scheduled on three continents next season, 15 record albums in U.S. catalogues (several more in Europe), three musical television films (one, "Petrouchka," a prize-winning NET favorite), and a weekly radio interview program on WNCN beginning in October—all accomplished within less than four years—Weissenberg is in the top rank of his profession. Today he is due to fly in from a Salzburg festival appearance. Next Friday he plays a "Weekend Prelude" recital at Tanglewood where, the night after, he performs the Ravel Piano Concerto in G with the Boston Symphony under the baton of Michael Tilson Thomas. Four days later, he joins Herbert von Karajan and the Berlin Philharmonic in St. Moritz, Switzerland.

"I like the fast tempo of this career," he admits. "But as a way of life it is completely unconvincing and crazy. I don't believe in the impersonal routine of checking in and out of hotel rooms, packing suitcases, and giving the key back. But if you need music—and it's not even a matter of love, music is in you, you are not in it—then performing, with that extra energy a concert can give you, is completely necessary. And I think *that* joy justifies everything else."

*

Weissenberg travels all over Europe with his own Hamburg Steinway concert grand, Phenomenon II. "It is much better known to customs officials than I am," he says proudly. "Most people hesitate to ask me why I call him Phenomenon II. Maybe they think I consider myself Phenomenon I? But there is no Phenomenon I." Like all pianists, he has a very personal relationship with the instrument. "I have great respect for him, and I treat him like a pharaoh."

Him?

"Oh yes. A piano is definitely not a she. I think a piano has the potential of a bull, and to dominate it is one of the most exciting things for a pianist. It's especially exhilarating when there is a David-Goliath feeling about it. Have you ever noticed when Horowitz sits at the piano that there is something magical happening? You can see it, not only hear it: He grows, and the piano reduces. He is oversize suddenly. And that, of course, is the art of a great pianist." Does Weissenberg, wiry and slight at 5 feet, 6 inches and 135 pounds, ever feel larger than life? "Yes. In order to project, I think it is necessary to be oversize, in a way."

Born in Sofia, Bulgaria, Alexis Sigismund Weissenberg started piano lessons at the age of 3. "All anecdotes are the same," he says rather impatiently. "We all seem to be geniuses and are taught by our mothers." But Sigi ("a kiddie name" he has tried to live down ever since) soon revealed a phenomenal facility, became the bane of his classmates, the pet pupil of Bulgaria's foremost composer, Pantcho Vladigeroff, and gave public recitals in his early teens. In 1945, during the Soviet occupation, he and his mother left Bulgaria, were stopped at the Turkish border, imprisoned, escaped six months later, and fled to Israel. There he played his first concert with an orchestra. Before the year was out, he had completed a concert tour of South Africa.

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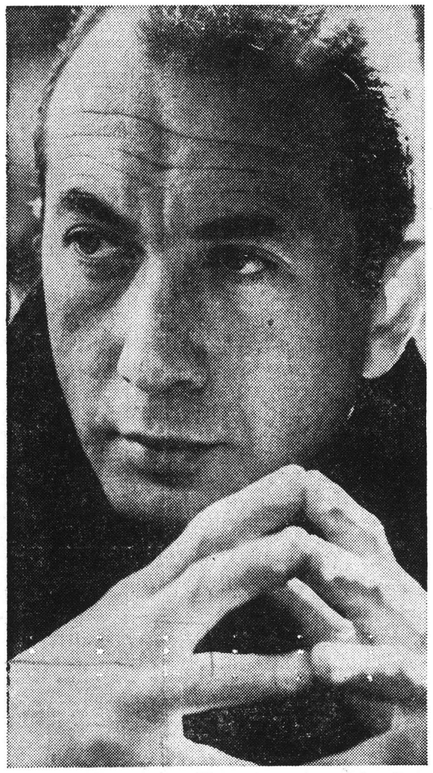
He was 16 when his mother (his parents were divorced) decided that "if I had to develop an individuality as an artist, I would certainly first have to develop as a human being." An unlikely Jewish Mother, she sent her son to the United States alone. "She always said that as soon as society decides that a child has a definite talent, the mother should be killed instantly, even if the child is only 6 years old," Weissenberg remembers appreciatively.

He studied at Juilliard with Olga Samaroff and worked intermittently with Wanda Landowska. He won the Philadelphia Youth Orchestra competition, and, in 1948, the Leventritt award, which had as its prize an appearance with the New York Philharmonic under George Szell. "In those days everybody knew he was a fire-eater,"



Pianist Alexis Weissenberg who will be playing at Tanglewood this Friday and Saturday

"We all seem to be geniuses taught by our mothers"

Harold Schonberg once wrote.

But over the years, instead of flourishing, his career began to fade, critics had second thoughts and, in 1957, his concertizing came to an abrupt halt. "There is really no solution," Weissenberg explains. "It's a problem that afflicts most young performers. If a young artist has the potentialities, it is essential for him to perform early before an audience to develop his personality. On the other hand, his inner gifts and the talent almost always need development privately. Many things are experimental and uncertain in you, and you are playing a lot of pieces badly. At such an early age one is not mature enough to be protected against the reactions that are often too violent from the critics and audience. Then, suddenly, you find the major orchestras don't re-engage you, you have neither dates in large cities nor recordings, and you have slid into playing too many community concerts (performing the same recital again and again in places like Oshkosh and Podunk). And how many times a year can one honestly and decently play 'Liebestraum' without going nuts?

"There is also the danger in being considered great and fabulous at too early an age, because you rarely live up to it later. And for how long can you be a promising brilliant young pianist? There comes a time when you have to be something more definite." He decided to take a sabbatical and left for Paris to "read more, live more, and rethink everything I had done. It was a desperate step."

Managing on a small family allowance, he studied literature and philosophy, married the daughter of a Spanish diplomat, and made his home in Madrid for a while. Weissenberg recalls this period as his "second formative years," when at nights he sharpened his intellect in parleys with writers, politicians and philosophers, and days probed into the works of Bach, Mozart, Schumann, Chopin, Brahms, Bartok, Prokofiev and Stravinsky.

But what was intended as a temporary pause, a time for development and re-evaluation, threatened to turn into enforced retirement. And it was not until 1967 that Weissenberg re-emerged on the concert scene, largely through the efforts of a determined European concert manager, who introduced him to Herbert von Karajan. Von Karajan was impressed enough to invite him to open the Berlin Philharmonic's 1966-67 season. In February, 1967, he gave his first concert in the United States in 10 years. It was a triumphal return. Not only were the critics lavish in their praise, but soon requests for Weissenberg appearances came from major orchestras, summer festivals, television—and two recording companies offered contracts.

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Like most artists whose jet-age existence binds them to a timetable, Weissenberg regiments his life fiercely. Speaking as rapidly and articulately as he plays the piano, he confides that he practices very little—only about two and a half hours a day. "But this is not a question of merit," he says emphatically. "I think it is a matter of concentration. Besides, I study the score first without an instrument. And only when I have thoroughly assimilated it, the technical work at the piano begins."

But isn't it also a matter of facility?

"Yes, but facility is the least guaranteed quality in an artist. Facility helps the original organization of the fingers, and it is what gives the performance spontaneity. But more important is that an interpreter has chewed up the work, has resolved within himself how he would like to perform it. There comes a moment when the application of your hands is not felt any longer, and the piece grows out of you and begins its own life within you. Then you can project it at will—I wouldn't say by pushing a button—but your entire mind and temperament switch instantly to that version which has taken shape in your body."

A firm believer in logic and control, Weissenberg has been accused of coldness in his interpretations. "Yes, and some critics even go so far as to say this is an IBM machine. But what does this mean? Too much directed by your head? Love, passion—doesn't it all go through your head? In music everything must be controlled, otherwise it falls into little pieces. But within the range of what I have decided to do in a piece, I am absolutely free. I may be more reserved one evening, and more spontaneous another."

What puzzles Weissenberg is that "the same public that expects something completely contemporary from an art exhibit or a novel is surprised that at a concert it does not get the same interpretation it has encountered for 50 years. Today, you express your feelings directly and without circumvention. Everything has become clearer and more naked. So many actors now act in the nude. If music is not to remain in a museum, an interpreter must speak in a language that today's people understand. You can still have feeling, only the manner in which you express this has changed. Take Chopin, for example. He is violent and tender, not hysterical and sweet."

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Weissenberg sees no contradiction in melding the present with the past. "Blue jeans in a 17th-century home" is how he describes his lifestyle. Divorced from his wife, he lives informally in a second-floor apartment of a converted townhouse in Paris, opposite the Louvre, with a big black poodle named Tcherno (Bulgarian for black) and a Spanish couple who look after his needs.

He enjoys the company of a few close friends, but does not like parties and abhors after-concert receptions. "The compliments are wrong, because you know yourself whether the performance was a success or not. And if it was bad, you are miserable and even the applause does not help. But when you are unhappy, you don't want to

Continued on Page 22

On Weissenberg

Continued from Page 11

be alone. (I sit up the whole night and remember the entire concert, everything. I go through every note, everything I didn't like.) What you need is a few loving people around you who will not talk about the concert."

Weissenberg usually vacations with his daughters, Cristina, 14, and Maria, 9, on the Spanish or French seacoasts, where his mother sometimes joins them. Occasionally he relaxes in Zermatt, Switzerland, his favorite mountain resort, but gets depressed when he stays there more than 10 days. "I could never imagine living in a quiet place. I need the quickness of the city, the nervousness. It recharges me." But for a physical and mental rest? "The sea does it for me. The sea is very nervous and violent."

The thought of the turbulent sea suddenly reminds him of his own intense, high-voltage existence. He glances at his watch, picks up his luggage, and in the descending elevator delivers his parting shot:

"I have been very lucky and I really have no right to complain. But I do wish people would stop talking about how I played 20 years ago. It sounds exactly like a prostitute who married a very rich man, and now lives on Park Avenue, and every now and then at a party someone reminds her that, originally, she was on the sidewalk. If the woman is elegant and intelligent and has made a good marriage, why should you always remind her that she was in a bar before?"

FAIR SEX

The Berkshire Eagle
Sunday, July 25, 1971
Page 3

Mary Riley: the BSO's "secret weapon"

By Warren Fowler

Twenty-nine years ago, Mary Scott Riley was born on the cusp of Pices and Aries and the outcome was an unorthodox alchemy of the two zodiacal signs. It produced a brass-plated marshmallow.

Mary Riley, on one hand, is a quiet, shy individual who prefers walking in the woods by herself, or the solitude of sitting on a lonely dune watching the waves lap against the shore, but let her get around music, a spotlight and a microphone and all hell breaks loose. As she said of herself about singing, "wild horses couldn't hold me once I get the feeling I want to get up and sing."

According to Mary, when her family isn't engaged in either eating or sleeping — it's singing, usually for their own enjoyment. Her twin sister, Mrs. Alice Anderson of Jacksonville, Florida, "doesn't look at all like me, but we're hell on wheels when we get together. Mother is completely tone deaf, but she sings anyway; my younger brother and sister sing, and Dad has a great bass that lends itself nicely to cocktail parties and Christmas carols."

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She started taking voice lessons at the age of 12 when she decided "she was going to take the world of opera by storm." After years of youthful voice training she attended the Neighborhood Playhouse School of Theatre from which she graduated in 1964. Along with singing, fencing, speech and three kinds of dancing she had the good fortune to work with David Pressman as her director. "It was a concentrated three-year course in which they poured everything they could into you, and then you were left on your own in hopes that you'd make it," said Mary. "I pounded the New York pavements until I felt like an ex-Sarah Bernhardt, and I got so tired of being told, 'you may make it, but you'll have a long, long wait,' and I didn't feel quite up to living in a garret for 20 years waiting to be found. It was an extrememly frustrating 'thing' for me, and after a while I got the message and decided the best thing to do was leave New York for other points."

She played two summers of stock in Connecticut doing Gilbert & Sullivan's "Patience," Katishaw in "The Mikado," Eunice in "Streetcar Named Desire," Joe's wife in "Damn Yankee's," and Anita in "West Side Story."

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The highly efficient Miss Riley has been employed full time by the Boston Symphony Orchestra for the past three years as coordinator of the Tanglewood Friends. This means in effect, she is a "jack-of-all-trades" as her office is responsible for signing up about 2,000 new Friends yearly, doing the bookkeeping, acting as laison between the orchestra and the community during special events such as "Tanglewood on Parade", sending out notices to the Friends of upcoming events and if anything has been left out, doing the time consuming dirty-work involved in running the behemouth that is the Boston Symphony Orchestra. This she and her small staff do with an alacrity and cheerfulness that would stun both Dale Carnegie and Henry Ford III.

Before her present stint as "office boy" for the BSO, she spent a year abroad as assistant to the general manager of the London Sinfonetta.

By the time Mary was in her late teens, she found she could do a creditable job singing folk songs and imitating Barbra Streisand fairly well. The summer of 1964 found her on Martha's Vinyard with a Yale friend Bill Eddy, whom she described as "a marvelous natural musician. We went down in the Vineyard history that year. We sang at a place called 'The Mooncrusher,' which isn't even in existance now, and I had a perfect ball. Bill put music to Eugene Field's 'Wynkin, Blinkin' and Nod' which we got so sick of singing that in desperation he scored 'Little Boy Blue' also by Fields, which we used for our theme song."

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During 1965 she traveled abroad with some girl friends, "and I sang my way all over the continent. I started at the Hosteria del Orso, in Rome, went on to The Green Moon in Florence, then on to the Franco Pinot in Paris. I spent most of the summer singing and earning drinks for everyone," laughed Mary. When asked how she got started in all these places she said, "after a few drinks Riley would nestle up to the piano player and start humming in his left ear until finally in desperation he'd say, 'For God's sake, Mary, sing — I can't stand this infernal humming any more,' so I'd grab the mike, and from there on in it was all downhill." At this point she mused, "I can sing most anything I've heard only once. I've had four different voice teachers try to teach me to read music but it's just been impossible, I can't make head 'nor tails out of it. The only reason any of them put up with me, I guess, is because I've got a half-way decent voice."

In the fall of '65 she went to work at The New England Conservatory in Boston as their Friends secretary, and while there studied with Mark Pearson, a member of the vocal department, who, she said, "let me run the gamut of music — from opera to blues." While working at the Conservatory she sang spasmodically in a little Boston bar called the "What Ho", because as she said, "my voice, then, was graduating into a blues-nightclub style and I just followed along."

Mary admires most highly the voices and styles of Ella Fitzgerald, Barbra Striesand, Carmen McRae and Lani Kazan who is her favorite. "Most singers establish a style, said Mary, "a kind of melding from other singers who have made the grade — all of us do that, and it finally is distilled down into our own unique quality. For instance, I can pattern myself after any one of the famous vocalists, but in the final analysis no one sings like Mary Riley because it's finally my style and most important, the way I feel a song."

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Several weeks ago, during the Friends of the BSO Gala evening which was held on the stage in the shed, Mary took the group by storm. The Gala was composed of a group of contributors to the Boston Symphony, and the violin and piano, playing for the assemblage was sinking slowly but surely. Because there were stage lights, music of sorts and an audience, Mary walked up to stage center and began belting out the words to "Never On Sunday" which the duo was playing. Her voice and personality, with which she's been endowed heavily in equal parts, was just what was called for, and the party sparked like a Roman candle from that moment on. After singing "The Lady Is A Tramp", Mary bowed off to delighted applause. After her performance, Stephanie Barber, former owner of Music Barn with her husband Phil, and who now run Wheatleigh, came up to Mary and said, "My but you're a cheeky young lass aren't you?" and The Eagle's, L. K. Miller strolled over and said, "Why Mary, I didn't know you were the BSO's secret weapon." "The sweet sound of applause once heard, is something one never forgets," said Mary, "and I'd be lying If I didn't say the stage, either musical comedy or night club, is really my first love."

Mary Riley, coordinator for the Friends of the BSO Photos by Warren Fowler

Mary is quite honest with herself, though, about her singing. "I don't really feel I'll ever get anywhere in that field, I'm not going to break my back trying to get into it again with all the attending frustrations. It's just that it's an incredible pleasure-filled thing that actually doesn't demand that I be on stage. I'd just as soon sing to a small group of admiring friends that appreciate me. I'm just going to leave that whole "bag" to luck and if it works out, fine, if not, well . . . I haven't got that consuming obsession one must have, the "thing" that singing must 'end all' and 'be all' is simply not strong enough in me. Besides, I'm too much a lover of people to be closed away with an obsession like that. That's why I finally got out of theatre — I just couldn't stand being away from the people that were friends and whom I loved."

Whether Mary "makes it" or not singing is entirely academic at this point, because given the chance, she could "stand tall" among most any group she sang for. The only thing that stands between her and "big name" success, is the the extra dollup of Pices marshmallow, which smothered the Aries brass, that in all probability would have spelled success.

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Mary's date for the "Gala" was long-time friend, young David Ogilvie of Greenwich, Conn. Falling back on her earlier theatre training, Mary danced the Charleston in high style with her partner.

During recent "Gala Evening" for the Friends on the stage in the shed at Tanglewood, Mary sings, "Never On Sunday" and has most of the formally attired audience clapping their hands in rhythm to her song.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUL 11 1971

New England Newsclip

MUSIC

Raymond Morin

THE PRESS and public relations department of the Boston Symphony Orchestra has turned out an impressive number of personalities in this essential but thinly populated segment of the musical profession.

A former Boston Symphony PR man is Francis Robinson, now assistant to the general manager of the Metropolitan Opera. Harry Beall is now president of the prestigious Judso Management in New York.

For the past three years, David S. Levenson has been press and public information assistant to Marvin Y. Schofer of the Boston Symphony.

On July 19, Levenson assumes duties as press and public relations director of the Baltimore Symphony Orchestra.

He succeeds Herbert Weissenstein who moves to the New York Philharmonic as assistant to the manager. Weissenstein served as assistant in the Tanglewood press office a few summers ago.

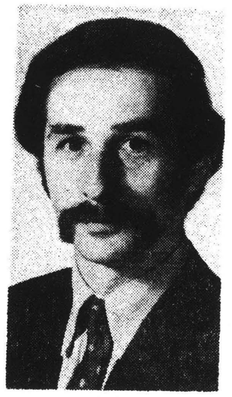
Levenson, 29, and a Boston native, holds a bachelor of fine arts degree from Boston University. Prior to his work with the Boston Symphony, he was with the Opera Company of Boston and American National Opera Company.

NEW YORK City Center Ballet will not go on to the Blossom Music Center near Cleveland from Saratoga this summer as it has in the past.

Instead, the Vienna State Opera Ballet will include Blossom Center on its first American tour, giving four performances from Aug. 19 to 22.

The 250-year-old company will bring 50 principal dancers and the corps de ballet. Accompaniments will be by the Cleveland Orchestra.

Repertory includes Mozart's "Eine Kleine Nachtmusik," Prokofieff's "Therese," "Paquita "with music by Ludwig von Minkus, Bartok's "Miraculous Mandarin," and a "Vienna Divertissement." to music by Johann Strauss.



David Levenson

JACOB'S Pillow Dance Festival has announced a major change of program for its eighth week this summer, Aug. 10 to 14.

Maria Alba and her Spanish Dance Company are replacing the Boston Ballet Company. The Boston company is still programmed for the week of Aug. 3 to 7, with a special evening performance Aug. 8.

Calendar

TODAY

Berkshire Music Festival, Tanglewood, Boston Symphony Orchestra, Bruno Maderna, conductor — Symphony No. 2, Schubert; Chamber Symphony, Opus 9b, Schoenberg; Piano Concerto No. 2, Chopin (Earl Wild), 2:30 p.m.

TUESDAY

Saratoga Performing Arts Center, Saratoga Springs, N.Y., New York City Ballet — Tuesday through Saturday at 8:30 p.m. Saturday matinee at 2:00 p.m.

WEDNESDAY

Woodstock (Conn.) Music Festival, Woodstock Academy — Philipp Naegele, violist, 8:30 p.m.

Methuen Memorial Music Hall, Methuen, Mass. — Donald R. M. Patterson, organist, 8:30 p.m.

THURSDAY

New Hampshire Music Festival, Inter-Lakes Auditorium, Meredith, N.H. — Symphony Orchestra, Thomas Nee, conductor — Symphony No. 38, "Prague," Mozart Concerto No. 1 for Piano, Trumpet and Strings, Opus 35, Shostakovich (Sylvia Zaremba, pianist); Andante Spianato & Grande Polonaise, Chopin; Suite (The Birds), Respighi, 8:30 p.m.

Ethnic Dance Arts, Barnstable Village Hall — Luis Rivera and his Spanish Dance Company, 8:30 p.m., (Repeat performances Friday and Saturday, 8:30 p.m.

FRIDAY

Berkshire Music Festival, Boston Symphony, William Steinberg, Brahms Program: Tragic Overture; Piano Concerto No. 2 (Vladimir Ashkenazy); Symphony No. 2, 9 p.m. (Weekend Prelude, Boston Symphony Chamber Players, 7 p.m.)

SATURDAY

Berkshire Music Festival, Boston Symphony, Steinberg — Brahms Program: Academic Festival Overtures; Concerto for Violin and Cello (Pinchas Zukerman and Zara Nelsova); Symphony No. 4, 8:30 p.m.

Music Mountain, Falls Village, Conn., Berkshire String Quartet, Julius Baker, flute, Zelda Manacher, mezzo-soprano — Flute Quartet, Viotti; A Creole Mystery, Beeson; Remembrance, Flagello; Quartet in D, Opus 11, Tchaikovsky, 3 p.m.

SUNDAY

Berkshire Music Festival, Boston Symphony, Seiji Ozawa — Marriage of Figaro Overture, Mozart; Piano Concerto, K. 595 (Ashkenazy); Alto Rhapsody, Brahms (Maureen Forrester); Haydn Variations, Brahms, 2:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 14 1971

New England Newsclip

The Piano Tuner

Another Craftsman In Danger of Extinction

By Edith Tarbescu

LENOX, Mass.

Of the many people involved in behind-the-scenes activities at Tanglewood, the piano tuner is among the most important. He must tune and maintain over 100 pianos used by the Berkshire Music Center as well as prepare the instruments used by soloists at the Music Shed.

George Krippenstapel has been piano tuner-in-residence at Tanglewood for the past four years. Associated with the Baldwin Concert and Artists Department in New York since 1966, he has tuned pianos for artists like Leonard Bernstein, Lorin Hollander, Byron Janis, Ruth Laredo, Andre Watts and Earl Wild.

Edith Tarbescu is a New York-based free-lance writer now working on a children's book.

Keeping the concert pianos tuned for the soloists who appear with the Boston Symphony is a complex task, because each artist has his own preferences in terms of touch and tone.

"For example," Krippenstapel says, "Andre Watts prefers a piano of considerable warmth and mellowness. Some artists prefer a lighter action than others. In doing any alteration, I always keep in mind the pianist who will be playing."

A skilled technician can significantly alter the characteristics of the piano. This is known as voicing or "tone regulating," and is an important aspect of concert work.

When a pianist arrives at Tanglewood, he usually chooses from among four or five concert grands. The pianist and the technician then work very closely together to achieve the desired effect on the particular instrument.

The piano tuner is also present while the pianist is rehearsing and especially during the performance, so that if the pianist should notice any problems, he can call on the tuner to adjust the piano. "Pianists never attempt any technical work on the pianos," Krippenstapel added.

"Another interesting feature of my job is to do novel and exotic tunings or sound effects that some of the modern composers specify for the piano during the performances of modern music at the Berkshire Music Center."

Piano tuning is becoming a lost art, Krippenstapel said. Approximately 150,000 pianos are sold in the United States each year, but there are not enough men qualified to service them.

Until 1929, there were many small factories around the country where hundreds of young men learned the many aspects of piano tuning. With the onset of the Depression, most of these companies were forced into bankruptcy and never reopened. Since that time there are few places where men can go to learn the necessary skills involved in piano tuning.

There are several mail-order companies and a few colleges that give practical courses on piano tuning. There are also a few piano technicians who take on apprentices. But the training facilities in this country are very inadequate.

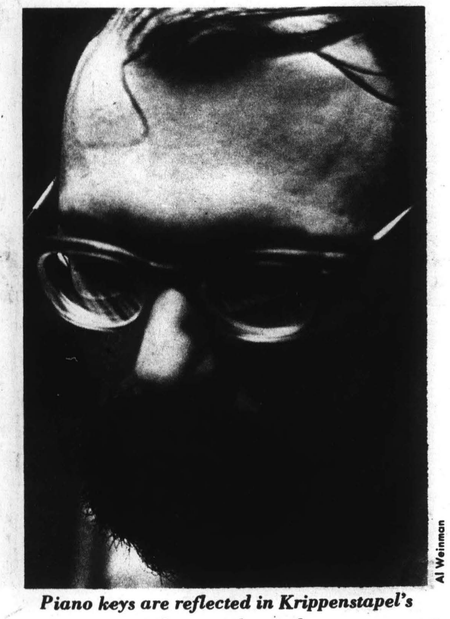
"It takes thousands of hours, at least, to become a good tuner," Krippenstapel said. "A man should be supervised by an experienced technician on a wide variety of projects before he is ready to be left on his own. Although virtually anyone can be trained to hear what a piano tuner is supposed to hear, it takes thousands of hours to learn to manipulate the tools properly with the exact precision that is necessary."

Krippenstapel was an apprentice, without pay, to several highly skilled men for over two years. Then he went to work for Steinway & Sons, in New York. In 1963 he established his own business. His private customers have included Jacqueline Onassis, Benny Goodman, Mary Lou Williams and Virginia Eskin.

Reminiscing about his four years with the Boston Symphony at Tanglewood, he related an amusing experience that happened here two years ago. Pierre Boulez was scheduled to conduct the orchestra in the "Rhapsody for Violin and Orchestra" by Bela Bartok. A part in the score is specified for a cymbalom, an instrument associated with Hungarian gypsies (somewhat like an elaborate zither). The cymbalom player was a gypsy virtuoso who had never before performed with a symphony orchestra and who was extremely nervous.

"Boulez asked me to tune the piano to sound like a cymbalom," Krippenstapel recalled, "in case the cymbalom player became too nervous to play. I devised a way of padding the strings and the hammers of the piano so that it altered the sound to imitate the cymbalom, and Boulez was very impressed with the result."

The night of the performance the cymbalom player was on the stage at the cymbalom and the pianist was also sitting at the piano. My view was blocked and to this day I still don't know which instrument was played." ■



Al Weinman

Piano keys are reflected in Krippenstapel's glasses as he works

Al Weinman

George Krippenstapel checking a concert grand at Tanglewood

THE TIMES RECORD
TROY, N. Y.
D. 42,181

SEP 13 1971

ROBERT E. SHIESLEY

Honored For Tanglewood Vocal Work

Robert E. Shiesley, baritone recently made his debut with the Boston Symphony Orchestra at Tanglewood in the Monteverdi "Vespers," with Seiji Ozawa, conducting.

At Tanglewood he was a member of the Music Theater Project and appeared in over twenty performances. He received the C. D. Jackson Award at the end of the summer for vocal excellence and outstanding performance from Gunther Schuller, artistic director of Tanglewood.

Mr. Shiesley received his bachelor degree in music education from State University College at Potsdam, Crane School of Music, and his master's degree from the University of Washington, Seattle. He has been studying on scholarship at the Juilliard School of Music in New York City.

At present he is at San Juan, Puerto Rico, fulfilling a three-week engagement in the title role of Figaro in Mozart's Marriage of Figaro following which he will embark on a concert and operatic career.

Son of Mr. and Mrs. Stanley E. Shiesley, Waterford, he makes his home in New York City.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 20 1971

New England Newsclip

Music Theatre Movies TV

Louis Plass, 36 Years at Tanglewood

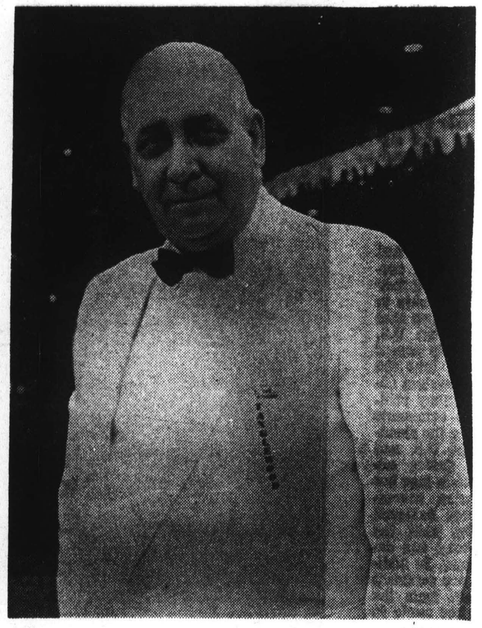
LENOX — An operation as vast and complex as the eight-week Berkshire Music Festival at Tanglewood has many smaller components that function freely and easily and are as permanent and self-perpetuating as the majestic lawns and scenic beauties. One such component is the volunteer staff of ushers, parking attendants and ticket takers that serve year after year. Pittsfield resident Louis Plass has been part of this volunteer staff for 36 years.

Plass attended the first Berkshire Music Festival in 1936, when he was an usher at the Dan Hanna Farm for a weekend of three concerts by the Boston Symphony Orchestra conducted by Serge Koussivitzky. In 1939, the BSO received Tanglewood and Plass took his position at the box gate, which he still supervises.

"Each year we think maybe we'll go here or there, but when June rolls around, it's off to Tanglewood," he laughed.

He and his wife Dorothy generally arrive early and picnic before the crowds start coming. "One of the big changes in Tanglewood is the amount of picnicking done here. Years back, Tanglewood had a small society audience. Dress has changed, women who sat in the boxes always wore gowns and men, tuxedos. But today things are more informal, and people prefer relaxing and picnicking before the concert. One man has been coming here to picnic on the grounds as long as I can remember," continued the dedicated supervisor.

Looking not unlike a musician himself, Plass has many memories. One of the more prominent was his "match" with world heavyweight champion Gene Tunney. "Once the conductor is on the podium, we can't let anyone in until there is a break. One year when Koussy was conducting, the music had started and this great big guy came and wanted to be seated. We refused, and he was insistent. We kept arguing until there was a break and finally seated him. It turned out to be Gene Tunney."



Whitestone

Tanglewood box gate attendant for 36 years, Louis I. Plass, Pittsfield resident and retired GE technician, strikes pose he has used in ushering such celebrities as Eleanor Roosevelt and heavyweight Gene Tunney.

Celebrities have always come to Tanglewood, and part of Plass's job is to admit them into the box area off of Hawthorne Street. "Eleanor Roosevelt," he reminisced, "was, of course, memorable."

He had affectionate words for the various BSO music directors. He recalled that Koussevitzky "had great charm" and would always stop by to say hello. He called Erich Leinsdorf "a very gracious man" who always had a pleasant, very frequently funny, remark or two. Charles Munch, during open rehearsal breaks, often would "come to the back and ask us how we thought it was going."

Until his retirement this year, Plass was a technician in the plastics department of General Electric. He also is an avid record collector—Boston Symphony, of course.

Over the years, he has become close friends with a number of orchestra members. "I don't know how long I'll be here," he said. "But I enjoy music, the gentleness of the surroundings and, well, it's kind of in your blood."

ROLLING STONE
NEW YORK, N. Y.
W. CIRC. N. AVAIL.

SEP 2 1971

RANDOM NOTES

Seems that Officer Obie was just acting naturally when he snarled at Arlo in *Alice's Restaurant*. Only a week ago, Obie tried to stop a Byrds concert in Lenox, Massachusetts, where he is Chief of Police. He bounded onto the stage, grabbed Clarence White's fretting arm, and announced that he was about to pull the plugs. Clarence got a bruised arm but didn't miss a lick.

Obie's action against the Byrds was just the latest chapter in a summer-long feud between the Lenox Arts Center and Tanglewood Music Shed, which are two miles apart. Tanglewood, the summer home of Boston's symphony orchestra, complains that the folk and rock acts at Lenox play loudly, disturbing Tanglewood's concerts. On the night in question, Tanglewood patrons complained that *Prokofieff's Third Piano Concerto* was being adulterated with strains of "So You Want to be a Rock and Roll Star." Rock partisans pointed out that on the same night, Tanglewood fired six cannons at the climax of the 1812 Overture.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 12 1971

Doc Directs Musician Tune-Up

BOSTON, Mass. (AP)—While musicians tune up their instruments, Dr. Keran Chobanian tunes up the musicians—sometimes using the piano as an examination table and the trombone bell as a head-mirror.

It may very well be the Boston Symphony is the only orchestra which has, even without the title, someone who is in effect its medical director.

Dr. Chobanian's association with the orchestra began in 1956 when he accompanied the musicians on a tour to Europe and Russia. He believes the trip was the first time that a touring orchestra took a physician along. On a tour, he usually takes along 350 pounds of medical equipment and supplies, including a battery-operated electrocardiogram machine.

He has worked out a health plan at the request of the management in which a majority of the musicians voluntarily participate, and he is kept informed on the members' health status.

ENTERPRISE
BROCKTON, MASS.
D. 54,587

JUL 8 1971

New England Newsclip

Bill Pierce Does the Scene With Boston Symphony

Former WBET Program Director Talks About Tanglewood

By DOROTHY KAVKA

New inspiration and a new invitation to revel in it are provided for the annual Tanglewood season concerts of the Boston Symphony Orchestra by William Pierce, former program director at WBET, now affiliated with the famed Symphony. Mr. Pierce, who resides in Hingham in a restored Cape, for the past 20 years has served as announcer for the Boston Symphony and tapes all the concerts emanating from Symphony Hall and from the Tanglewood Shed during the summer Berkshire Festival.

Founded in 1934, and this country's oldest major music festival, on eight successive weekends the Boston Symphony gives concerts in the Music Shed amid the wealth of scenic beauty which so moved Nathaniel Hawthorne (who lived on the grounds) that he wrote he could barely work in these surroundings.

New seating arrangements and chairs, with better visibility, have insured summer visitors this year — the 38th season of Tanglewood — a better-than-ever comfort during attendance. (From Boston one approaches Tanglewood via the Massachusetts Turnpike to Exit 1 or 2).

Concerts this summer will feature conductors Daniel Barenboim, Leonard Bernstein, Colin Davis, Arthur Fiedler, Leon Fleisher, Bruno Maderna and Seiji Ozawa, with open rehearsals in the Shed each Saturday morning at 10:30 providing a relaxed look at the orchestra, conductor and soloists.

Eight weekends offering a Beethoven program July 25 in memory of Serge Koussevitzky; a Mozart program Aug. 8, directed by Colin Davis; and Berlioz' fascinating "Damnation of Faust" directed by Seiji Ozawa on Aug. 22 are among the outstanding musical treats listed. Friday evening ticket holders are privileged to attend the weekend "preludes" at 7 p.m., two hours before the concert, when guest artists and members of the orchestra in short recitals offer a bonus musicale.

Boston Pops will be presented by Arthur Fiedler in a Pension Fund Concert Tuesday, Aug. 3, at 8:30 featuring an all-Tchaikovsky program including the great "1812 Overture" complete with live cannons and fireworks.

Mr. Pierce, who was at WBET for five years, accompanied the Boston Symphony-Pops combined Orchestras to Europe this spring on tour. He found this a wonderful opportunity to become closer to the talented artists, and heartily recommends travel with musicians.

Visits to the homes of famous composers such as Beethoven, Schubert, and others were among the tour highlights, as was the wonderful food to which the entertainers were treated. The witty article written by Conductor Harry Ellis Dickson on his return, Mr. Pierce comments, completely captures the spirit of the tour — the first such tour of European cities in the Symphony's career.

Mr. Pierce enjoys taping the music for the Boston Symphony Transcription Trust, a world-wide service. He gets letters from Vietnam and the Peace Corps members and other "expatriates" who are happy to hear music from home. He is able to record it just as it is played.

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The Boston Globe
(MORNING)
D. 225,000 SUN.

SEP 26 1971

New England Newsclip

CLASSICAL RECORDS

Fine simplicity marks Fleisher

By Michael Steinberg
Globe Staff

It has been seven or eight years since Leon Fleisher, then still in his mid-thirties, stopped playing the piano because of a disabled right hand. He has begun to conduct, and it was a pleasure to encounter his musical intelligence and taste in a new package when he led a Boston Symphony concert at Tanglewood in July, but I admit I had forgotten just how remarkable a pianist he was — and in part had, I think, never fully appreciated that while he was still active — until there was occasion to hear again his recordings with George Szell and the Cleveland Orchestra of the Schumann and Grieg Piano Concertos, just reissued by Columbia and Odyssey label.

What touched me first was the simplicity of his playing of the Schumann. The piece, with its certain quality of inwardness and domesticity (as contrasted, say, with the idiosyncratic fantasy of "Kreisleriana"), likes that approach anyway, and beyond that it is an extra pleasure to be offered something so straight and clean in a work played as much as the Schumann is, one therefore particularly liable to attacks of originality in performance.

As you listen, you discover that the simplicity is also the frame for an extraordinary and subtle imagination, particularly with respect to rhythm. Everything is varied and elastic, though there is never a narcissistic statement of "watch me now," and the whole performance is a process of unfolding and developing, something that is the more remarkable given how mechanical Schumann's recapitulations are. The cadenza is the time for assertive personal statement, and what Fleisher unleashes there is torrential in its force because of the control and reserve exercised up to that point.

The Grieg is less of a piece than the Schumann, but the way to hear it, too, is certainly in playing as fresh as Fleisher's. Lipatti's beautiful playing of these two concertos (also Odyssey) has similar qualities, but Fleisher's, particularly in the Schumann, is more fiery. The completeness of the success of these performances rests of course to an enormous extent on the closeness of Szell's collaboration and the fine playing he got the Cleveland Orchestra to do. To cite just one detail: Szell certainly brings the middle of the second movement with the big cello tune to white heat, but right to the top you can tell what the rhythm is.

It is interesting to compare Fleisher's playing with that of some of the famous pianists in the first half of the century whose playing of Romantic repertory is so often cited as exemplary, and some of whose recordings have recently been reissued. Hearing Josef Hofmann, for example, is for me the constantly repeated experience of being unable to find a connection between the interpretive marvels his admirers describe and what I can only read as the hatred for music most of his playing exudes. The 1935 studio recordings of Chopin, including the first movement of the B minor Sonata and the "Military" Polonaise, have none of the capriciousness of the live performances which are the sources of most available Hofman recordings but they go equally destructively in the direction of brittle rattling off of notes: "very good Czerny playing," was the appropriate comment of a pianist for whom I played the record (Victrola, mono only).

Rachmaninoff's playing of Chopin could be arbitrary, his drastic rearrangement of the dynamics of the Funeral March in the B flat minor Sonata being the most famous example of that, and compared with the economy and elegance of Fleisher, of Ashkenazy at his best, or of a younger pianist like Garrick Ohlsson, it is apt to sound wildly overstated; still, it is arresting, it has nothing in it of mere fooling around a la Hofmann, and even at its craziest, it allows you access to the music at some reasonable perceptual level (Victrola, mono only).

Hofmann and Rachmaninoff just get their names on the record jackets: Josef Lhevinne also gets the title of "Master of the Romantic Piano." Most of what you get in his playing of Chopin, of Schumann, and of the Schulz-Evler arrangement of "The Blue Danube," is a lot of technical razzle-dazzle, but beyond that an unpleasing mixture of coldness and affectation. The playing with his wife, Rosina, of Ravel's two-piano version of Debussy's "Fetes" is remarkably elegant, though (Victrola, mono only).

Buffalo Evening News
D. 281,982 SAT. 297,247

JUL 12 1971

Famous Fables

By E. E. EDGAR

Members of the Boston Symphony Orchestra who played under Serge Koussevitzky, never knew from one moment to the next whether they were in good standing or bad with their unpredictable conductor, relates Harry Ellis Dickson in "Gentlemen, More Dolce Please"

"He blew hot and cold. Words of praise could suddenly turn into harsh criticism. Once, after our second trombonist had finished playing a solo in the 'Russian Easter Overture,' Koussevitzky said to the man:

"I have heard this played many times with many orchestras. Never have I heard it played better!'

"The man beamed and we all scuffled our feet in the traditional manner of applause.

" 'Now let us try it again,' said Koussey.

"This time, before the trombonist had played two notes, the maestro stopped him and snapped, 'It's too loud. Let's do it over.'

"The next attempt was 'too soft,' the next 'out of tune,' and so on until Koussey finally lashed out with:

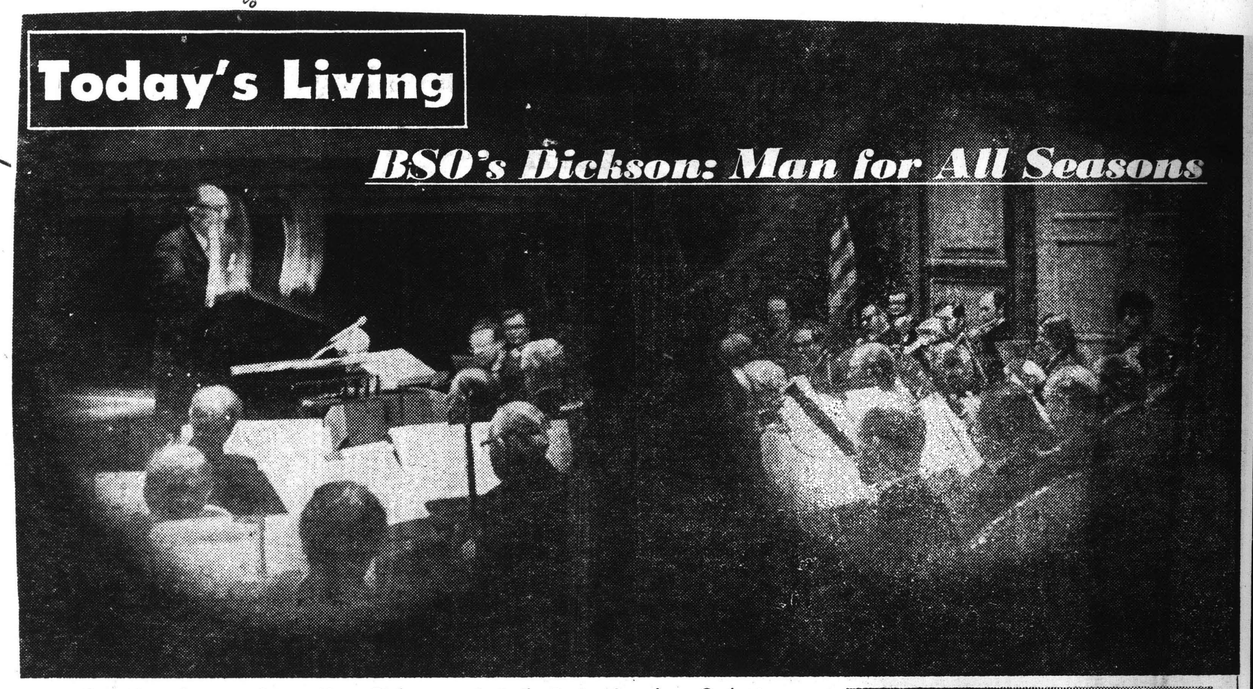
" 'It is the worst played I have ever heard!' "

RECORD AMERICAN
BOSTON, MASS.
D. 433,372

JUL 6 1971

Today's Living

BSO's Dickson: Man for All Seasons



Seen through opera glasses, Harry Dickson conducts the Boston Symphony Orchestra.

Staff Photo by Earl Ostroff

● 'The greatest joy I have in life is meeting people who have never been to the Symphony before, who think that kind of music isn't for them.'

By ANN M. BEIERFIELD

If dynamic musician Harry Ellis Dickson writes another book — he's already produced a grand memoir of his many years with the Boston Symphony — it will be called "My Life With Danny Kaye."

Dickson, assistant conductor of the Pops and Esplanade concerts, and conductor of the Symphony's Youth Concerts, has been a longtime friend and often, international tour guest, of the famed comedian.

He likes to recall the time he visited Danny on the Paramount lot during the filming of "Me and the Colonel." The two of them were lunching in the studio commissary and the actor was pointing out celebrities at nearby tables.

"When I was with Danny I got a kick out of pretending I was a yokel from the sticks who didn't know anyone or anything," Dickson reminisces.

"He said to me, 'See that guy over there? That's Robert Taylor!'

★

"I said, 'Oh yes, of course, the very fine cello player!' Danny said, 'Are you crazy? That's Robert Taylor, the movie star!' And he took me over to the table and introduced us.

"Then he said to Taylor, 'Hey, you know what this guy thought you were? A cello player!' And Taylor said: 'Well, I am!'

"You see, I'd read somewhere that Taylor had taken some cello lessons from an excellent symphonic musician and really loved the instrument. This, of course, was all news to Danny, who just stood there with his mouth open!"

Danny is only one of many, great and small, young and old, who have been captivated by Dickson and his plain-spoken, gruffish, lively charm, the intensity of his love for music, his pride in the splendid aggregation of artists he belongs to, and his wonderfully stubborn intention of turning everyone on to the classics.

Or, at least, seeing that everyone gets a chance to hear them.

"The greatest joy I have in life is meeting people who have never been to the Symphony before, who think that kind of music isn't for them. Then they come to a concert, and maybe

People

they'll come again, and before they know it, they're addicted!

"Music is like certain foods! Maybe at first you don't like these foods at all. The second time you like them a little more. Pretty soon they start to grow on you, and then you crave them."

Born in Cambridge a tailor's son, young Dickson was performing and conducting in vaudeville at age 12, part of a Keith circuit act called "Grace Hushen and Her Melody Boys."

★

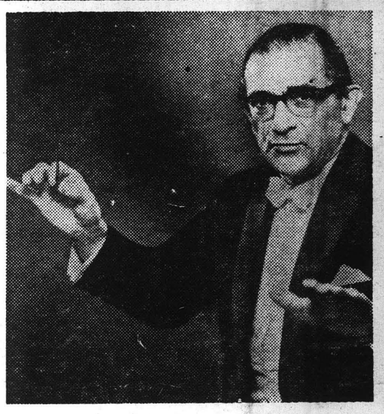
A graduate of Somerville High and the New England Conservatory, he received further musical education in Berlin, returning to America in the midst of the Depression. He immediately plunged into work with the old Community Services Inc., an organization which, with the aid of a WPA grant, was setting up symphony orchestras and putting much-needed bread into the mouths of some 600 of Boston's finest musicians.

In 1938 he auditioned for a violin chair in the Boston Symphony, his accompanist being none other than Arthur Fiedler. Shortly after, he was handpicked for the orchestra by its late maestro Serge Koussevitzky, immortalized in Dickson's great book "Gentlemen, More Dolce, Please."

He has come a long way since that first, admittedly trembling, tryout. Under his baton, the Symphony has performed for throngs of music-lovers on the Esplanade and at the Youth Concerts, and lately, in the Summerthing concerts that tour the city. In these, the circumstances are not always conducive to tranquil undisturbed performing, and often, says Dickson, his musicians have been upset and disgruntled.

"Some feel we should not bring music into these areas. The stages are crowded, the amplifiers are faulty, and often the kids are unruly and push close to the stage, not because they are bad, but simply because they don't know how to behave at concerts.

"So some feel we should simply let people come hear us at the Esplanade. But unfortunately, these people will not always go to the Esplanade. Perhaps they think our music is not for them. But if we bring it to them and they hear it, they find that they love it. I got beautiful letters last year after the Charlestown concert."



(He conducts two more Summerthing performances — Wednesday evening at Rogers Park, Brighton, and Thursday evening at Smith Field in Hyde Park.)

A Brookline resident and father of two daughters — Mrs. Jinny Shain of Westwood and Mrs. Kitty Dukakis, wife of recent candidate for lieutenant governor, Michael Dukakis — Dickson believes the day must come when government will be obliged to resuce the arts financially.

★

"I am not optimistic about the future of the arts in this country. I don't see how we can survive without government subsidy, and politicians must become aware of this need. One reason I'm proud of Mike is that he started the Massachusettts Council on the Arts, as a legislator."

But he is thrilled with the response of young people to good music (though he deplores rock). He recalls: "Last year at a youth concert we celebrated the 200th anniversary of Beethoven's birth. We did the Ninth Symphony, with a chorus of boys from English High and girls from Jeremiah Burke School in Dorchester. Eighty percent were black, 5 percent could not read music.

"But how they loved to sing the 'Ode to Joy!' The boys would come dashing into rehearsals still in their football helmets.

"They begged to hear some concerts, so we saw to it that tickets for the rehearsals were made available to them. But the greatest thing of all happened after that performance.

"There was a big party, and they'd had a huge cake baked just for the occasion.

"And it had an inscription that read: 'Right On, Beethoven!' "

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 21 1971

New England Newsclip

This Conductor Sits With the Audience

John Oliver: "If you think you're too good for this chorus, watch out."

LENOX, Mass.

Most of us, at one time or another, have given vent to an urging of the spirit and have burst forth into song. The reaction to this may have varied somewhat, but the actual experience, from campfire to church choir, was pretty exhilarating. However, most of us eventually quelled our artistic muse to listen to voices more professionally trained than ours, at least part of the time.

John Oliver, Tanglewood's choral conductor, not only fully appreciates that vocal yearning, but knows how to take advantage of it for the Boston Symphony Orchestra. This year, around January, Oliver made it known he was searching for singers to fill the Tanglewood Festival Chorus.

"I auditioned about 160 people and ended up with around 60, so I had a lot to choose from. All of them are amateurs, although some are singing students or have sung before in church or school, but its not necessarily experience I'm after; it's a flair I want, an excitement about music. Good, intelligent, amateur singers make your best chorus — they have a love for music."

Then, once a week until the opening of Tanglewood, Oliver trained his 60 students in Boston, where he also has teaching positions at M.I.T. and Boston University. In the past, Oliver has struggled to have an entirely Boston-based chorus, and this year's Festival Chorus is one of the few at Tanglewood to have sung together for the whole training period and in all the major singing works presented this summer. "This year," he says, "the chorus has had a chance to really grow with each performance."

Oliver can well appreciate that process of development, having started out himself playing the piano and the church organ at the age of eight, and gradually working through his education years singing in all the choirs he could get his hands on: "You know, the usual story — I just kept going at it." Two years ago, BSO asked him to head their choral program.

By the time the chorus gets to Tanglewood, the basics are all there, and all that's left, according to Oliver, is what he calls the "polishing up," or the final touches.

"By picking my chorus so early, we have time to prepare. People don't seem to realize that that sense of space, of time, is very important; it makes up for the lack of experience and training that a full-time performer has."

All that's left to do now is introduce the singers to the individual conductors and let them work together for two or three days prior to the actual performance. It is at this point that the orchestra conductor modifies Oliver's efforts to fit his own idea on how the piece should sound. "Sometimes the conductor and I will agree on that point, and that's the easiest, but on other occasions, someone like Colin Davis will change something around and really make the whole thing work for him. If handled this way, the chorus sometimes comes out to a conductor as never before."

According to one member of that chorus, this transition period is not as tough as it might appear. Bebe Kinney, second soprano in the chorus and one of the people behind the counter at the Friends of Music at Tanglewood office, points out that "if a conductor has a different interpretation from John's, we change over to it easily because John has allowed for that in our initial training. It's very easy to pick up."

Bebe fits Oliver's description of an ideal choral member. She has never sung before in any sort of chorus or choir, but has taken singing lessons. When she heard about the auditions at the beginning of the year, she tried out, but didn't have much confidence. "The first time we met Oliver, he told us, 'If you think you're too good for this chorus, watch out; but if you think you're not good enough, then you've got a chance' and I got in."

From that time on, they were on his side: "He really knows how to boost the morale of the group with all sorts of praise and get a good sound out of us — he can pick out the most incredibly tiny details and smooth them out."

Oliver also makes his chorus participate in this search for "tiny details:" During a performance the entire chorus is not performing in sections; everyone is singing with everyone else. According to Bebe, "that way we get a feel of what everybody is doing in the chorus."

Berlioz' "Damnation of Faust," the final performance at Tanglewood on Aug. 22, will be proof of the Oliver teaching technique, for not only the Festival Chorus will be involved, but also the Tanglewood Choir, a group of local singers. This brings the entire group up to around 140 singers. Oliver is really looking forward to this. "It's a drama, a real drama, and I think it will be a great experience for them, now that they've gone through an entire season building up for it."

For that Sunday performance, Oliver won't be on the stage, nor will he be in the wings; if things are as usual, he will be sitting quietly in the audience. "During the performance, it's out of your hands, and when you really get down to it, a lot of what comes out in the end can't be prepared." ■

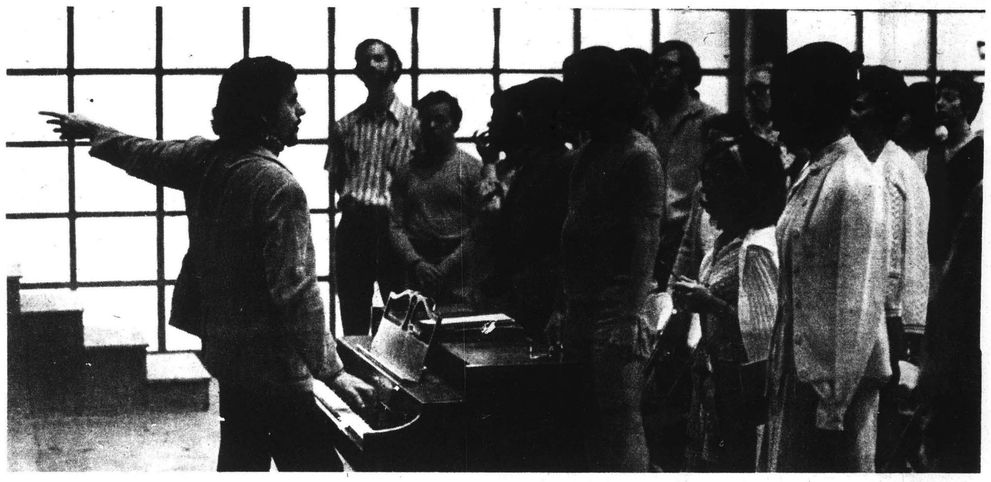
Photos and Text

by

Archer Mayor

Bebe Kinney, soprano in the Tanglewood Festival Chorus, resting on the lawn after six months of hard work.

Just prior to rehearsal, Oliver and conductor Colin Davis talk shop.



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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 143,160

AUG 29 1971

Seiji Ozawa Emerges As Season's Favorite

By RICHARD VINCENT
Music Critic

Ave Atque Vale! Ciao! Au revoir! Bye Bye, it's been grand to know you and do come again.

Saratoga Perofroming Arts Center (classicial section), Tanglewood, LakeGeorge Opera Fesitval, the many Arts Series sprinkled liberally around the upstate and New England greenery, have emitted each his final grunt and holler, his last scraps and smite, his last excursion into that heavenly bourne where are dispensed the sights and sounds that soothe and rejuvenate our lacerated sensibilities.

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The choral works gien from the classical repertory were likewise of great interest as one rarely has the opportunity to hear so many in such a short period of time. Choral works by Bach, Monteverdi, Brahms, Mozart, Beethoven, and Berlioz were some of the highlights of the summer.

TWO INTERESTING impressions remain from the Tanglewood season. The first is that Colin Davis, who did some of the choral programs, appears from this seat to be one of the most impressive conductors in years in terms of the difficult meld of tone and balance between a big orchestra and big chorus. There are not many conductors otherwise gifted, over the years, who have had this capacity but Davis is surely one of them.

Continued on Page G-4

SEIJI OZAWA

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

AUG 10 1971

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GLOBE
BOSTON, MASS.
S. 581,160

SEP 5 1971

New England Newsclip

TOP MAN—Seiji Ozawa had the lion's share of Tanglewood concerts, conducting seven, and Globe critic Michael Steinberg found his work outstanding.

Tanglewood scores with 'unsafe' music

By Michael Steinberg, Globe Staff

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Still, with all these ups and downs, and with the usual Berkshire alternations of marvelous weather and impossible, the eight Boston Symphony weekends, consisting each of three concerts and the Saturday morning dress rehearsal of Sunday's program (open to the public for the benefit of the Pension Fund), had paid attendance of 202,954. That is an increase of 16,784 for the corresponding events of the 1970 Festival.

I am not Populist enough to regard these large figures as necessarily representing any great good in and of themselves. As someone wanting to find Tanglewood an interesting place to visit, I am of course delighted to see them because I hope they will encourage the Boston Symphony to continue to give summer concerts with so much that is fresh in them.

MUSIC, Page A-11

BSO Tanglewood policy takes chances and wins

★ MUSIC
Continued from Page A-9

The annual Boston Pops concert (for which there was a biblical downpour this year) and Tanglewood-on-Parade did somewhat less well this summer than last (14,068 between them as against 16,810), but what really caused the season's total attendance (237,379) to lag 20,000 behind last year's was the box office failure of the so-called Contemporary Trends series. I gather that it was the aim of Gunther Schuller as artistic co-director of Tanglewood to select performers for the series according to musical rather than commercial criteria, aligning that policy with what the Boston Symphony seemed so commendably to be trying to do with its own concerts.

I know too little about the worlds of non-classical music for my speculations about what works or what does not work at the box office to have any validity; therefore I shall simply report that while Sly and the Family Stone, plus The Paul Winter Consort and Marion Williams, drew 12,849 (about like the Ashkenazy-Ozawa concert and less than Bernstein and the Missa Solemnis), the combination of Chet Atkins, Doug Kershaw, and Jeremy Steig had only 3449 (almost 1000 less than any Boston Symphony concert), Ray Charles, Symphonic Metamorphosis, and Roy Ayers, 4059, and that a P.D.Q. Bach concert was cancelled nearly two weeks ahead of time because a real box office catastrophe was in sight.

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TIMES UNION
ALBANY, N. Y.
D. 75,525 AUG 29 1971

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REPUBLICAN
SPRINGFIELD, MASS.
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AUG 22 1971 New England Newspaper

SEIJI OZAWA

JOYFUL BATON

Seiji Ozawa Just Loves to Conduct All Kinds of Music

By R. C. HAMMERICH

LENOX — At Tanglewood Seiji Ozawa, 35, conductor, music co-director of the Berkshire Music Festival and director of the San Francisco Symphony Orchestra, was asked a difficult question. . . .

Let's say, Mr. Ozawa, that you are in a concert hall in heaven, in the audience, and you have control over the concert. What conductor do you choose and what soloist and what program?

He didn't hesitate, at first.

"I think I want to call Dinu Lipati, who is in heaven now, playing Bach's "Jesu, Joy of Man's Desiring." If he came in front of me playing a good piece on the piano, that is . . . maybe . . . that program is best for me."

No orchestra?

"Ah, then I need many, many, many days, many many concerts, many orchestras."

Name three.

"No, it's not possible . . . I don't know . . . I need (to think) . . . this conductor . . . that orchestra . . . this piece with this conductor . . . that takes about three hours to make a list."

(Dinu Lipati was a Rumanian pianist of very high reputation who died in 1950 when Ozawa was 15. The Bach piece he refers to is a three-minute chorale prelude that appears twice in Cantata No. 147 for the Feast of the Visitation and became famous under its now-well-known title when it was transcribed for piano 30 or 40 years ago by Dame Myra Hess.)

A few minutes later the difficult question was put to Ozawa in a different way: As a conductor, what kind of music do you do best? (This time there was a lot of hesitation and thoughtful struggle.)

"I don't know . . . maybe I don't want to know. I don't want to know now . . . Isn't that funny? It's very hard for me to choose because I think I don't want to know. I try not to think that way . . .

"For instance, when we (the Boston Symphony Orchestra) had chamber music here the first two weeks, I did an all-Bach program. It was a small orchestra, half-size orchestra and I really tried my best and I had fun."

"This orchestra (Boston) has a tradition,," he said, "a style of playing this . . . baroque-Bach or Mozart-classical . . . and when I try to (bring) this out, to match it with my music, it's really fine . . . a very happy moment . . .

"To me a good conductor is . . . ah . . . let them play how they feel."

Ozawa expresses a strong feeling for the "happy" circumstance that produces music when a hundred musicians of different backgrounds and attitudes play together on the same stage.

And he freely, even joyfully, accepts differences among orchestras, although his slight difficulty with the English language might hamper his saying so.

"Because I gave 'that' kind of direction, idea, to this orchestra," he says, "they played 'that' . . . "This might be different with another orchestra. I might give same direction, same idea, same conducting . . . different result. I might be happier, too, I don't know . . .

"But I'm part of it . . . I'm in it . . . that is marvelous!"

Ozawa always looks as if he is thoroughly enjoying himself when he is on the podium, no matter what kind of music he is conducting, and every question intended to discover his preferences is answered indirectly but apparently without evasion.

To try to detect a trend in his stylistic direction by looking for it in his concerts has been, so far, very difficult if not impossible.

He seems to have an affinity for all styles equally. The concerts he conducts are usually lively and vibrant; they tend to reflect the enthusiasm he displays so exuberantly on the podium.

And they seem to exhibit an unusual skill for enabling the members of the orchestra to bring to life exactly the kind of music the composer intended . . . on the surface.

There are listeners who say that while Ozawa's conducting shows an honest intention to carry out the wishes of the conductor, the result is often note-perfect and emotionally-shallow; this may be the fault of those listeners.

But it is possible that Ozawa would not give these listeners a strong argument. He has indicated in several ways that he is not ready to fit the kind of stylistic mold that presents conductors Bruno Walter as a Mahler expert, Knappertsbusch as a Wagnerian. Munch as a French impressionist and Berlioz expert and Szell as a classicist.

"I'm training myself now to conduct anything that should be played," he says. "The question (which do I like best?) is very hard because I don't know . . . I'm sure when I get to the age of Maestro Munch or even younger, I might say very clear . . . I could spend only five minutes to tell what kind of repertory I like, what kind of conductor I like, what period (in music history) I like."

Asked to chose between conducting a large orchestra with soloists and chorus and a small, precise chamber orchestra he says, "Both!", and shows a big, happy grin.

"I'm not kidding," he says. "I love both. I need that. It seems like, ah, food you know. I like to eat rice, but I love steak; I love vegetables fresh or vegetables cooked; I love Italian noodles. I love French sauce; I love Chinese sauce, and I really go crazy sometimes for English muffins made in America . . . and you know that's nowhere."

He could have said "everywhere," because that also what he meant. That's where many of his fans think he is, too . . . everywhere, musically and geographically, and they seem to like it.

Thousands appear to have as much fun watching him bounce and swing and dance boyishly on the podium as he has doing it.

THE BLADE
TOLEDO, OHIO
D. 176,683 SUN. 200,492

SEP 5 1971

The World Of Music

Annual Pilgrimage To Tanglewood Results In Another Veritable Feast

By BORIS NELSON
Blade Music Critic

The official count of people who attended the 37 major musical representations at Tanglewood this summer was 237,379. There were 24 concerts and 8 open rehearsals by the Boston Symphony, the Boston Pops, and Tanglewood-On-Parade, the annual demonstration of the work of the young musicians of the Berkshire Music Center, plus three Contemporary Trends concerts.

The season's total attendance exceeds that of last summer, which is quite understandable to those of us who make an annual pilgrimage to the Berkshires to feast on the parade of conductors, soloists, the Boston Symphony's playing, and, of course, a staggering variety of musical programs.

Dr. Nelson recently returned from visits to eastern music centers.

Tanglewood, the summer home of the Boston Symphony and the oldest such summer festival, has its steady friends who return year after year to sit in the shed, which houses 6,000, or on the spacious lawns beyond. Even miserable weather which calls for umbrellas and galoshes — and sleeping bags for the lawn-addicts does not prevent the faithful from coming.

Not that all concerts are of the same caliber. What makes for the steady interest, however, is the work of the orchestra under various conductors and with the bevy of soloists who trek annually to Tanglewood. I was lucky this year, as I could make two stopovers to catch as much music as one can take over a weekend.

The first time around, I caught Bruno Maderna, whom I had known heretofore only as an avant-garde composer, being at the forefront of contemporary Italian composition together with Luciano Berio and Luigi Nono.

It seems, however, that he has had a double career abroad as a conductor as well, having conducted orchestras as well as opera. In America he has conducted the Pittsburgh and the Chicago Orchestras, and earlier this year he was guest conductor-composer in New York's Tully Hall. He was no novice, then, when he substituted for William Steinberg, the Boston's music director, who was scheduled for this one concert, and did very well indeed with what was primarily a standard program.

Mozart's "Prague" Symphony (No. 38 in D, K. 504) emerged virile and neat. With a sense for the lyric, Maderna doesn't go in for exaggerations. His beat is vigorous and clear, but for a very solid, stocky man he has also a way with delicacy and purity of playing. The Mozart was most likable.

That the ensuing Gunther Schuller work, "Five Bagatelles for Orchestra," instrumental abstractions, should emerge so well — as a matter of fact, it could not have been improved on —was no wonder, for this is Maderna's element.

The big surprise was his reading of Bruckner's Symphony No. 7 in E (1883), a big, splashy, sprawling work, which was played to the hilt, clean and with huge climaxes. The work, if not reaching for Valhalla then surely for Parnassus, was very well proportioned, the balances kept, the textures clear.

Maderna was able to translate his feelings in very controlled movements with the whole man involved. Reputedly, he doesn't like Bruckner, which he had acquired only "recently," but for one so far removed from this kind of music, it was a truly worthy performance. Business-like in rehearsal, Maderna seems a most amiable man and obviously the orchestra played for him.

★ ★ ★

The following Sunday there was Colin Davis, chief conductor of the BBC Symphony in London, and, as of this October, music director of the Royal Opera House, Covent Garden, doing an all-Mozart gram. He opened with the moving Kyrie in D minor (K. 341) and ended with the Requiem in the same key (K. 626).

Assisted by the well-trained Tanglewood Festival Chorus (John Oliver, director), the soloists in the Requiem were more than adequate. Contralto Beverly Wolff sounded beautiful; Benita Valente, the soprano, soared nicely, and tenor Kenneth Riegel and bass Robert Hale did well. The Tuba Mirum, Lacrimosa, and Benedictus were the best, with the opening Kyrie in the latter beautifully done. The solo quartet was at its best in the Benedictus.

Colin Davis controls his forces with highly disciplined gestures, but he nevertheless gets exactly what he wants, and both instrumentalists and vocalists meshed to obey his every wish. It was something to listen to as he whipped through the fugal sections — confident, sure, and not just for the sake of showing off. It was a thoroughly measured approach and projection and came off with telling effect.

In between, there was Mozart's Piano Concerto in C (K. 503), which was terribly disappointing. The soloist was Stephen Bishop, an American from Los Angeles who has made his career abroad, after study with Dame Myra Hess. It was a precious, tinkly performance and seemed ill-prepared.

★ ★ ★

What pleases one immensely, and must be a joy to the participating musicians, is the warm reception and the final love-feasts that the audiences bestow on them. But favorites are easily recognized and long-maned Seiji Ozawa surely is among them — to both orchestra and audiences.

Eccentric as he may be in appearance, i. e., dress and gesture, he gets results and conducts with a finesse, an abandon almost, a complete surrender to the emotional content of the music, even if at times it leads to a certain unnecessary choreography reminded of a younger Leonard Bernstein.

It was the last weekend of the season, and Ozawa devoted the Friday night concert to Prokofieff, Berlioz, and Tchaikovsky.

Prokofieff's "Suite from Romeo and Juliet," opus 64, is admittedly one of my favorites and don't ask me why. I loved what Ozawa did with it — dramatic and delicate in turn; it was great.

Young Garrick Ohlsson made a good impression with his playing of Prokofieff's Piano Concerto No. 2 in G minor, opus 16, a gargantuan feat every time — so Slavic, and so romantic. I always feel the ghost of Rachmaninoff when I hear it. Good cooperation between Ozawa and Ohlsson resulted in a very vivid rendition.

The love scene from Berlioz' "Romeo et Juliette," opus 17, seemed almost too tempered, however, and Tchaikovsky's well-known overture-fantasy, "Romeo and Juliet," sounded tired and unrefined. Somehow, it was very anti-climactic and it need not be that on any program. It just didn't click.

★ ★ ★

Ozawa was again the conductor for the final Sunday afternoon program which was turned over to Berlioz' "La Damnation de Faust," a dramatic legend. I remember only too well last summer's final program, when Ozawa did Berlioz' Requiem. Berlioz seems to be one of Ozawa's specialties and loves, for he does his music with all the drama and outpouring one can squeeze from it.

Again, the Tanglewood Festival Chorus, some 150 singers, sang eloquently. Tenor John Alexander sang outstandingly as Faust, followed by bass-baritone Ezio Flagello as Mephistopheles. I have greatest admiration for soprano Lois Marshall; but I think in this work she was miscast. There were other voices and boys choruses, all of whom did well.

Berlioz' "Faust" is not based on Goethe's version. It is his own, in which the play is subservient to some of the most masterful music ever written — from the most subtle, as the music of the sylphs and the will-o'-the-wisps (Goethe's "Irrlichter"), to the carousing "Song of the Rat" and the "Song of the Flea," and on to folk-like tunes as "The King of Thule" and raucous sounds like "The Ride to the Abyss" and the "Hungarian (Rakoczy) March."

Megalomaniac perhaps, but, with rarest of musical intuition, great music!

It was an all-around tour de force and Ozawa, a very devoted disciple, conducted the whole work with the closed score before him, completely imbued with the spirit of the work. The rousing ovation was fully deserved.

The Saturday night concert had been conducted by yet another conductor, the very youthful but ever-so-talented Michael Tilson Thomas, at 27 associate conductor of the Boston Symphony and this fall also music director of the Buffalo Philharmonic.

Just as he gave the downbeat for the J.C. Bach Symphony for Double Orchestra in E-flat, opus 18, No. 1, there was a responding roll of thunder — but not in the score. There was a momentary hesitation, a round of applause — goodness knows why — and then the charming chamber music of Bach's youngest son.

Thomas gave the Symphony No. 5, opus 50, by Carl Nielsen, the Danish composer (1865-1931), a very powerful reading. It is a war symphony, written in 1922, which continues the grim war-time spirit of the Symphony No. 4, "The Inextinguishable," depicting the fight between good and evil with the victory of light over dark, the active over the vegetative life.

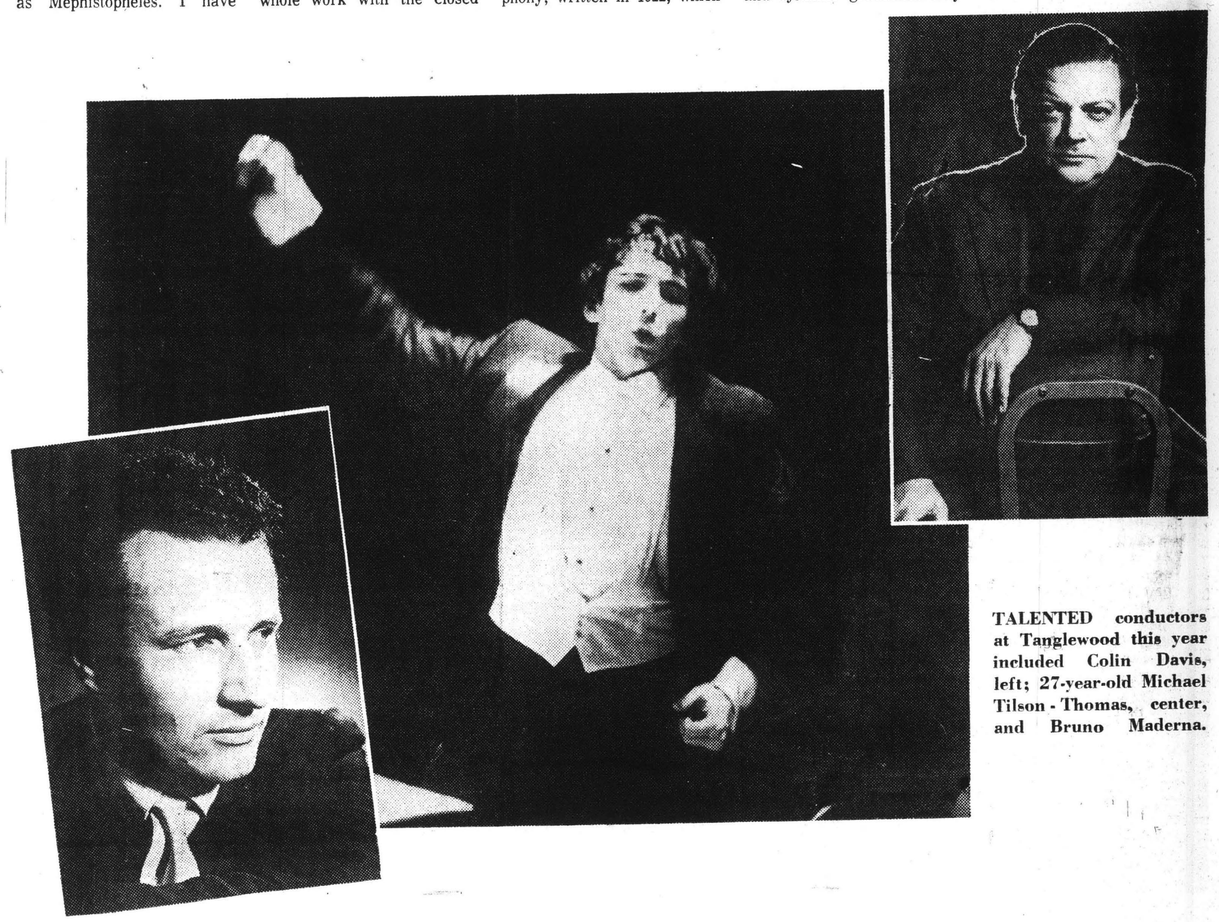
Structurally, it is a "modern" work, as it meanders through the tonalities and mounts long climaxes. Eclectic, it has a passion all its own and Thomas gave it a superb projection.

Alexis Weissenberg, an immensely talented and fastidious pianist, was the soloist in Tchaikovsky's Piano Concerto No. 1 in B-flat minor, opus 23, and proved that he can play with the best of them — but with one exception. He played some passages faster than the ear can follow, as if the fingers were running away — bent on a collision course which never happens — while in slower passages, there was an immense sense of pacing and dynamic gradation. Why these computerized fast passages?

Weissenberg also played a delightful "Weekend Prelude" on Friday preceding the orchestral concert, in which he did so well with Franck-Bauer's Prelude, Fugue and Variation, opus 18, and Schumann's Etudes Symphoniques, opus 13, plus four encores.

There is no space to list all the other orchestral offerings and the Berkshire Music Center activities, a very concentrated and rich feast of music indeed.

But it is quite apparent that after all these years, Tanglewood has not lost its appeal. On the contrary, it is now a summer tradition, a very great one that has no lack of admirers. And it is a gathering place for many, among them conductors and fellow-artists and least but not last, a school of fellow critics — some dozen the last weekend.



TALENTED conductors at Tanglewood this year included Colin Davis, left; 27-year-old Michael Tilson - Thomas, center, and Bruno Maderna.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 23 1971 New England Newsclip

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GLOBE
BOSTON, MASS.
S. 581,160

AUG 8 1971 New England Newsclip

MARJORIE SHERMAN

No recession at Tanglewood

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Despite the rain, 10,000 fans swarmed into this week's Tuesday Pension Fund concert conducted by Arthur Fiedler.

The Fiedlers and soloist Earl Wild were given a great party afterwards by the BSO's Tom and Anne Perry at their West Stockbridge house where the mountain view is a favorite of every musician within reach.

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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

SEP 7 1971 New England

Tourist business booms in Berkshires...

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While no one can readily explain trends of this sort, the tightening of the family pursestrings seems to have fostered increased tourism in rural areas far from the crush of crowds and accompanying expenses.

John V. Geary, executive director of the Berkshire Hills Conference, believes that Americans this summer had a tendency to vacation relatively close to home because of the dollar pinch and renewed awareness of scenic areas within their reach.

His theory appears sound, since camping activity — whether by choice or necessity — mushroomed in the Berkshires this summer, with state forests and municipal campgrounds hosting capacity crowds almost every weekend.

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The drop was attributed to the fact that Tanglewood last year produced six heavily-attended Contemporary Trends concerts, while only three rock shows were sponsored this summer.

Besides musical and dramatic entertainment, the other recreational pursuit showing a considerable increase this year was camping, and its related activities, sightseeing and picnicking.

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Tourism has been particularly heavy on Mt. Greylock, where well over 3,000 visitors took in the five-state view and scenic surroundings most weeks. Camping patronage at South Pond campgrounds in Savoy and at Clarksburg State Forest was heavy also.

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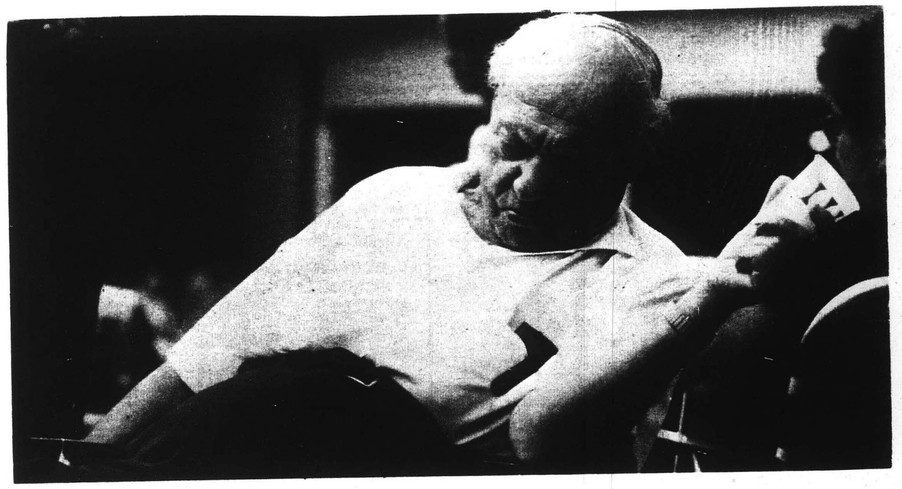
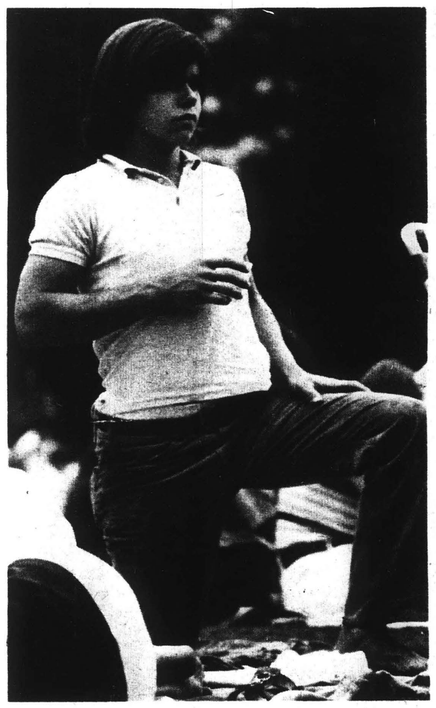
REGISTER
TORRINGTON, CONN.
D. 11,891

AUG 14 1971

New
England
Newsclip





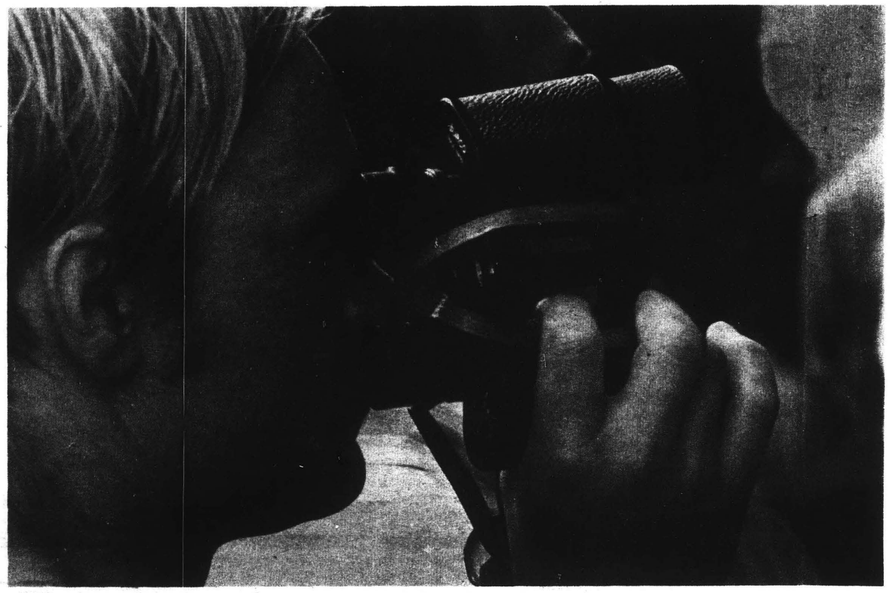
Also at Tanglewood

A Symphony of Faces

For a people-watcher, sitting on the Tanglewood lawn during a Sunday afternoon concert is a lazy experience. He can lie on his back in the sun, absorbing picture after picture of glorious facial expressions and positions without ever having to move to another spot.

As he spends time looking at the people around him, he becomes more and more involved, not only in the different faces, but also the changes those faces go through in a short time. For example, a man sitting on a chair will let his mind get involved with the music in the air, and his eyes with a passing girl. Another will keep nodding off in the mid-afternoon heat and let his glass slowly empty onto the grass as his arm gradually falls.

The photographs on these pages are of people doing things like that. Look at them closely: perhaps, with time, they'll become less and less like pictures and more and more like humans. ■



Photos and Text

by

Archer Mayor

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A new symphony season

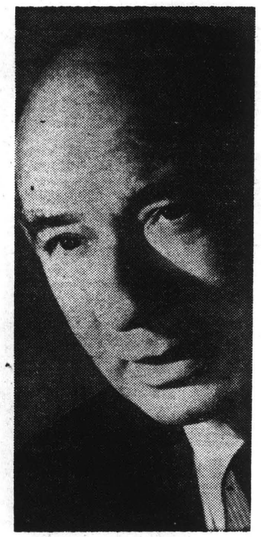
Sunday Rotp - Sept 19
Herald-Traveler

by Harry Neville

The end of the season at Tanglewood is normally a time at which critics feel free to pontificate about the past and future estates of the Boston Symphony. For that is the point at which announcements are generally made of the comings and goings of orchestral personnel, of programs for the coming season, and of attendance records for the summer season. All this information arrived on schedule this year, and yet the curious critic and would-be prognosticator was left without any very substantial basis for pontification.

Such considerations have not been known to deter critics, but speculators were left singularly empty-handed this year, and the reason for that was that the biggest news of the summer was the non-news. Most observers had expected the appointment of a new music director. To be quite a bit more specific, most observers had expected Colin Davis's appointment to that position. But the summer came and went, along with Davis's guest engagements at Tanglewood, and no announcement materialized.

Whether or not speculation about Davis is idle is something that few outsiders know for sure. In this crucially important matter the decision-makers at Symphony Hall are playing their cards very close to the chest. All that can be said is that if the trustees are in fact considering Davis for the position and if he is in fact available, then his choice would probably be the most generally satisfactory one possible. He is rapidly approaching the super-star category — important for the sale of recordings — and, more importantly, he is liked by the players, although it must be added that only God knows what will happen between an orchestra and its conductor once the honeymoon is over.



William Steinberg

There was indeed some tangible good news this summer. The players won a spectacular contractual pay increase ($50 weekly during the first year, $10 weekly during each of the two ensuing years), only to learn afterwards of the wage-freeze. Tanglewood attendance figures were up apporximately 8 per cent over the previous season's attendance for comparable events.

Attendance, of course, has little to do with anything but the incidence of good weather and stellar artists, and there was plenty of both this summer. Artistically, too, the musicians seemed to feel that this was a better than usual summer, and what mere critic would gainsay the musicians of the BSO?

There was also important news of comings and goings, and the most important news of this sort was of the retirement, after 25 years with the orchestra, of principal horn player James Stagliano. Stagliano has had an exceedingly distinguished career in Boston and with important orchestras in several other cities. Interestingly enough, the initial announcement of his departure came not from the BSO press office but from an outside news agency.

Coupled with it was the news (dare one call it a threat-) that he plans to write the definitive book on conductors. Nearly everyone who's ever left an orchestra has had the same idea, but no one has ever carried the plan through. One can only hope Stagliano delivers on his promise. Such a book — honestly written and with no holds barred — would be an immense service to the world of music, though I can't think of anything — the hardest cored pornography included — that would be more quickly banned in Boston.

Other departures are violinists Herman Silberman, John Korman and Christopher Kimber, cellist William Stokking and hornist Paul Keaney. New arrivals are violinists Darlene Gray, Harvey Seigel and Ronald Wilkison, cellist Jonathan Miller and trombonist Gordon Hallberg. Violist Yzhak Schotten will return to the orchestra after a season with the Japan Philharmonic as part of the exchange program with that orchestra, and violinist Hironaka Sugie returns to Japan after a year here on the same program.

Michael Tilson Thomas

Despite the loss of two horn players, only the principal player will be replaced since the section had one extra player to begin with. Stagliano's replacement has not yet been selected, but it is known that the trustees are out for "big bear," in a determined effort to improve the section. It is said that one of the world's greatest hornists was requested to audition for the position, but it is also reported that he declined the invitation.

As most subscribers know by this time, the Friday-Saturday series at Symphony Hall during the coming season has been reduced from 22 to 20 pairs of concerts, and the announced reason for the reduction was to provide greater programming flixibility. Some people greeted this news with skepticism when it was first announced, but the new series that has resulted from the change is certainly cause for rejoicing.

It is called "Spectrum Concerts" and it consists of two special series of three concerts each, conducted by Michael Tilson Thomas, the orchestra's associate conductor. To put it as simply as possible, the programming is one of the most refreshing things that has happened at Symphony Hall in a long, long time.

The first program, "A Multiples Concert," of each series takes place Oct. 8 and 9 and includes Mozart's "Notturno for Four Orchestras," K. 236, Bartok's "Music for Strings, Percussion and Celesta," Steve Reich's "Four Organs," and Liszt's "Hexameron for Six Pianos and Orchestra." The second concert of both series, "A Stravinsky Retrospective," will be in two parts. Part I on Jan. 7 includes "Symphonies of Wind Instruments," "Introitus," "Requiem Canticles" and "Rite of Spring." Part II on Jan. 8 includes "Scenes de Ballet," the Violin Concerto and "Symphony of Psalms."

The third pair of concerts, March 31 and April 1, is entitled "Four Religious Ceremonies" and includes Bach's "Christ lag in Totesbanden," David del Tredici's "Pot-pourri," des Prez' "Deploration on the Death of Gehan Okeghem" and Messiaen's "Et Expecto Ressurectionem Mortuorum."

Presumably, Spectrum Concerts will have a special appeal for young concert-goers and for those who no longer respond to the standard concert repertory. It's something of an experiment, perhaps, but it seems an important step in the direction of recapturing disaffected audiences. The orchestra trustees are the object of lots of complaining about the very things are handled at Symphony Hall, and sometimes the complaining is justified.

In this instance, however, they've allowed something truly brilliant and imaginative to happen, something that speaks well for the future of the orchestra, and something for which they deserve to be congratulated — along with Michael Tilson Thomas, of course, whose idea it was to begin with and who is, perhaps, not quite so much in need of reassurance as the much maligned trustees.

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